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<td>HB-25</td>
<td>25 note chromatic ToneChime handbell set with heavy duty travel case, range C4 to G6.</td>
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<td>HB-12A</td>
<td>12 note chromatic add-on set with heavy duty travel case, range C4 to F4 and F#6 to C7. Use to expand range of HB-25 to three octaves.</td>
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<td>HB-16</td>
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<td>3 note bass bell set, C, F and G#. Use to enhance cadences and lower rhythm patterns.</td>
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Regional Schools with a location near you:

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July 6-10, 1987
Advance registration closes June 6, 1987

ALBUQUERQUE, NM
July 20-24, 1987
Advance registration closes June 20, 1987

CHICAGO, IL
August 17-21, 1987
Advance registration closes July 18, 1987
We report on music programs in U.S. seminaries. In an open forum at our first National Convention in Scranton, March 1978, NPM members said that they wanted the association to address the problems of seminary formation in music.

This call for NPM to address the issues connected with seminary formation was repeated in 1981 in a survey taken of our membership, and renewed at the planning session for the DMMD in 1985. Quite frankly, we have been busy getting the NPM house in order.

In November, 1985, however, a questionnaire went to the rectors of all seminaries (high school, college, house of studies, novitiate and major) in the United States. The rector was invited to pass our cover letter and questionnaire on to “the ones most responsible for music and encourage them to respond.” The results of that survey are contained in the lead article by Rev. Anthony Sorge, director of music for St. Joseph’s Seminary, Dunwoodie, NY, who is doing doctoral studies on this very topic.

In addition, we took a selection of the “better” programs revealed by the survey, and invited the persons responsible for them to write about their formation program from a four-fold point of view: a description of the seminary (size, level, history); a description of the goals of the program (what you want to happen); a description of the program (what actually happens); and comments (what might happen in the future). The results are in this issue.

While few of our readers are actually involved in the musical formation of seminarians, all of our readers feel the successes and failures of those programs in the parish.

With this issue, we are happy to announce that a Standing Committee on Seminary Music Education has been formed, with Mr. Anthony DiCello of Mt. St Mary’s of the West Seminary as acting chairperson. There will be three programs for seminary music educators at the upcoming National Convention in Minnesota, June 22-26, 1987, two in the form of workshops and one in the form of a meeting. The workshop format will be designed to exchange program information among the participants.

With this issue, the National Association begins to act on the commitment made to members in 1978 to assist in the music education of seminarians. This will not be a simple or quick process, but it does represent a small step in gathering the information about programs that vitally affect the prayer, worship, and music of the American parish.

V.C.F.
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Wrong Choir

I wish to draw your attention to an error in the Pastoral Music magazine for August-September, 1986. In the article "Choral Music and Choirs: Special Gifts and Special Needs" by Leo Nestor, a photograph on page 21 purports to show the Boystown Choir. This is not correct. The picture shows St. Michael's Choir School, the cathedral choir of the Archdiocese of Toronto, Canada. The choir, under the direction of Fr. T. Barrett Armstrong, is pictured during a Mass at the National Shrine in May, 1978.

Our school was founded in 1937 by Msgr. John E. Ronan. This year, we are celebrating our 50th anniversary. I wish you continued success, particularly as you plan for the major convention next spring.

William Target
Vice-Principal
St. Michael's Choir School
Toronto, Ontario

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Advance registration closes
June 13, 1987

**PROVIDENCE, RI**
July 27–31, 1987
Advance registration closes
June 27, 1987

**BELLEVILLE, IL**
August 17–21, 1987
Advance registration closes
July 18, 1987
Association News

New Spanish Hymnal
The Archdiocese of Miami has published a Spanish hymnal entitled Contemos Al Señor. The hymnal was prepared under the direction of Rev. Juan Sosa and contains 322 hymns and service music selections for celebration of Hispanic liturgies. Much of the music is new, and features the works of Br. Alfredo Morales. The hymnal also contains traditional music, such as “Joy to the World,” in Spanish translation. More information can be obtained by contacting Rev. Juan Sosa, 9401 Biscayne Boulevard, Miami, Florida 33238.

World Library:
New and Revised Copyright Reprint Policy
World Library now offers a variety of options that allow parishes to legally reproduce selected music owned or controlled by World Library Publications, Inc:

A New License for Annual Copy/Reprint License—A specifically designed contract available from the publisher covers music on a yearly basis. It allows parishes to take—for congregational use only—hymns/songs, antiphons/refrains, and congregational parts from service music settings and reprint them on songbooks, bulletin inserts, programs, and transparencies. Depending on circumstances, annual fees range from $100 to $250.

A Revised License for Parish Hymnal Permissions—This license is available after receipt of a written request giving full details as to number of selections and correct titles, composers/authors’ names, exact nature of intended usage, expected life of the publication and number of copies to be printed.
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Permissions should be requested in writing, except in emergencies (e.g., funerals) when permission may be requested by phone.

Excepted from all three of these licenses are choral music, compositions for cantor or choir or alternation, or any type of copying that would eliminate the necessity for usage of commercially published editions for choir, cantor, or accompanists.

A Quiet Breakthrough
For the first time, World Library's publication We Celebrate, the hymnal used to accompany the We Celebrate missalette, has eleven hymns copyrighted by G.I.A. Publications. This first exchange between two significant publishers on a cooperative basis argues well for the cooperative spirit of joint exchange of music for the future. NPM salutes both companies for their cooperative spirit and believes that Roman Catholic church music programs in the United States are best served by this cooperative spirit.

FDLC Meeting
The Federation of Diocesan Liturgical Commissions met in Portland, Maine, October 13-16, 1986, to address the current state of penance and reconciliation. A liturgical celebration of communal penance with private confession opened the conference, which included major presentations by Kevin Irwin, Doris Donnelly, Kathleen Hughes, and Patrick Cooney.

The most challenging presentation was made by Dr. Doris Donnelly, co-director of the Center for Spirituality at St. Mary's College in South Bend, IN. There are three stages of this sacrament, she said, the hurt, the forgiveness, and the reconciliation. We need time for all three. Donnelly proposed a four step process:

A Ritual of Lamentation, based on Bruggeman’s understanding of the Psalms; time to vent grief with hyperbole, which leads to screams and laughter.

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A Ritual of Rage, where corporate witness to outrage is possible, a place where we clean out the wounds and admit that emotions are okay in prayer.

An Unbinding Church. She challenged the institutional church to examine the possibility of witnessing to binding and unbinding. The contemporary institutional church is known for its binding, but Jesus was known for his ability to unbind persons from their sin. This is the public image that the institutional church needs to strive for.

Primary Reconciliation. Finally, Donnelly called for a rethinking of the primary model of reconciliation by simply stating that if we are to be credible agents of reconciliation, we need to reconcile within our own institution. She cited examples concerning women, authority and dissent, Catholic family and Catholic rectory life. We are not good at conflict resolution, she said, and we live by a double standard.

The FDLC also announced the appointment of Rev. Michael Spillane as Executive Director. Rev. Spillane replaces Mr. Lawrence Johnson, who is now the director of NPM's The Pastoral Press. We welcome Fr. Spillane to his new job at FDLC and we encourage participation in this most important democratic institution.

BCL Report
Archbishop Daniel Pilarczyk, Archbishop of Cincinnati, presented a report on activities of the Bishops' Committee on the Liturgy.

A delay in the approval by the Sacred Congregation of Worship of the proposed revised Order of Christian Funerals has postponed indefinitely the implementation date in the United States.

An original eucharistic prayer has been approved and sent to the Sacred Congregation for approval.

The Rite of Christian Initiation of Adults has been translated into the final stage and is in the bishop consultation process.

The Grove Dictionary of American Music
The four volumes, containing over 5,000 articles, 600 photographs, and 3,500 entries on composers and performers will make the Grove Dictionary of American Music an unusually important resource for anyone seeking research material in the field of American music.

A prepublication price of $295 for the four volumes is available from Robert Flanagan, Grove Dictionary of Music, Inc., 15 East 26th Street, New York, New York 10010. (800) 221-2123.

Hymn for Hunthausen
Archbishop Hunthausen has received recognition recently, with buttons reading “I love Hunthausen” passed out at the Women in Church conference in Washington, DC, and with a resolution proposed at the FDLC meeting. The FDLC resolution stated that:

Whereas the Holy See recently affirmed Archbishop Raymond Hunthausen as a “dedicated bishop of the church” eager to implement the renewal called for in the documents of the Second Vatican Council; Whereas the diocesan bishop is, by the very nature of the office, the chief liturgist of the diocese; Whereas Auxiliary Bishop Donald Wuerl has been delegated complete and final decision making power in the area of liturgy in the Archdiocese of Seattle; the delegates to the 1986 meeting of the FDLC are resolved that they are deeply concerned about this most unusual action of the Holy See and find both the process and conclusions confusing and divisive, and declare that this is an issue of significant and immediate concern to them. They urge that this resolution of the FDLC be communicated by the BCL to the plenary session of the November 1986 meeting of the NCCB and also be personally communicated to Archbishop Hunthausen and to the Bishops of Region Twelve by the chair of the FDLC board.

Sr. Delores Dufner, OSB, has written a hymn tune entitled “Hunthausen” with the following text:

1. “When God calls us to witness like prophets long ago, Then we shall know rejection from friend as well as foe.

2. The mighty may condemn us, God's power seems to fail. But truth in time shall triumph, integrity prevail.

3. The God who made and loved us is merciful and just, And Christ who died to save us is worthy of our trust.

Refrain:
The glorious cross before us, the spirit is strong within, our gaze intent on Jesus, we run the race to win. (copyright 1986, by the Sisters of St. Benedict)

For more information contact Delores Dufner, OSB, Sisters of St. Benedict, Saint Joseph, MN 56374.
Church Musicians Guild Celebrates 40 Years

On November 16, 1986, the Church Musicians Guild of Buffalo, a Chapter of the National Association of Pastoral Musicians, celebrated its 40th anniversary with a Mass celebrated with Bishop Edward Head and a diocesan choir of over 170 members directed by David Nease. The Mass contained an entrance rite with a unified composition of entrance procession (Psalm 121), sprinkling rite and Gloria, composed by Rev. Michael Joncas and commissioned for this occasion. Over 700 persons attended the celebration.

The festivities concluded with a banquet, with Rev. Virgil C. Funk as speaker. It featured a tribute to the four founding members of the Church Musicians Guild (formerly, the Catholic Choirmembers Guild) — Sister Mary Grace Ryan, SSMN, Msgr. Paul Eberz, Msgr Henry Kawalec, and Cecilia Roy Kenny (deceased).

From its inception, the purpose of the Church Musicians Guild has been the education of its members and the people that it serves. In May of 1945, Sr. Mary Grace, then coordinator of the Buffalo unit of the National Catholic Music Educators Association, invited church organists to attend its meeting. When it became evident that the needs of the church musicians differed from those of the school musicians, the Catholic Choirmasters Guild was formed.

Following the publication of Mediator Dei in 1947, the Guild published a people's hymnal, Cantate Omnes. As the scope of liturgical music and ministry extended beyond the choir loft, the Guild adjusted its goals and became a local chapter of NPM in 1983.

In addition to liturgical, educational, cultural, and social activities, the Guild has also participated in choir festivals and choral concerts.

NPM salutes past and present members, including Sr. Judith Marie Kubicki, Ethel Grabenstatter, David Nease, Bob Allen, Ernestine and Pat Otis and the current chairperson, Rev. Jacob Ledwon.

Big Island Liturgical Conference, Hilo, Hawaii

On November 6-8, 1986, the parish of Malia Puka O Kalani (St Mary Gate of Heaven) sponsored its eleventh Big Island Liturgical Conference.

The theme of this year’s conference, “Aloha: The Breath of Creation,” featured creativity in liturgy and the arts, with prayer celebrations led by the Fountain Square Pools, and Nancy and Graziano Marcheschi; a stunning keynote address by Tom Conry, and a two-part concert performance featuring Marty Haugen, Bob Hurd, David Haas, and Tom Conry, supported by David Barrickman, Clayton Kua, and Bobby Fisher.

But the unique aspect of the Big Island Liturgical Conference included much more than is on the program. The open hospitality included housing in parishioners’ homes, a home cooked meal for the entire assembly, and a sense of “Aloha” welcome and creativity found rarely in other conventions.

The highlight of the convention was the experience of the celebration of the eucharist, featuring elements of inculturation from the native Hawaiian culture, developed ritually and musically by Rev. George Decosta, Clayton...
Corpus Christi Center for Liturgy

Under the direction of Rev. John Gallen, SJ, a very important training center for ministers in liturgy has formed in the southwest United States. Headquartered with classrooms in a shopping center (where people gather) in downtown Phoenix, Arizona, the Corpus Christi Center's first graduating class is completing a three-year program in liturgical ministry, having completed a curriculum comparable to courses for a Masters degree in liturgy. First and second year students are enrolled and plans are underway for a program in liturgical spirituality. Based on the quality of the students that the program is attracting, future leadership in liturgy can be assured for this region of the country. NPM salutes John Gallen and all who have made the Corpus Christi Center a reality.

BMI Awards

The 1986-87 competition is open to students who are enrolled in accredited secondary schools, colleges, or conservatories or are engaged in private study with recognized teachers. Contestants must be under 26 years of age on December 31, 1986. There are no limitations as to instrumentation, stylistic consideration, or length of work submitted. Students may enter no more than one composition, which need not have been composed during the year.

The 35th annual BMI competition will award $15,000 to young composers, in lots from $500 to $2,500. Deadline is Tuesday, February 10, 1987.

Official rules and entry blanks for the 1986-87 competition are available from Barbara A. Peterson, Director, BMI Awards to Student Composers, 320 West 57th Street NY, NY 10019.

The Cantorial Council of America

The Cantorial Council of America is the organization responsible for the development, training, and organizing of the Jewish Cantor. The organization publishes a brief newsletter/magazine and, from time to time, books.

Most recently, a new book, Concepts of Jewish Music and Prayer, by Macy Nulman, contains 32 articles examining Jewish music and prayer with a disciplined and unique approach: what are the origins and symbolisms associated with many synagogue prayer chants? Why have they permeated every prayer text? How does biblical cantillation influence prayer chant?

Available at $15.00 from Cantorial Council of America, Yeshiva University, 500 West 185th Street, New York, NY 10033.

Contemporary Irish Church Architecture 1933-83

A beautifully illustrated book about churches recently built in Ireland has now been made available. NPM recommends it to anyone in the process of building a new church.

Available from Gill and Macmillan, Ltd. Goldenbridge, Inchicore, Dublin 8, Ireland.
Chapters are encouraged to share information about monthly programs and special events to be included in each issue of Pastoral Music. Ideas, photographs, and news that will be helpful to other chapters in planning programs are most welcome.

Rick Gibala
National Chapter Coordinator

Amarillo
In the spring, a workshop featuring music for the sacrament of marriage took place, followed by a dinner. The fall season opened with a program of Christmas music and the election of officers.

Betty Keller
Director

Buffalo
The season's opening event featured an organ recital by Sr. Judith Marie Kubicki, CSSF, at Christ the King Seminary. A special celebration to commemorate the 40th anniversary of the Church Musicians Guild took place in November. The Guild has commissioned Rev. Michael Joncas to compose a large-scale work for this occasion.

Rev. Jack Ledwon
President

Charleston, SC
One of the newest permanent NPM chapters, Charleston will conduct a fall workshop, focusing on “Creative Ideas for Advent.” A cantor workshop was held in Columbia and had 92 participants.

Candice Wilson
Director

Cleveland
In September, a picnic was held for chapter members, and a program of music for Advent/Christmas took place in November.

Joe Lascio
Director

Hartford
John Rose, concert organist and recording artist, conducted the October meeting titled: "No Practice Time: Where Do I Begin," at Trinity College Chapel. The annual choral festival took place in November at Hartford Seminary.

Joan Laskey
Director

Indianapolis
The chapter’s September program addressed “burn-out,” how to avoid stress, and to say “no” without feeling guilty. An all day workshop for choirs was held in October.

Larry Hurt
Director

Lake Charles
The spring meeting saw the election of the chapter’s first slate of officers, who were installed by Bishop Jude Speyer, who urged the NPM members to strive for quality music. The Lake Charles Chapter recruited the largest number of new national members during the recent recruiting contest, adding 32 new members to NPM.

Pat Blackwell
Director

Metuchen
The annual musicians and clergy Mass was held in St. Francis Cathedral in September. Presider and homilist for the liturgy was Rev. Virgil Funk. Workshops in choral/vocal techniques are planned for October.

Dan Mahoney
Director

Rochester
Since the Rochester Chapter hosted one of the regional conventions in July, a special convention reunion, which included a prayer service and sale of convention T-shirts, kicked off the new season.

Helen Halligan
Director

Pittsburgh
The annual eucharistic liturgy and banquet was held in September. Presider and homilist for the liturgy was Rev. Eugene Walsh.

John Romeri
Coordinator

West Virginia
(Charleston Branch)
A showcase on acclamations was conducted by groups from several parishes.

“The spirit of our fall jam sessions made us feel that our efforts these past two years have not been wasted!”

Sr. Rosanne Fogarty, OSM
Director

West Virginia
(Wheeling Branch)
A program featuring Sr. Cynthia Serjak, RSM, author of Prophecies and Puzzles, opened this fall season.

Robert Ellis
Director

P.S.
We would like to extend our deepest appreciation to the Grand Rapids Chapter, for donating $50 to the NPM scholarship fund. THANKS!

Rick Gibala
National Chapter Coordinator
Religious Music in our Schools

BY THE MUSIC EDUCATORS NATIONAL CONFERENCE

The following statement was adopted in July, 1984 by the National Executive Board of the Music Educators National Conference. Copyright 1984 by Music Educators National Conference. Reprinted by permission from Music Educators Journal. MENC is now preparing an expanded treatment of the subject, to be available later in 1987.

Does the use of music with a sacred text violate the First Amendment of the United States Constitution with regard to the separation of church and state?

The teachers and musicians who design music curricula and teach music classes are dedicated to expanding the knowledge and experience of their students. To accomplish this, it is important that the school music curriculum include the study of music of all styles, forms, periods, and cultures. Since music with a sacred text or of a religious origin, particularly choral music, comprises such a substantial portion of music literature and has such an important place in the history of music, it should and does have an important place in music education.

The First Amendment does not forbid all mention of religion in the public schools, it prohibits the advancement or inhibition of religion by the state. A second clause in the First Amendment prohibits infringement of religious beliefs. Nor are the public schools required to delete from the curriculum all materials that may offend any religious sensitivity. For instance, studying painting without those with scriptural themes, architecture without cathedrals, literature without mention of the Bible, or music without sacred music would be incomplete from any point of view.

In order to ensure that any music class or program is conforming to the constitutional standards of religious neutrality necessary in the public schools, the following questions raised in 1971 by Chief Justice Warren E. Burger in Lemon v. Kurtzman should be asked of each school-sanctioned observance, program, or instructional activity involving religious content, ceremony, or celebration.

1. What is the purpose of the activity? Is the purpose secular in nature; that is, studying music of a particular composer's style or historical period?
2. What is the primary effect of the activity? Is it the celebration of religion? Does the activity either enhance or inhibit religion?
3. Does the activity involve an excessive entanglement with the religion or religious group, or between the school and the religious organization? Financial support can, in certain cases, be considered an entanglement.

If the music educators' use of sacred music can withstand the test of these three questions then it is probably not in violation of the First Amendment.

Legal history

Key court decisions help clarify the issues concerning use of sacred music in the schools. The 1963 ruling in the case of Abington School District v. Schempp prohibits devotional Bible reading in public schools. However, Justice Thomas Campbell Clark wrote: “Nothing we have said here indicates that such study of the Bible or of religion, when presented objectively as part of a secular program of education, may not be effected consistently with the First Amendment.”

In a more recent court case (and the first one in the United States Courts that dealt specifically with religious music in the schools), Roger Florey, the father of a primary student, challenged the rules set up by the Sioux Falls, South Dakota, school board. These rules had been established following complaints by local residents about the religious nature of Christmas assemblies: “The several holidays throughout the year which have religious and secular [bases] may be observed in the public schools..., Music, art, literature, and drama having religious themes or [bases] are permitted as part of the curriculum for school-
sponsored activities and programs if presented in a prudent and objective manner and as a traditional part of the cultural and religious heritage of the particular holiday.” The plaintiff, an avowed atheist, faced off a state-wide trend in 1978 when he complained about the use of the hymn “Silent Night” in the school’s Christmas program. He contended that the use of the song violated the doctrine of separation of church and state. At a hearing on the plaintiff’s motion for an injunction in December 1978, the motion was denied. The plaintiff’s request for declaratory and final injunctive relief was denied in February 1979. The case, Florey v. Sioux Falls School District, 49-5, was appealed to the Eighth U.S. Circuit Court of Appeals in St. Louis. This court, in April 1980, upheld the Sioux Falls school policy, allowing religious songs for educational purposes. The Appeals Courts said the policy was not promulgated with religious purposes in mind.

Several other cases, most notably, Brandon v. the Board of Education of the Guilderland Central School District, involving free exercise of religion, and Widmar v. Vincent, involving freedom of speech, suggest that in the court’s opinion college and university students have the maturity to understand the religiously neutral role that public schools must play in dealing with the subject of religion, where younger students may not. Therefore, college teachers may not be required to emphasize this neutrality as much. According to the Brandon decision, “Our nation’s elementary and secondary schools play a unique role in transmitting basic and fundamental values to our youth. To an impressionable student, even an appearance of secular involvement in religious activities might indicate that the state has placed its imprimatur on a particular religious creed. This symbolic reference is too dangerous to permit.”

This statement should warn the music educator to take special care to avoid any religious entanglement.

Religiously neutral programs
With this volatile topic, music educators should exercise caution and good judgment in selecting sacred music for study and programming for public performances. During the planning phase of each program, the following questions should assist the teacher in determining if the program is, indeed, religiously neutral:

1. Is the music selected on the basis of its musical and educational value rather than its religious lyrics?
2. Is the sharing of the traditions of different people and respect for these traditions stressed?
3. Is the excessive use of sacred music and religious symbols or scenery in the programs avoided?
4. Is the role of using sacred music one of neutrality, neither promoting nor inhibiting religious views?

---

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☐ Shapes From Shadows, Dwayne Light
☐ Image Of His Love, Jackie Dicke
☐ In The Eye Of The Lord, Jackie Dicke
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Getting the Seminary to Sing
A Report on the NPM Survey

Do Seminarians Sing?
BY ANTHONY SORGIE

During the fall of 1985, the NPM central office sent an extensive questionnaire to all seminaries in the U.S. The questionnaire was to be completed by the persons responsible for the formal and informal education of the seminarians in pastoral music. "Why?" you might ask, "since most of us involved in parishes across the United States have substantial evidence that very little musical training is going on in our seminaries." Perhaps a quick story will illustrate my point. During the 1982 National Convention in Detroit, Fr. Funk invited musicians to gather and discuss problems they were facing in their music ministries. It just so happened that this session with the musicians occurred concurrently with a major address to the clergy. The priests were tied up, so the musicians could really speak up. After about three minutes it became obvious that a central problem was the clergy. Because I was a seminarian at the time, I grew increasingly defensive, but hurt bowed to truth. At the end of that workshop, I wrote in my notebook, "The seminary is the place to start!" Why not with a questionnaire.

There is no doubt in my mind that the questionnaire on which I am about to report is long overdue. We will never step forward until we assess the condition of sacred music education in the seminaries. That convention in Detroit was four years ago, and the issue of priestly formation in pastoral music has scarcely been considered by the church.

As in all aspects of Catholic church life, there are documents. The documents on the formation of the clergy are varied. There are documents from Rome, from our National Conference of Catholic Bishops, and from diocesan committees on priestly formation. An analysis of these documents is absolutely necessary for those who instruct seminarians, but it is beyond the scope of this article. The following points, therefore, are highlights from these documents concerning the requirements for sacred music education in the seminaries.

1. "Sacred music must be numbered among the disciplines necessary for the right training of seminarians and therefore, must be taught for a sufficient number of hours and with a well-planned program beginning with the first courses of study and continuing through theology."

Fr. Sorgie is professor of music and liturgy at St. Joseph Seminary, Dunwoodie, NY.

2. "Every seminary should have a trained professor of music, who is to be a full-fledged member of the faculty."

3. "All the seminarians should acquire an adequate knowledge of Gregorian chant."

4. "The seminarians should be instructed in the authentic religious song of the people, not only the modern but also that preserved in the oral tradition of the people."

5. "In each seminary a 'schola cantorum' [choir] should be formed under the direction of a trained choir master."

Crucifix, 16th Century Spain

2. "Every seminary should have a trained professor of music, who is to be a full-fledged member of the faculty."

3. "All the seminarians should acquire an adequate knowledge of Gregorian chant."

4. "The seminarians should be instructed in the authentic religious song of the people, not only the modern but also that preserved in the oral tradition of the people."

5. "In each seminary a 'schola cantorum' [choir] should be formed under the direction of a trained choir master."
6. "Since sacred music is of such importance in liturgical celebrations, experts in music must give instruction, including practical instruction, required for their future roles in presiding and leading liturgical celebrations."

7. "They [the seminarians] should have an appreciative familiarity with the best musical works of the past and the ability to recognize in contemporary efforts, compositions that have sound merit as sacred music."

These seven points clearly illustrate the direction that the church has recommended for the musical training of the seminarians. If these recommendations were being implemented, there would have been no need for our questionnaire or this issue of Pastoral Music.

The questionnaire was divided into four groups of questions: background information, formal liturgical music training, informal liturgical music training, and an optional group of questions on attitudes toward the musical training in the seminaries. The random sample of fifty questionnaires that I analyzed were submitted from four types of seminaries: major seminaries, college seminaries, minor seminaries, and religious houses of formation.

The Questionnaire

Part I

The first part of the questionnaire dealt with the background information of those who responded. Who is teaching our seminarians? Only 35% of those responsible for music education in the seminaries identified themselves as full-time instructors and directors of music on the faculty. The part-time persons comprised 24% and most of these were adjunct teachers with little influence over the liturgical music life in the seminary. Forty-one percent of the respondents direct the music program of a seminary and have many other seminary responsibilities as well. Less than 20% of all those instructing our seminarians have degrees in music or liturgy. It is encouraging that 85% of our major seminaries have directors of music who are "full-fledged" faculty members.

Among the seminaries that responded, those with residential and academic facilities described a music curriculum that was more extensive than curricula at seminaries with off-campus classes. Table 1 summarizes the types of musical curricula offered in various types of seminaries.

The next two sections of the questionnaire were devoted to "formal" and "informal" liturgical music training in the seminaries. Many respondents were unclear about these terms. Formal training in liturgical music consists of class work, workshops, lectures, and theory offered at the seminary apart from the actual liturgical celebrations at the seminary. Informal music training is the education that one receives from participating as part of the assembly, choir, cantor program, instrumental ensemble, or any other activity that would be part of a liturgical celebration.

Table 1
Types of Musical Curricula in U.S. Seminaries

<table>
<thead>
<tr>
<th>Seminary Facilities</th>
<th>Major</th>
<th>College</th>
<th>Minor</th>
<th>Religious</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residence with Classes</td>
<td>76%</td>
<td>59%</td>
<td>40%</td>
<td>33%</td>
</tr>
<tr>
<td>Residence without Classes</td>
<td>24%</td>
<td>27%</td>
<td>–</td>
<td>67%</td>
</tr>
<tr>
<td>Classes without Residence</td>
<td>–</td>
<td>–</td>
<td>60%</td>
<td>–</td>
</tr>
</tbody>
</table>

Part II

Part II of the questionnaire concerned the formal liturgical music training in three key areas: the singing celebrant, theory of music in liturgy, interplay between the presider and the various other music ministries. The seminaries that offer formal music courses for the singing celebrant represented 62% of those who responded. Eighty percent of our major seminaries offered courses to train the singing presider. The majority of these
Table 2
Effectiveness of Informal Liturgical Training in U.S. Seminaries

<table>
<thead>
<tr>
<th>QUESTIONS</th>
<th>Ineffective</th>
<th>Somewhat Effective</th>
<th>Effective</th>
<th>Very Effective</th>
<th>N/A</th>
<th>Blank</th>
</tr>
</thead>
<tbody>
<tr>
<td>How effective is this</td>
<td>—</td>
<td>36%</td>
<td>50%</td>
<td>12%</td>
<td>2%</td>
<td>—</td>
</tr>
<tr>
<td>music formation?</td>
<td>2%</td>
<td>26%</td>
<td>22%</td>
<td>32%</td>
<td>10%</td>
<td>6%</td>
</tr>
<tr>
<td>Choir</td>
<td>6%</td>
<td>22%</td>
<td>26%</td>
<td>8%</td>
<td></td>
<td>8%</td>
</tr>
<tr>
<td>Folk Group</td>
<td>4%</td>
<td>26%</td>
<td>20%</td>
<td>14%</td>
<td>8%</td>
<td>12%</td>
</tr>
<tr>
<td>Cantor(s)</td>
<td>4%</td>
<td>26%</td>
<td>16%</td>
<td>24%</td>
<td></td>
<td>8%</td>
</tr>
<tr>
<td>Organist(s)</td>
<td>4%</td>
<td>26%</td>
<td>16%</td>
<td>40%</td>
<td></td>
<td>8%</td>
</tr>
<tr>
<td>Singing Opportunities</td>
<td>4%</td>
<td>26%</td>
<td>16%</td>
<td>40%</td>
<td></td>
<td>8%</td>
</tr>
</tbody>
</table>

courses would be labeled “practicum” or “how to” courses. Many of the college seminaries, minor seminaries, and religious seminaries found this question not applicable because they were too far removed from the practical need to train those who were about to enter the ordained ministry. It is unfortunate to note that only 50% of the respondents mentioned a course or courses in voice training.

Is it possible that 26% of our seminaries have no organists?

The role of music in the liturgy certainly finds its place in the curriculum of our seminaries, but mainly in the liturgical courses rather than in separate courses in liturgical music.

The topic of the parish priest and his relationship to the music staff is only taught formally in 30% of our seminaries. Most respondents mentioned that these skills are learned through active participation on the part of the seminarians in the planning of the liturgical celebrations in the seminaries.

Part III
The third section of the questionnaire, on informal liturgical music training, offered a plethora of statistics. The only question to receive a 100% affirmative response was the question, “Do you feel that the seminarian is formed by his musical experience in the seminary?” A re-sounding “yes!” But what is the informal musical experience in the seminary? While 50% of the respondents said that the overall musical experience was effective, 32% said “somewhat effective” and 12% said “very effective.” Table 2 presents the data more extensively.

Notice that 10% of the people who responded said that “choir” was not applicable. Coupled with the 6% who left the response blank in the last column, it could be that 16% of all seminaries are without a choir. Is it possible that 26% of our seminaries have no organist? The “folk groups” still seem to be effective when a seminary has this music ministry. The only group that seems to have above average results is the cantor program.

Many respondents mentioned the effectiveness of in-house music rehearsals for both formal and informal musical training in the seminaries. They also seem to be using similar types of worship aids, as Table 3 illustrates.

Table 3
Types of Worship Aids Used in U.S. Seminaries

<table>
<thead>
<tr>
<th>Worship Aid</th>
<th>% of All Seminaries Using This Worship Aid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worship II</td>
<td>62%</td>
</tr>
<tr>
<td>Glory &amp; Praise I</td>
<td>92%</td>
</tr>
<tr>
<td>Glory &amp; Praise II</td>
<td>92%</td>
</tr>
<tr>
<td>Glory &amp; Praise III</td>
<td>82%</td>
</tr>
</tbody>
</table>

Table 4
Degree of Difficulty in Musical Repertoire of U.S. Seminaries

<table>
<thead>
<tr>
<th></th>
<th>Simple</th>
<th>Moderately Simple</th>
<th>Moderately Difficult</th>
<th>Difficult</th>
<th>Blank</th>
</tr>
</thead>
<tbody>
<tr>
<td>On Sundays</td>
<td>6%</td>
<td>32%</td>
<td>36%</td>
<td>2%</td>
<td>22%</td>
</tr>
<tr>
<td>On Weekdays</td>
<td>6%</td>
<td>54%</td>
<td>34%</td>
<td>—</td>
<td>6%</td>
</tr>
<tr>
<td>Other Events</td>
<td>4%</td>
<td>16%</td>
<td>65%</td>
<td>10%</td>
<td>5%</td>
</tr>
</tbody>
</table>
Respondents indicated a wide variation of repertoire, for example, Palestrina motets, *Jubilate Deo, Liber Cantuarius*, the psalmody of Haugen and Haas and a variety of Spanish hymnals and misalettes. Only 3% mentioned formal training in Gregorian chant.

Table 4 indicates that most seminaries regard their musical repertoire on most occasions as "moderately simple" or "moderately difficult," seldom "simple" or "difficult."

The 22% in the 'blank' column merely reflects those seminaries that do not worship as a community on Sunday. Most see their choices of prayer-songs as challenging, not "difficult."

**Part IV**

The last section of the questionnaire was an optional set of questions concerning attitudes toward the music program in seminaries. Table 5 lists the five questions and summarizes the respondents’ opinions about the effectiveness of their seminary training in music.

It is noteworthy that most of those working in the field see the value of formal and informal training as effective. A sizable 66% of the liturgical music teachers claim that the seminary music program was ineffective before they arrived on the scene. A little self-praise can be creative in an otherwise barren desert.

The majority of the respondents, over 42%, saw themselves as "liberal," while 20% responded "conservative." I am glad to report that 36% responded harshly to the whole question. They thought that these labels were destructive. One person wrote: "These terms mean nothing to me. Is chant radical? Is Stravinsky conservative? Is rock liberal?" Many did not even respond, and most wrote in "moderate" or "balanced." When asked how the program was when they arrived as compared to the present situation, 36% said that the seminary was conservative when they arrived, and 38% reported that they have become more liberal at the present time.

The last questions concerned the balance between formal and informal musical training in liturgical music. The conclusions seem to indicate that there is more informal training than formal training. Almost 50% of the respondents indicated that the informal musical training was taken too casually, while half claim they have reached a balance.

**Conclusion**

Now that we have come this far and the statistics are fresh in your minds, return to the seven points that I gleaned from the documents on priestly formation in music. The inevitable "good news and bad news" scenario arises. Many wonderful things have begun in our seminaries, but there is a need for more professionally trained musicians to instruct seminarians. Have you ever thought of offering your services to the seminary in your area?

It appears that we will have better prepared singing presiders, but will they be technicians who have little "appreciative familiarity with the best musical works of the past..." because little or no sacred musicology is being taught? Are the liturgists and musicians in seminaries ever going to offer systematic courses?

In conclusion, my own interest has led me to work on a major dissertation in the field of music education in our U.S. seminaries. I do not hear the fatalistic trumpet motives of a Tchaikovsky Symphony, which predicts the melancholy ending in the opening bars; rather I hear the gentle violins of Smetana’s "Moldau" darting and rushing and waiting to explode into a mighty river. The journey has already begun.

<table>
<thead>
<tr>
<th>QUESTIONS</th>
<th>Ineffective</th>
<th>Somewhat Effective</th>
<th>Effective</th>
<th>Very Effective</th>
<th>N/A</th>
<th>Blank</th>
</tr>
</thead>
<tbody>
<tr>
<td>How would you rate the value of the formal training as it presently exists in your seminary?</td>
<td>4%</td>
<td>16%</td>
<td>39%</td>
<td>16%</td>
<td>14%</td>
<td>10%</td>
</tr>
<tr>
<td>How would you rate the informal training?</td>
<td>-</td>
<td>31%</td>
<td>29%</td>
<td>25%</td>
<td>2%</td>
<td>-</td>
</tr>
<tr>
<td>How effectively are you training a singing celebrant</td>
<td>2%</td>
<td>10%</td>
<td>17%</td>
<td>15%</td>
<td>33%</td>
<td>23%</td>
</tr>
<tr>
<td>How effective was the music program when you assumed your duties?</td>
<td>6%</td>
<td>17%</td>
<td>31%</td>
<td>8%</td>
<td>29%</td>
<td>8%</td>
</tr>
</tbody>
</table>
Can Music and Studies Mix?

BY C. CHRISTIAN RICH and ROSEANN WAGNER, SSSF

Located on the outskirts of metropolitan Milwaukee, Sacred Heart is the largest seminary in the United States specializing in the education of second-career candidates for the priesthood. Its graduates, representing over 100 dioceses and more than 30 different religious communities worldwide, have brought something new and valuable to service in the Roman Catholic Church.

Our men come from all ages, from their 20’s to their 60’s, and from every walk of life—widowed and single, men who have known the joys and sorrows of relationships, men who have lived fully and yet hear themselves asked to give still more deeply to a career in Christ’s service. It is for these men that Sacred Heart School of Theology exists.

Liturical life is an integral part of formation.

Sacred Heart School of Theology confers the degree of Master of Divinity, and is accredited by the Association of Theological Schools in the United States and Canada. Completion of the academic program requires 33 core courses in Scripture and systematic, pastoral, and historical studies, in addition to 10 elective hours. Candidates normally study four years prior to ordination to the diaconate and internship. The faculty is currently comprised of 18 full-time professors and 9 part-time instructors. A special pre-theology program in cooperation with Cardinal Stritch College in Milwaukee exists for students with little or no college experience.

At the core of priesthood is a candidate’s personal relationship with the Spirit, and it is this relationship that spiritual formation addresses. The goal of spiritual formation can best be described as integration. Everything a candidate experiences—academics, worship, involvement in field education placements, interactions with peers—has a bearing ultimately on the kind of person he is and the kind of priest he will be.

Charles Christian Rich is director, and Roseann Wagner the associate director, of the liturgy and music program at Sacred Heart School of Theology, Hales Corners, WI.

The liturgical life of the school is an integral part of formation. At Sacred Heart, the liturgy department is represented on the formation team because we see our primary focus to be one of helping the student to “live the liturgy” by integrating it wholistically into his entire day, each day.

At Sacred Heart, celebration of the liturgy of the hours frames the typical school day. Times for daily eucharist vary from day to day. The primary eucharistic celebration takes place on Wednesday afternoon when faculty and staff join with the students for Mass followed by a social and dinner. The Schola sings for this liturgy and important events in the life of the seminary community are moved to this day (e.g., opening and closing liturgies of the semester, institution of lectors and acolytes, jubilees and anniversaries, alumni day).

This year we will initiate a Tuesday Spiritual Formation period that will culminate with individual class liturgies. We hope that this will promote better integration of the school’s formation program with liturgical life.

In their document, Liturgical Formation in the Seminaries, the U.S. bishops said, “All genuine liturgical formation involves not only doctrine but also practice. This practice, as a ‘mystagogical’ formation, is obtained first and mainly through the very liturgical life of the students into which they are daily more deeply initiated through liturgical actions celebrated in common. This careful and practical initiation is the foundation of all further liturgical study and it is presupposed that this has already been acquired when liturgical questions are explained.”

At Sacred Heart, course objectives for liturgical music include:

1. Providing a broad liturgical music background through the study of the Bishops’ Letter Music in Catholic Worship with special emphasis on
   A. theology of celebration
   B. place of music in the celebration
   C. general consideration of liturgical structure
   D. types of music used in the various parts of the liturgy
   E. an overview of the historical development of music in worship
   F. an awareness of the Liturgical Renewal—past/present/future and basic issues, questions, 21
challenges that confront the church in the 1990’s.

II Encouraging an understanding of the pastoral, liturgical, and musical judgments necessary to facilitate sound pastoral leadership in liturgical worship through
A. reading, discussing, critiquing Music in Catholic Worship and related commentaries
B. participation in and evaluation of liturgical prayer of the community
C. solving of scenarios involving various cultures, levels of music used, liturgical participation of the people, forms and styles of musical compositions fitting to a specific community as well as to a specific part of the liturgy.

III Providing experiential opportunities for integrating the principles of music in a pastoral dimension by
A. providing Practicums for students in need of greater understanding of the language of music
B. encouraging technique of good singing habits with emphasis on proper breathing, musical phrasing, diction, and repertoire needed for a “singing celebrant”
C. encouraging leadership in small group prayer, masses, so that those principles discussed above may be applied.

During the orientation period, each new student is assessed individually through an oral interview in order to evaluate the liturgical experiences they have had prior to entrance, as well as to assess their vocal and musical aptitudes. Questions used in the interview help students to focus on their attitudes toward liturgical renewal, as well as their exposure to liturgical styles since the reform began. During the introductory semester, each student is required to take both Liturgical Music and Introduction to Worship. Since the focus is on liturgical music and not just music, even students with prior musical training are encouraged to attend the class.

In the liturgical music course, we begin the first class session by critiquing together the formal opening of school eucharist, which is a common experience for all students. Because of the diversity of our student community, each person reflects on what that liturgy felt like to them as new students and participating members of the assembly.

Questions for reflection might include: What do you recall immediately from our opening liturgy? What was your prayer experience? What helped or hindered you in participating? What do you recall of your reactions to some of the new experiences? What do you remember of the environment, the music, the ministers? How were you encouraged/discouraged in your active participation in this worship? What do you most recall at this time (several days since the liturgy) that stands out for you as being special? What were your feelings as you entered the chapel and how were you changed or not changed as you left the assembly? What most enabled this to happen within you?

Included in these general reflections are areas such as environment, selection, and execution of service music, use of symbol, participation, ministries and roles of service, liturgical movement and flow, unity (or lack of), prayerfulness, and effectiveness. Students are asked to get in touch with and articulate any new awarenesses that have taken place at liturgy in these first several days. They are asked how they feel about all this as they begin studies for priesthood and prayer leadership.

The assessment questions used during the first private interview have already put the student in touch with the need to integrate his past experience into what he is experiencing in his new liturgical life. He will need to be in touch with biases he may be bringing, personal tastes, non-exposure to good liturgical planning, limited liturgical background, and little knowledge of “why we do what we do.” This process enables a student to express both positive and negative feelings and reactions, without any judgments being made on his comments. It is hoped that this experience clears the mind of most students for greater openness to learning the new.

It’s amazing how people learn to sing when they are encouraged to sing.

Students are made aware of the integrating process that all theological, liturgical, philosophical, and field course content will require of them if their lived “liturgical communal experience” is to be valid for formation.

With this experiential approach to learning, and the chapel as our most important classroom, the need to correlate class content with ongoing critiquing is a daily challenge. This early exposure to principles for objective criticism enables students to help one another in the pursuit of strong liturgical leadership.

The basic liturgical and music courses offered include:
- Liturgical Music – Semester 1
- Liturgical Worship – Semester 1
- Theology of Liturgy – Semester V
- Liturgical Celebrant – Semester directly prior to diaconate ordination
- Liturgical Planning – Elective
- Liturgical Year – Elective
- Liturgical History – Elective

There is also correlation between the courses in sacraments and homiletics.

In addition to the above credit courses, the following practicums are offered each semester as non-credit work taken individually or in small groups. Remedial singing is primarily for the incoming students, but open to anyone wishing to improve his singing voice. The goals are simple voice production, tone matching, focus on 23
simple tones, hymns sung within a limited range, and the voice range of the person. This group consists primarily of those people who have never sung, or who have been told they cannot sing.

In a relaxed atmosphere, with others who have experienced similar problems, these men grow confident in singing alone. Simple tones for deacon and presider—sung parts—are also taught. It is amazing how people can learn to sing if they are encouraged to sing, rather than forced to learn the musical symbols which mean little to non-singers. Through taped sessions, the students hear the accurate pitches consistently in their own practice times and thus find success in simple beginnings. Groups are arranged according to competencies and students are helped and encouraged by one another.

The intermediate group consists of persons who are interested in learning to cantor. Repertoire and cantor training are areas of focus here; opportunities for leading sung prayer at morning and evening prayer, as well as at the Sunday liturgies, are encouraged.

A third group, the "Singing Celebrant," focuses on the sung parts of the Sacramentary, with class critique, in order to prepare the students more fully for the videotaped "dry run" as presider, which is covered in the Liturgical Celebrant class. For some students this may be learning to sing recto tono, adding a flex, but done in tune and at a comfortable range for each person's voice.

In addition to the above classes, there are many other opportunities for each student to experience involvement in singing. The daily congregational participation at all of the liturgies is most important. Students learn most from hearing others sing well, and joining the assembly at sung prayer. There is also a Schola Cantorum of selected voices who do three and four part repertoire—styles ranging from Schuetz to Schutte encompassing a wealth of music. This group leads the congregation at our main weekly eucharist on Wednesday.

Sacred Heart has a guitar ensemble that accompanies one of the weekly Masses. They incorporate more of the contemporary literature and are responsible for planning. They lead the congregation in another style of music. The cantor group, consisting of members from the above groups and others qualified to lead a congregation, has many opportunities to lead sung prayer.

A weekly one-half hour community rehearsal is scheduled every Wednesday. The liturgy department expects all students to attend and encourages faculty and staff to be there as well. During this rehearsal we teach new repertoire for the assembly as well as review music for the afternoon liturgy. This session is used as a practicum for first year students enrolled in Liturgical Music. This weekly rehearsal has proven to be an excellent opportunity to prepare the seminary community not only for the sung prayer of the day's Mass but to prepare them for a more fruitful listening to the Word and homily. Many times reasons for the selection of the

service music are discussed with them, thus enabling a better focus on key concepts.

In an excerpt from the document, The Program of Priestly Formation, it is stated, "Students should receive instruction in sacramental and liturgical preparation. They should be prepared to give time to the preparation of eucharistic liturgies and be given experience in working with liturgy teams or committees. Various programs of preparation for each sacrament should be explained."

In order to facilitate this type of experience for each student several times yearly, the liturgy department meets at Friday noon with the ministers for the following Wednesday liturgy in order to plan and coordinate that eucharist. At this meeting the presider presents his homily focus as the Scripture unfolded for him. All are asked to read the Scripture prior to the meeting. Texts that are suggested for hymns are seen in relation to this focus, reinforcing how liturgical preparation begins with Scripture. At this time the presider, deacon, servers, lectors, and the Directors of Liturgy and Music, work out music, ceremony, environment, and other details. This liturgy, as suggested previously, is again critiqued by the first year class, some of whom may have been at the planning meeting, and specific choices are explained. We have found that this consciousness of being involved in the planning, as well as the weekly critiquing, is very effective especially with the first year students. It seems that strong likes and dislikes are seen in broader perspective when reasons are given for a specific choice. Options are presented, and the necessity of using musical, pastoral, and liturgical judgments can best be taught by involvement in the process.
In addition to the musical and liturgical experiences available at the school, many students are also active in the parishes where they do their field assignments.

Although there is some exposure to minorities through specific lecture series, which have in the past highlighted the Hispanic culture, the Black culture, the Native American culture, the issue of women in the church, and others, we need to expand this part of our program. We were able to incorporate some appropriate music for these sessions. During the past year we did highlight, through an interested student’s initiative, greater exposure to the ministry for the hearing-impaired. A small deaf choir signed the hymns, with the presider signing the entire Mass. The congregation was invited and encouraged to sign the acclamations. This was a moving experience for many and was successful in revealing the depth of sign language and its relationship to symbol in presenting the Word.

The small Hispanic group of students and those interested in ministering to Hispanics meet weekly for worship in Spanish. There are many ethnic groups in the Milwaukee area and it is possible for students to choose their field placement in parishes ministering to a specific group. First-hand experience with the people in their own worship environment is the best learning situation. Likewise, children’s liturgies are more real and authentic in their own parish settings and students are encouraged to become involved in these.

Because of the international dimension of the seminary—students from India, Kenya, Philippines, Canada, Puerto Rico, and other areas—there is a rich diversity when class discussions are about specific cultural traditions. This sharing of diverse approaches to liturgy, as well as differing symbols in other cultures, is encouraged. We hope that a more global awareness of church and liturgical practices throughout the world can be fostered. Expansion of vision always needs to be challenged further.

Sacred Heart also sponsors a modest fine arts program that brings to campus a variety of musical and artistic groups for performance or exhibit. This program began four years ago to further enrich the liberal arts background of our students and to relate the arts to the liturgy when possible. Some recent offerings have been Anawin Players (Chicago), Fountain Square Fools (Cincinnati), Vocal Arts Consort (Milwaukee), Signature String Quartet (Milwaukee), Bach Chamber Choir (Milwaukee), La Jongleurs (Milwaukee), and a medieval mystery play.

Students who are interested in applied study of keyboard, guitar, or voice are encouraged to take lessons with any of the competent teachers available in the Milwaukee area. We have been blessed at Sacred Heart with several candidates who have finished degree work in piano, organ, voice, or music education and these men have been a great asset to our department in keeping the caliber of music at a high level of proficiency. A music appreciation course is also offered for the Pre-Theology students and is currently being taught by an upper classman who is a degree musician.

Here at Sacred Heart we are proud that the Vatican visitation evaluation cited our liturgy department for “a remarkable cohesive program for the diversity of students enrolled in the school.” This has been no easy task nor is it complete. Constant evaluation of what we do and offer, as well as the acceptance of the process of adaptation and response to the liturgical needs of our students and the church, are realities that are always before us.
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Major Seminary

Developing a Model for Music Formation
BY ANTHONY J. DICELLO

Mount St. Mary's Seminary of the West in Cincinnati, Ohio, has provided ministerial education and spiritual formation for priesthood candidates since 1829. The seminary is one of three divisions of the Athenaeum of Ohio, the Archdiocese of Cincinnati's center for ministerial training. Other divisions include the Lay Pastoral Ministry Program and the Ministerial Development and Support Division (providing joint continuing educational opportunities for all staff-level parish ministers). The Athenaeum also hosts and provides faculty support for the Permanent Deacon Program.

Located in the Mt. Washington area of Cincinnati, the Athenaeum of Ohio (the former St. Gregory's College Seminary facility) provides both educational and residential facilities for the seminary division. At present, there are approximately sixty men, ranging from 22 to 50 years of age, enrolled in the seminary program. A considerable number enter after pursuing careers in such professions as business, education, health care, and engineering. The seminarians are sponsored by dioceses in Ohio (Cincinnati, Toledo, Columbus, and Youngstown), Kentucky (Covington, Owensboro, and Louisville) and Indiana (Indianapolis). The Athenaeum/Seminary faculty of 22 full-time and 19 part-time members includes 14 priests (including one Lutheran pastor), 13 women religious, and 14 laymen and women, many possessing terminal degrees in their area of expertise.

The goals of the seminary music program are both practical and theological. Since developing skills to be a singing presider are essential, students gain competence in singing and chanting the parts delegated to the presider or assisting ministers at the celebration of the Eucharist and the liturgy of the hours. They also learn the rudiments of reading musical notation and basic vocal production skills.

An interest in music and confidence in singing are assets to a priest in his role as a presider. By his example, he will be able to better encourage a desire and love for congregational singing in the assemblies that gather with him at prayer. The priest also needs to know basic skills of musical leadership in order to lead or to teach new music when neither the musician nor musical accompaniment is available.

Support and interest in music is a tradition here.

As a vital counterpart to the practical dimensions of the musical program, the seminarian is expected to study the theological and aesthetic values of music to deepen his understanding of good music and its place in liturgical celebrations. Through a guided study with daily exposure to music of suitable styles and quality for liturgical celebrations, future presiders gain the ability to evaluate, foster, and choose music with spiritual and aesthetic value. The seminary setting also provides the opportunity for students to observe and benefit from the ministry of the musician so that they may come to recognize and support the value of musical competency and the experience of working with the professional musician.

Two interesting factors contribute in a positive way to what makes music at the Athenaeum/Mount St. Mary's unique. The first has to do with the attitude about music. Support and interest in music is a tradition at Mount St. Mary's. Throughout its long history, with both priests and laymen serving as its musical directors, the seminary has benefited from and

Mr. DiCello is a faculty member and director of music at Mount St. Mary's Seminary of the West/Athenaeum of Ohio.
contributed to the musical riches of Cincinnati. The seminary’s early “ministry of music” included Sunday evening broadcasts of the schola singing compline, and involvement in the city’s annual May Festival, the nation’s oldest choral festival. The seminary celebrated its one hundred fiftieth anniversary in 1980 with a performance of Sir Edward Elgar’s “Dream of Gerontius” at Cincinnati’s famed Music Hall, featuring the Cincinnati Symphony and a chorus of nearly five hundred singers from the seminary and parish choirs of the Archdiocese.

Enthusiasm for this event led to the forming of the Atheneum Chorale, an auditioned choir of members of the Atheneum community (including seminarians) and the Cincinnati area. Through its musical ministry for the major seminary and Atheneum events, along with its annual concerts, the presence of the Chorale has helped to broaden the musical experience for the seminarians and continues to foster this good attitude for music.

The second factor has to do with the attitude and role-modeling provided by the priest-presiders on the seminary faculty. Could it be the result of a strong tradition for music and a good seminary music program that all possess good voices and are eager to sing? One would hope! It is not unusual to have them sing the various sung prayers of the presider (including complete musical settings of the eucharistic prayer). They have even been known to gather as a group to learn new musical settings. This attitude toward singing and music can only make the work of the music director easier in providing encouragement for the students.

As a part of the spiritual/liturgical formation, seminarians are encouraged to attend the daily celebrations of the eucharist and morning and evening prayer. Frequently non-resident faculty members, students and participants of the other divisions of the Atheneum, along with the seminarians and resident priest-faculty, make up the praying assembly.

Each of the liturgical celebrations is prepared by a liturgy preparation team or the director of music. The eucharistic preparation teams, consisting of at least two students, the presider, the director of music and the coordinator of liturgy, are responsible for the community’s major Wednesday eucharistic celebration (on Sundays pastoral involvement usually draws seminarians to worship in local parish communities). The process includes scripture reading with homily reflection, choosing the various options from the sacramentary, composing the intercessions, determining moments for singing, and making musical suggestions. The seminarians are expected to be actively involved in providing the various ministries of lector, acolyte, and cantor at these liturgical celebrations. Preparations for the other daily eucharistic celebrations are made by the music director, student musicians, and the presiders.

A second preparation team of two students (with the supervision of the coordinator of liturgy and the music director) prepares the daily services of morning and evening prayer. Here the seminarians are given the experience of leading public prayer, since they are responsible for presiding at these communal liturgies. With the assistance of the music director, the presiders are given instruction in singing some parts of their role (the introduction “Lord, open our lips,” introduction to the Lord’s Prayer, or the final blessing). Since some elements of music are always a part of these liturgies, the preparers of the hours are responsible for selecting musical settings of the hymns and canticles and choosing and determining the singing or recitation of the psalms and intercessions.

All students gain experience in singing in public.

Music is provided for nearly all the communal liturgical celebrations at Mount St. Mary’s by the music director with the assistance of talented student musicians. In addition to playing and accompanying the singing, students also participate as cantors either by volunteering or selection by the music director. During this academic year, a new plan of assigning each seminarian a turn at cantoring will be initiated. Though it may be met with reluctance on the part of those who lack confidence in singing, it is an attempt to provide more opportunities for all students to gain experience singing in public and will better acquaint them with the ministry of the cantor. Of course the selection of music will range from the simple psalm-tone settings for the less experienced to through-composed forms for the more talented.

A variety of liturgical music is available at the seminary for community singing, including Worship (Third edition), Glory and Praise, Gather to Remember, Peoples Mass Book and Praise God In Song. A number of single published and unpublished materials from additional sources are also used to supplement the program. Also important is the Atheneum’s beautiful romanesque-style chapel, with its fine acoustics, pipe organ, and grand piano, providing a proper atmosphere and experience of worship for the training of ministers.

The academic offerings of the seminary music program are divided into two categories: requirements and electives. The importance of the study of music is encountered immediately by the seminarian in his first year. During orientation week, each new seminarian is required to have a vocal interview so that the music director can assess the student’s skills and potential and advise him of the possible opportunities for study and experience. Also required in the first quarter of the first theologist is the course Basic Music and Vocal Skills (1 cr. hr.). The course introduces the student to the fun-
damentals of music reading and singing and attempts to develop his skills for leading song. He is also given some instruction in basic keyboard skills.

During their first year, the students are expected to complete an additional credit in music. This is either fulfilled by singing in Schola or by taking one of the voice classes. The Schola, which provides a music ministry for many of the daily liturgical services, gives the students the opportunity to develop vocal and choral skills, learn to sing in parts, and gain exposure to music from a variety of styles and periods.

There are two voice classes offered. Group Voice I (1 cr. hr.) provides individualized instruction in the group setting. Vocal skills developed include breathing and vocal production, diction and musical communication. Group Voice II (1 cr. hr.) provides advanced vocal training and instruction in the role and repertoire of the cantor. Students can repeat this course for additional experience.

Completing the first theologians' introduction to liturgical music is the course Introduction to Liturgical Theology and Practice (3 cr. hr.). A newly revised course, the team of instructors includes the professor of liturgical theology, the director of music, and the coordinator of liturgy. The course sets out to provide the students with a sound introduction to the theology and principles of preparing liturgical celebrations, including the place and importance of music.

The final required course comes in the last year of study. As a part of the course on eucharistic theology and celebration (5 cr. hr.), the study of Ministerial Chants is required. The class provides the future priest with instruction in order to celebrate a sung liturgy, and includes prefaces and eucharistic prayers (from the sacramentary and additional sources), as well as learning tones for chanting the various presidential prayers and the Easter Triduum.

An additional two credit hour course in liturgical studies completes the requirements for the Master of Divinity degree. Electives in liturgical music study include a course entitled Music Ministry (2 cr. hr.). This important course deals with the theological values of music and includes an in-depth study of the current documents and guidelines on musical forms and repertoire, musical roles, and acoustics for worship. Practical information is also given to developing a parish music program, hiring a church musician, and the copyright laws.

The second option, The Arts and Pastoral/Liturgical Celebrations (2 cr. hr.), is concerned with the artistic (music and all the arts) and pastoral dimensions of liturgical celebrations.

While we believe the Mount St. Mary's Seminary music program is a good and successful component in the preparation of future priests, we are considering some revisions to help address some real concerns; among them:

1. A significant number of men entering seminaries come with limited or no experience with music. Many are reluctant and some even resistant at first to study music. It is unrealistic to expect that many can accomplish the goals and objectives of the basic music and vocal skills class in ten weeks (one hour a week). Like any other language, much more time is necessary.

2. The study of musical skills is concentrated in the first year, leaving three to four years before some students may give serious consideration to it again. The new cantoring program may help a student to occasionally consider it.

3. Because of its importance, the music ministry course should be required rather than elective. This is probably the only course that will provide the opportunity for any in-depth theological-practical study of music so necessary for priests today. Because it is one of many electives offered in the liturgical studies area, it is possible for a student to select another course to fulfill his requirements, thus never dealing with the theological issues and questions surrounding music.

While every academic institution continually reviews and revises its programs of study, the success of the training provided in the present program at Mount St. Mary's has had a positive influence on its graduates. The results can be seen (and heard) in many of the parishes throughout the dioceses we serve.
College Seminary

Forming a Seminarian with Music

BY TED LEY

Today's college seminarians have grown up with high-tech communications. They enter seminary college with an already variegated experience as "music consumers." They also know well what it means to be a member of several communities at once, each with its own identifying music—the family, particularly families whose ethnicity is still clearly defined; the high school or college scene; the neighborhood, parish, or youth group; a circle of friends; a musical hobby group. A few seminarians bring youth ministry experience; just as with Protestant congregations, it is now also true in Catholic parishes that music ministry is one reliable source of vocations. Yet music education is an area of formation and of curriculum development where standards nationwide need to improve.

In American education, music is being neglected from the ground up. In parochial schools, religious orders can no longer provide music teachers trained through their own formation systems, and few schools have been able to hire lay teachers trained in music education principles and methods.

In American public schools, the radical shift in emphasis from western classical to world folk and modern popular styles of music has made it increasingly difficult for school districts to provide school by school systematization of the teaching of music. Finally, the percentage of education majors who select music as their teaching field has decreased alarmingly since 1950. But the prevailing winds still strongly favor music education as an essential ingredient in the curriculum. For this is the most musical era in history.

Today the musical taste of the average American young adult is a kind of personalized “third stream” combination of popular songs, rock music or jazz, some folk music, and some religious, patriotic, and light classical works. These are identified with personal life experiences, and are usually remembered as part of social events, drama, entertainment, or dance.

Radio, recordings, television, and the stage have all had a profound effect upon occasional music in our culture. And modern listeners know exactly what they like, often defining their preferences in high fidelity acoustical or technical musical terms. But for most Americans, this knowledge remains strangely limited, for few Americans can read music. Nevertheless, the citizen of a developed nation today can enjoy a richer, broader experience of music listening, and even of performance, than was possible as recently as fifty years ago. With a little guidance, and goaded no doubt by dynamic advertising, one can sift through the plethora of broadcasts and software, add to that a few live concerts each year, and come to know much more about beauty, nature, people, and life through music.

Music ministry is one reliable source of vocations.

The chief problem in music education today, therefore, is one of guidance. A music education curriculum will enable young people to assimilate rich facets of our world commonwealth of art and apply them to their lives. Music education preserves cultural history and provides standards by which to judge the "musics" of today.

In music education, the emphasis today is more upon client centered instruction than it is on the preservation of culture. This is at its truest in secondary education, because today's teenagers speak and create their current youth literature through music, in which can then be found their sociology and, as we all know well, their religion, as well as their personal stories. This is also true of collegians, though in a more balanced, integrated fashion alongside other disciplines.

The response of the college music educator should be to help late-adolescent students relate their personal musical experiences to other educational or poetic-dramatic experiences. Gradually the student comes to understand performing arts traditions and literature as a continuum of human beings living out their lives, facing
When it comes to college seminarians, the climate is fortuitous. Seminarians are leadership-motivated. Music teachers at free-standing seminary colleges enjoy the best possible student-teacher ratio and have considerable freedom in adapting year-by-year course offerings, especially in tutorial electives. Most college communities have a sense of their own history—even folklore—in their cohesive social events. Some have real music traditions, especially in liturgical singing.

Is there a universal model for curriculum development for seminary colleges or residencies?

The normative method in music curriculum design is to delimit specific styles of music that are to be ultimately preserved; then simultaneously to ascertain what the students already listen to or play. Common elements in these objective and subjective determinants converge in certain musical universals, especially in the areas of theory and acoustics, but also in literature, as with, for example, liturgical music.

Most music curricula combine musicology with applied music—that is, studies about music with performances of it.

Musicology is divided into history-literature and theory-composition. Applied music is done in an ensemble developed in the name of the college as that school’s contribution to the local live performance of music. Major works are performed by a college symphony, collegiate chorale, or opera workshop. But the applied music program may favor, not literature, but improvisation, as with a college jazz band, or that special kind of renaissance-baroque team called the collegium musicum. Very few colleges have all the possible musicology courses unless in long-term sequence; and very few have numerous ensembles for performance growth. Most colleges do a few of these well. What is important for success—student satisfaction, respect of the educational community, and accreditation—is that the music program fit the institution.

A free-standing seminary college can provide an economical, practical, and lastingly beneficial program in music education for its students.

The primary goal of musicology in any college ought to be that the students learn about music in world culture. Integrated into a core program in the humanities, this “music in general” study should not be limited to western art music, but should also lead to a greater appreciation of musical art in non-European cultures.

In seminary liturgical music programs, there should be an opportunity to plumb the history of Christian spirituality as it is expressed in music. This is practically realizable because general music and liturgical music in western civilization are closely wedded until well after the Reformation, and their confluence continues to our day.

A special objective in a seminary music program should be to provide the students who play liturgical guitar or act as cantor with the chance to arrange or
compose songs themselves both for use in the liturgy now, and for developing future skill-crafts. It is a rare community today that has such a potentially supportive relationship between the community and the composer—a nearly ideal condition for creativity so long as real student efforts are encouraged.

In a seminary applied music program, the teaching of improvisational and arrangement skills on guitar and in small ensemble should take precedence over keyboard training. Voice lessons should be offered. Students can take private instrumental lessons from other institutions or private teachers and have this accredited by the college. This could also be true for more advanced theory-composition studies, or a chant institute. Occasionally, a student with real potential at the piano or organ will arrive at the seminary; but this happens rarely. Guitar and voice are now the real musica franca of the modern American seminary college.

Studies in arranging and composition, and ensemble playing can be efficiently combined in a collegium musicum ensemble favoring, not renaissance or baroque music, but contemporary liturgical song composed, arranged, and performed with artistic improvisation and cantorial skill, all by the same students.

It is also possible to accredit a music program that is built around liturgy instead of concert performances. But most likely the collegians will also want to give concerts on their own and as members of nearby community or church choirs. Free-standing seminaries can do more: they can provide their students, and both the liturgical and the concert-going communities, with a seminary schola cantorum.

It is through the college schola that some students experience their most personal contact with aspects of Catholic culture that they have heard about through their families and pastors, but are too young to have experienced heretofore themselves. They certainly know about Latin, and may have tape recordings of Gregorian chant. As college students they are now interested in these aspects of our history, and their young, resilient voices soon find a home ground also in performing short works of renaissance polyphony.

The schola cantorum of a seminary college is an ensemble whose living tradition preserves melodies dating from Carlingian times, musical practices all the older, and a body of plainsong and polyphony that is virtual “oil” for the young adult male voice, nearly perfect literature for vocal training in the doing of the music. Moreover, the texts of this music are part of the heritage of Christian spirituality from Ambrose to Aquinas to Ligouri; it is perfect academic music for the college seminarian.

A schola cantorum can be more. It can be the specific contribution the seminary makes to the regional collegiate, musical community. Schola members should be able to stand as equals and colleagues with members of larger S.A.T.B. groups, and indeed have something unique to contribute that would not otherwise be there. From time to time, some seminary scholas combine with other college or community choirs and orchestras, so that the seminarians have the opportunity for large-ensemble experience and literature. Invariably, the seminarians’ voices are as well (or in some respects better) trained, thanks to the naturalness and ease with which Gregorian chant and renaissance polyphony lead to good vocal technique.
Voice tutorials will include the study of cantorial music, solo psalm versets, various chants, and cantillations. Today microphone technique, the ability to judge acoustics in church, and one's projection of the cantorial voice are all important skills. Cantors are conductors, though more subtly. These skills come under voice instruction, but they can also, and above all, be taught through a method of classical (rather than louder Grand-Opera) bel canto lessons. These lessons should include the Italian baroque divisioni, or melodic variations and embellishments that are, to the singer, lessons also in improvisation and arranging. Popular liturgical singing is usually enhanced by this baroque or Viennese classical style of vocal training; and more students have voices that can take to it than would ever be the case with the thicker type of singing so often cultivated in American conservatories. The voice lessons offered at a seminary should therefore be open to as many good singers as possible. Only in a smaller student body would this opportunity be open to the average singer.

How should a program of seminary music education be evaluated? Student satisfaction should be seen not only in the specialty courses for the more musically gifted and interested, but above all in the appreciated relevance of the world music part of the humanities core, and the intelligence and cultural value of the liturgical singing practices (as a form of applied music). Are the cantorial, instrumental, and improvisational studies leading to more beautiful liturgical music? Is the entire seminary community interested in the concerts of the seminary schola? Does the music program make the seminarians better known to other colleges? Has the spirituality of the students been enhanced by their contact with the classical cantorial literature?

There are two great principles in liturgical music, dating from Patristic times: the Augustinian tradition for great art, and the Ambrosian tradition for popular participation. These also became the bases for music education—literature and performance. Music in Catholic spirituality is a praxis, a “wisdom,” aiding the living of a richly sacramental life.

This practice of a faith life through liturgical arts, including music, runs so deep that the western church was able to undergo unprecedented rapidity of change in its liturgical style in the past thirty years, and come out not less, but more musical.

But there is a lot of work to be done to rediscover the Augustinian and Ambrosian principles in the Christian employment of music today. And the formation of future Catholic leaders must take this into account.

The Augustinian tradition has been reborn just lately in the new Christian rock music. When well-crafted with clever riffs and texts that call young people to spiritual conversion, this type of concert music carries out this part of the tradition perfectly.

The Ambrosian tradition has certainly been revived by the guitar Mass, but also, more recently, by the more voice-centered style of cantor-congregation antiphon singing to organ, guitars, or other instruments.

The focus of seminary college music programs will naturally be upon these and other newer, prevalent styles of music. These new styles are inherently academic also; they are part of our ancient lutenist-bardic tradition of western literature.

Seminarians, as future leaders, should in fact come to identify with Augustine, who prayed that music always remain first and foremost “an act of humility before the Lord”; and with Ambrose, who was not content unless the rafters rang out in popular sacred song. Music in the life of American youth—Pope John Paul II would call it a matter for “inculturation” of the Christian faith. This should be the goal of Catholic, and seminary, music education.
Located on the scenic Seaway Trail along the St. Lawrence River in Ogdensburg, New York, Wadhams Hall Seminary-College is one of a few remaining “free-standing” seminaries in the United States. The sixty-two year old seminary is named after Bishop Edgar P. Wadhams, the first bishop of the diocese and a convert from Anglicanism. The 52 students enrolled are all in the residential college-seminary program and are from the following United States dioceses: Ogdensburg, Buffalo, and Syracuse, New York; New Hampshire; Vermont; and Paterson, New Jersey. Men from the Canadian dioceses of Alexandria-Cornwall, Kingston, Peterborough, Toronto, and Sault Saint Marie, one from a religious order, and several independent students complete the student body.

At Wadhams Hall a strong program of spiritual formation is coupled with academic studies leading to a Bachelor of Arts degree with a major in philosophy. A liberal arts core is valued and supported. The college received Middle-States accreditation in 1968 and is currently involved in the self-study required from Middle-States visitation and reaccreditation in 1987.

In 1981, commitment to the liberal arts was strengthened with the formulation of “The Goals of a Liberal Arts Curriculum.” This document, hammered out over several years by the administration and faculty, specifies five goals of the education program: academic development, intellectual skills and qualities, valuing, aesthetics, and social responsibility. It also presents the rationale and means for their implementation in the course of study. Fifteen full-time and several part-time faculty are dedicated to promoting a degree program focused on and grounded in these goals. The administration and faculty of the college currently includes ten priests, three religious women, and six laymen and women.

The total music program of the seminary is divided into two areas, academic and non-academic. The full time director of music helps plan liturgies and train musicians. As chairperson of the fine arts teaching area,

Sr. Madlyn Pape, C.D.P., is director of music at Wadhams Hall Seminary College, Ogdensburg, NY.
The Academic Program

Landmarks in the academic development of the music program at Wadhams Hall include the accreditation of the school and the 1981 formulation and commitment to a strong liberal arts core in the curriculum. Each student earns a minimum of four semester hours of fine arts credit, usually by taking an introduction to music or art course for three credits and a practicum of drawing, painting, piano, guitar, etc., for one credit. The program was further strengthened by providing for a full-time faculty position in music in 1983 and by obtaining an NEH grant during the 1984-85 school year. This grant provided $45,000 for the development of the curriculum and library acquisitions in fine arts.

During the 1985-86 school year, the following courses were taught.

**Fall Semester:**
- Introduction to Music, 3 credits;
- Chorale, 1 credit;
- Class Piano, Level 2 (practicum), 1 credit.

**Spring Semester:**
- Class Piano, Level 1 (beginners), 1 credit;
- Class Piano, Level 3, 1 credit;
- Class Guitar, Level 1, 1 credit;
- Chorale, 1 credit;
- Vocal Skills for the Church Musician, 1 credit;
- Drawing and Painting, 1 credit.

Other courses offered on an alternating basis or by request include Introduction to Art, Introduction to Cinema, Design, Music Theory, Hymnology, and private instrumental study.

Courses in Class Piano have been offered for two years, and a small piano lab will accommodate four students together in a class. The course is popular and valuable since it not only provides a skill in playing an instrument but also involves other basic music skills such as music reading, rhythm, pitch, accompanying, ensemble playing, and facility at a keyboard. All of these are important in providing self-help skills for the future. Each semester a recital that includes solo, duet, and ensemble numbers is presented by those who are studying instruments.

The Chorale was initiated during the 1983-84 school year. This mixed chorus with singers from Wadhams Hall and the Ogdensburg area has grown in numbers and excellence of performance each year. The Chorale brings quality choral performance to the “North Country,” has an ecumenical dimension, and is a means of outreach to the diocese. In recent concerts, standard choral literature and liturgical music, including Britten’s “Rejoice in the Lamb,” the Vivaldi “Gloria,” excerpts from Handel’s “Messiah,” the Saint-Saëns “Christmas Oratorio,” and the Fauré “Requiem,” have been programmed.

Vocal Skills for the Church Musician is an elective that has proven successful. Voice training and sight reading skills are added to course content, giving an understanding of music in liturgy and of music ministry in its theoretical and practical dimensions. Song leading and cantoring at community liturgies are an experiential complement to the course work.

The Liturgical Program

The non-academic aspects of the musical life at Wadhams Hall are under the director of spiritual formation. He coordinates music and liturgy as well as spiritual direction, the community service program, and the social justice program. The faculty director of music, a student music director, and two assistants make up the music ministry staff, which has responsibility for the day to day functioning of music ministry and liturgy.
Liturgy planning is done by a team of students, divided into groups of three or four with a faculty member/presider as part of the group. Each liturgy planning team begins its work about a month before its "week on community." When completed, music and preparations are organized for daily communal prayer, which includes liturgy, morning and evening prayer, and compline. During "their week" they also preside at prayer and lead meal prayers. Planning must be completed two weeks in advance, so that it can be reviewed and approved or revised by the music ministry staff. The planning team then types the program and designs a cover for it.

Music for communal prayer is drawn from Christian Prayer (Liturgy of the Hours), Glory and Praise, and a Wadham's Hall Supplemental Hymnal. These provide a variety of musical styles from chant and traditional hymns to the contemporary idiom. Congregational singing is the norm.

The Schola, or liturgical choir, is also active. This volunteer group provides a nucleus to the congregational singing in addition to functioning as a choir. The Schola sings in two, three, and four part harmony; and some music reading skills are incorporated into the weekly rehearsal. The repertoire of the Schola has recently included choral arrangements of St. Louis Jesuit music (i.e., the Foley "Gloria" and "Behold the Wood of the Cross" TTB, as well as standard works such as Bach's "Jesu Joy of Man's Desiring" and the "Processional Psalm" by Proulx. Although the Schola is primarily a choir for community liturgies, it has sung in several parishes, for ordinations, and at the State Correctional Facility in Ogdensburg.

During the past year, a more formal Sunday evensong was begun. It has provided a liturgical gathering for the community, which often is not together for Sun-

day eucharist since many members assist in parishes on weekends. Students often give the reflection/homily at evensong. This added feature of faith-sharing among students has become a special part of the prayer.

Musicians supporting the liturgical musical life of the community include faculty and students who play the Tellers organ, a Mason and Hamlin grand, guitars, bass, flute, saxophone, clarinet, recorder, and percussion instruments. The hexagonal chapel is designed so as to promote a sense of community and rightly focuses attention on the altar and the cross. The acoustics are excellent for speaking and singing.

Institutional commitment and student enthusiasm are the secret of the strong musical dimension of life at Wadham's Hall. The institution supports music in the academic and liturgical life of the seminary; this support is financial as well as verbal. The energy and creativity of the students is channelled and developed through their constant participation in all aspects of the music program. The integration of music as an art, a skill, and a prayer is not only a stated ideal but a common experience, as is evident in student evaluations of the liturgical music program. The increased level of music proficiency among the students makes it easier for them to learn more music and to perform it better. Another important by-product of the improving music level of the students has been a developing sense of discrimination regarding vocal, musical, and textual good taste and appropriateness in their choices of music. This latter is certainly a valuable aesthetic quality to foster in the clergy.

The power of music as a transcending, integrating, and unifying force is also an experienced reality at Wadham's Hall. When college-age men in seminary formation participate in music, this has an important influence on other aspects of their faith and prayer, as well as on their personal, emotional, and communal development.

If there are some dangers lurking for those who have experienced the rich liturgical and musical life at Wadham's Hall, they would be the following:

1. In their zeal to excel, students sometimes plan too much music. Liturgical planning teams must be reminded to accentuate feasts and allow other liturgies to be more simple.

2. Returning to parishes with ill-planned liturgies and poor quality music and performance becomes painful indeed for those whose daily prayer has included good music, well presented and with full congregational participation.

But if education provides learning and experiencing that leads to change, growth, openness, challenge, the ability to think and evaluate critically, to recognize beauty, and integrate all of this into a ministry of gentle response, care, and service for God's people, then music definitely has an important place in education. The music program at Wadham's Hall is an integral part of seminary training and life learning.
Preparing for the Future: Celebrating the NOW

By Thomas Enneking

At one of the general sessions of the NPM Regional Convention in Green Bay a few years ago, opinions were sought on how NPM could help to further develop sound musical liturgy in line with the reforms encouraged by Vatican II. One of the participants, who found his pastor a major obstacle to renewal of the liturgy, argued the need to get the convention's updated information and attitudes into the minds and hearts of seminarians: “Give seminarians the basic tools and principles for sound musical liturgy; that way we will at least be on the same wavelength in our approach to liturgy.” I was amazed at the spontaneous applause from the audience when he finished speaking; it told me he had struck a nerve in the experience of many of those present. Convincing as I am of the need for quality liturgical formation in music at the seminary level, I gladly share what we are doing at Crosier Seminary.

This article will be in four parts: a description of Crosier Seminary; the goals of our music liturgy program; the program as it touches on the student; finally, some comments on the strong and weak points of the program and about our plans for the future.

I. Crosier Seminary

Crosier Seminary is run by the Crosiers, a religious order of priests and brothers. It is located in Onamia, Minnesota, about an hour and a half north of Minneapolis and St. Paul. Crosier Seminary consists of two divisions: a high school enrolling 100 to 110 students, and

Fr. Enneking, OSC, is pastor of Holy Cross Church, Onamia, MN, and director of liturgical music at Crosier Seminary.
a small junior college of 15-20 students in residence, plus some outside students from the local neighboring communities. Full curricula, approved by the North Central Association, have been developed for both divisions.

The Crosier Seminary plant includes both residential and educational facilities. All seminarians live on campus. High school students live with their classmates, each class having its own dormitory; college students have a separate residence area. The educational facilities, including classrooms and recreational areas, are a part of the same large building.

II. Goals of the Music Program at Crosier Seminary

The music program at Crosier Seminary operates on two levels. At the formal level, there are courses in music theory, music appreciation, band, and chorus. At the informal level, students experience music in liturgical settings. Since the formal courses do not incorporate a study of liturgical principles as such, the integration of these principles must happen primarily through exposure to good musical liturgy. Consequently, each of these levels has its own set of goals.

The formal music education curriculum aims at 1) exposing the student to good music and allowing the student to perform this music; 2) helping the student to develop the skills—sight reading, vocal training, and practice—to accomplish the first goal; 3) helping the student recognize that music is a ministry. It does this through the touring program of the seminary chorus.

At the informal level, our liturgical music program aims at 1) engendering in the student an appreciation of the principle of full, conscious, and active participation; 2) giving the student a conscious awareness of the structure and ritual flow of Eucharistic liturgy, i.e., knowing the primary components of the liturgy and how they fit together; 3) having the student experience musical liturgy as normative; 4) giving the student a grasp on how music serves the ritual flow by emphasizing the more important elements in the rite with music.

III. Description of Liturgical Music Program

As an educational institution, Crosier Seminary provides its students with opportunities for formal music education. As already mentioned, the courses include music theory, music appreciation, band, and chorus. These courses are offered to both the high school and college students. All are elective. The two most popular courses are band and chorus, and of these, the chorus is by far the more popular with nearly a third of the students enrolled in it. The chorus has the greatest effect on training these young men to be good singers. At this level of seminary training, it is difficult for the students to relate to "preparing to be a singing presider." The average high school student is not that focused when it comes to vocational discernment. The chorus experience does give the students an opportunity to develop their vocal talents and musical skills. Each rehearsal (rehearsals are scheduled twice a week) incorporates a sight singing exercise by having the students read through a piece of music they have never seen or heard before. Music theory is incorporated by having students answer basic questions about the key in which the piece is written, the time signature and its significance, tempo markings, musical symbols used in the piece (e.g., da capo signs), and dynamic markings. One of the more popular features of the chorus program is the monthly choir tour. Once a month, the choir travels to some parish in Minnesota or Wisconsin to assist with the liturgical music at the parish liturgies on the weekend. Normally this entails singing at three Masses and doing a concert in the parish. This gives the 30-40 members of the chorus an immediate experience of leading liturgical music. It allows the students to experience the ministry of liturgical music first-hand. In terms of our liturgical music program, this is one of the most important experiences we offer our students. We are exposing them to the ministry directly. Our hope is that the students gain a unique "hands-on" perspective of musical liturgy that will enable them to incorporate sound principles should they continue in seminary training and enter parochial ministry.

This past year, we began developing a cantor program. We used the common responsorial psalms for the seasons of Advent, Lent, and Easter, introducing them into our worship on Tuesdays and Fridays during these liturgical seasons. In Advent, we used Haugen’s “To You, O Lord” from Psalms for the Church Year. During Lent, we used Haugen’s setting of Psalm 51 from the same collection. By the end of Lent, this proved to be a bit repetitious, so we used two different psalms for the Easter season, alternating weekly. This system seemed to work well. The use of cantors at our liturgies is exposing our students to this ministry and to the experience of the psalms as sung prayer. It is our hope that this is enhancing their sense of musical liturgy and the role of the psalm in the Liturgy of the Word.

Because of their residence here, another liturgical experience available to our students is morning and evening prayer celebrated communally. College students are expected to be present; high school students may attend if they wish.

The high school students have two other prayer experiences each day besides daily Eucharist. Evening prayer is celebrated after supper before study hall. It is a 15 minute prayer whose form varies depending on what is planned. The high school chaplain and college students assume responsibility for this. This element of
our program exposes the students to the more diverse forms of prayer in our tradition. Sometimes it is devotional; at other times it has included presentations on various topics (e.g., lay missionaries sharing their experience of working in Papua New Guinea). It is common to hold music rehearsals with the students during this time. These rehearsals allow us to learn new music or review a piece of music that has not been used at worship for some time. Besides this student evening prayer, the high school students have an opportunity for silent meditation at the end of the day. Although this is not a mandatory prayer time, most of the students participate. They gather in chapel from 10:05 to 10:30 pm every night and simply sit in silence, after which they end the brief period of prayer singing the Salve Regina. Our hope is to give the students an appreciation of the place of silence in our prayer and our lives.

Our residential setting provides us with unique possibilities. Since high school and college students live here, going home ordinarily one weekend each month, they are here for significant periods of time during the school year. Our liturgical schedule reflects this reality.

Students are expected to be present at eucharistic celebrations six days a week. We are aware this is not the norm for high school seminaries, but this reflects the Crosier Community’s love of and commitment to the prayer of the church. Crosiers are Canons Regular, and a core element of our spirituality is the celebration of the prayer of the church in the eucharist and the liturgy of the hours. We share this spirit with our students through daily eucharist.

A significant part of our liturgical music program is enlivened in worship itself. Student musicians lead much of the singing through contemporary ensembles of piano, guitar, string bass, violin, and other instruments. The director of liturgical music works with these musicians, introducing them to new music, leading rehearsals, and training them to become better liturgical musicians. This element of our program affects fewer students but is concerned with a deeper understanding of musical liturgy.

The student body is exposed to diverse repertoire with varied examples of how musical liturgy can be celebrated. Our main music resources are Worship II, new Peoples Mass Book, and Glory and Praise I, II, and III. In the past, rehearsals were held once a week with the student body to learn new hymns and acclamations. Today, rehearsals are held on a regular basis, though less frequently. This past year, we had a number of rehearsals to teach the students harmony to the eucharistic prayer acclamations. We are moving in the direction of using sets of acclamations that are musically unified, adding to their solemnity by incorporating sung harmony.

IV. Comments and Future Goals

One of the strong points in our program is the vibrant, full-hearted singing of the students and Crosiers. It is common to see freshmen entering our school who do not really join in the singing during the first months; by the end of the year, however, we see them participating well, becoming leaders themselves as they move through the upper grades. This experience of how exciting musical liturgy can be is very significant.

Another plus is the involvement of students in leading their peers in music. The student director often leads music rehearsals. It is an early start at allowing some of the students an experience of leadership that we hope says something to them as they discern the question of whether or not they wish to pursue leadership in the church as ordained ministers.

We do have some shortcomings. One of the most serious is how our liturgy planning is done. At this point, it falls to the presider for the day. This often means that we use the same music repeatedly since many of the presiders are not themselves musicians. This leads to a lack of variety in our musical repertoire. We find too that people tend to fall into patterns of worship. Certain parts of the liturgy are often done the same way. There is also a lack of overall planning during the course of an average week. It is not unusual for us to sing some hymns two or three times in a given week, or even day after day, because the presiders tend to go with what they find familiar. We have begun talking about having a series of liturgy committees that would plan liturgies for an entire week, thereby giving continuity to the liturgies and promoting a variety that will help prevent worship from becoming routine.

We have not, as a community, defined how the principle of progressive solemnity might be used in our weekday worship. The daily schedule of worship does put a burden on musicians. We have started discussing how to tone down ferial days and have patterns of worship established for memorials, feasts, and solemnities. These patterns could give some guidelines to planners and help the assembly experience the ritual flow of the church’s worship during the course of an average week. This would allow the Sunday celebration to receive its proper focus as well.

We hope that our efforts at quality musical liturgy will form in our students a love for celebrating the church’s prayer with style and grace.
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Roundelay

BY FRED MOLECK

Somewhere along the course of studies in the John W. Schuam piano method, the student is introduced to four-hand, two-piano performance with a radical, avant garde piece that is proving to have immense impact on contemporary liturgical music. That item, which appears in a supplement to Mr. Schuam's piano series, also harkens back to the liturgical music in twelfth and thirteenth century Paris in the newly constructed Cathedral of Notre Dame.

This Janus piece is a combination of two pieces and it rumbles around the memory cells of more than just a few Schuam virtuosos. It combines "Humoresque" and "Swannee River" and provides a tour de force of piano technique for two young artists lashed to two upright pianos.

A significant performance occurred nearly four decades ago at Mrs. Duff's Junior High Piano Recitals in the Sunday School room of Calvary Methodist Church. The pianos were traditionally out of tune, the parents were oozing pride, and the performers were shell-shocked. Charles Ives and Norman Rockwell would have been pleased. The duo played with immense concentration and correct notes most of the time. One needed the intellectual skills of an Aquinas to pull off the wonderful duet, the effect of which had not been seen since that morning in the upstairs chancel when the choir inadvertently sang two different anthems when the men had one and the women had another. The covers were the same. But such skittish-mindedness did not occur here. No. The piano performance was a success and it catapulted the performers into a higher level of two piano playing. Such a level required the discipline of an Olympic athlete and the stamina of a martyr. The level was achieved when one knew that the ultimate piece would be "Rhapsody in Blue." The anticipation brought about cold sweats and the need for Pepto Bismol.

About thirty-five years later, this principle of one song in juxtaposition with another song surfaces again. Making the rounds now at churches whose music programs cater to the easily inspired, there is a nifty-swifty anthem that combines "Ave Maria" with "I believe for every drop of rain that falls, a flower grows."

The fusion is done with the finesse of a backhoe and a chain saw. The two lines are combined over an arpeggiatic accompaniment that reaches an univocal climax and trickles or bubbles out at the end—in two languages. Two languages—the last thing that happened was in medieval Paris when Leonin and Perotin, the foremost composers of medieval polyphony (they are the only ones we know of) set the Gradual chants into two, three, and four voice polyphony called organum and then renamed motet. The original line was drawn from the Latin chant between the readings. The additional lines were embellishments to that chant whose rhythm was greatly altered. In no time, those additional lines were assigned another text and that text was French. Shazam! The polylingual motet is born. Today these texts are cited by their textual bilinguality (e.g., "Pucelete—je languis—domo."). After nearly seven hundred years of regrettable dormancy, it is reborn in "I believe—Ave Maria," or as some would say, "I believe—Hail Mary." It breaks open staggering possibilities for jamming two items together to properly express the feast or event of the day. How about: "Ecce Sacerdos Magnus—Red Sails in the Sunset" for the bishop's visitation? "Dies Irae, dies illa—Gather us in" for the first day of school? "In paradisum—Happy Trails to You" for the last day of school?

All of these seem as legitimate as the "I believe—Hail Mary" wedding, and just as nourishing. Surely our folks deserve better than the "one raindrop, one flower" school of theology that Garrison Keilor berates. The anthem is red hot in many churches. No doubt, Leonin and Perotin were also the hottest things this side of the Rhine, but could never be accused of being trendy. They were the trend.

Wouldn't it be just awful if future musicological evidence unearthed even greater polyphony and the two of them appear to be the Lawrence Welks of the medieval faculty of Paris? And even more surprising—their organum would be relegated to childhood recitals featuring the John Schuam Isometric Reader. Gasp! The renaissance cannot come too soon!

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

To Synthesize or Not to Synthesize

Recently, as I was listening to the local classical radio station, the announcer introduced a piano piece by Beethoven. As the music began, I moved the dial for better reception, but nothing seemed to help. The music sounded tinny, off-key, and dead. What was going on? When the piece ended, the announcer said that the bagatelle had been played on Beethoven's piano, the same piano used to compose his many masterpieces. In contrast, he played the same piece of music on a modern day grand piano. What a difference!

Music technology is an ever moving force that can be used to create new sounds or enhance more traditional compositions. Even though the quality of your church music program is high, your choices have been, to some degree, limited by the size and voicing of your instruments.

What if you could: Draw from the rich resource of the many pianists in your congregation? Have an orchestra at your fingertips? Bring the joy of music to any room in your church? Increase the involvement of teens and children in your music program? Have notes appear on a staff as you play the music?

All of these, and many more, are possible with today's music technology.

If your church is like mine, you probably have an organ and a piano. Because they are limited in mobility, they can only be used in that part of the church in which they reside. A synthesizer could be used to supplement church activities anywhere in or out of the church. You can use one of your greatest musical resources—the parishioners who play piano—to provide music for any number of activities. They could play a bass for your folk choir, strings for your formal choir, bells and trumpets during special seasons, and piano for your prayer group. Your teachers could provide thunder and wind sounds to supplement a story about Noah in your CCD program.

Another exciting dimension to synthesizers is the ease with which they can be linked to a personal computer. There is a world of composition software available that can enable you to create an original sound and automatically transpose it to a staff in the same instant. If the music is not in the range of the congregation, in seconds you can change every note in the song to a more comfortable key. Using a technique called "sequencing," you can easily combine up to 36 musical sounds into your own unique creation.

The possibilities for including a synthesizer in your church music program are endless. Nothing can, or should, replace the traditional music and instrumentation that we all know and love, but today's technology can make music a more central part of the overall worship experience for the entire parish.

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Director of Music/Organist, full-time for 1200 family parish. Seeking a self-directed person with a working knowledge of post-Vatican II Catholic liturgy who can work creatively with others in liturgical planning and celebrating. Applicant must have experience in directing a choir and working with school children. Music education degree preferred. Salary negotiable. Send resume to Rev. Joseph Bruening, St. Peter in Chains Church, 382 Liberty Avenue, Hamilton, Ohio 45013. HLP-3623

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Reviews

Review Rondeau

The First Silent Night
A New Madrigal Dinner by James McKelvey, Mark Foster. Rental fee:
$135.00, Performance fee: $80.00 per performance or 10% of gross ticket
sales, whichever is greater.

McKelvey/Foster offer a complete, flexible "madrigal" dinner package of
script, choral score, service music (people's parts), and production guide for
casting, staging, costuming, etc. (available for perusal from the
publisher). The scenario is familiar: It's Christmas Eve, the organ is kaput and
Franz Gruber of St. Nicholas in Oberndorf is in a flurry over last-minute
preparations. A mid-day rehearsal takes place in Act II as the choir (cheerfully!)
agrees to come especially early to learn a new carol before midnight Mass. Act III
is a cutting of the service, which includes the original rendition of "Silent Night"
with Gruber and Josef Mohr, who wrote the words, as soloists, and the finale
with the audience joining in on the familiar carol. A wonderful array of
German, Austrian, Bohemian, and Polish carols all sung a cappella, with
the obvious exception of guitar for the title song, is woven into the story. Seven
main characters plus choir members enliven the natural dialogue full of
insight, pace, and humor. Choir will especially relate to the rehearsal scene
where Gruber urges attentiveness to pitch, image, etc., since they have no
organ for the customary support.

Particular attention is given by
McKelvey to the simplicity and suitabili-

ty of the a cappella arrangements so that
even small choirs can sing them. Pieces
could be nicely excerpted for liturgy
with or without congregation and even
advanced school or community choirs
would find them satisfying concert
repertoire. And, of course, the work
could be produced as a play without the
dinner. Why not bring the successful
madrigal dinner idea into your parish
next year? "The First Silent Night" would
be festive, participatory and prayerful
for all your folk. Have a Blessed
Christmas! — Robert Strusinski

Choral

Jesus Lives!
David H. Williams. Text by Christian
F. Gellert (1757); translated by Frances
E. Cox (1841, alt). Arranged for

I am nervous about any piece that has
an exclamation point after the title, for
fear of a dreadful text. "Jesus Lives!"
however, is a solid and stirring Easter
text, based on the original 18th century
German of the poet Gellert. Beethoven
set six of Gellert's poems as songs, in-
cluding "The Heavens Are Telling." Williams' energetic music is built on a
short-short-long rhythm in triple meter.
The choral writing, predominantly
SATB, is solid and singable for any
choir.

A small point: this publication suffers
a liability that it shares with many other
publications from the same company.
The quality of the cover art simply does
not match the quality of the music
within. It seems to me that this does a
disservice to the music, making it less
likely that the music will be taken
seriously.

Easter Motets, Series A
Christopher Tye. Text by Jaroslav
Vajda; edited by Carl Schalk.
Arranged for SATB. Augsburg, 1986.
11-5749; $2.75.

This set of six motets, edited by Carl
Schalk, corresponds to the six weeks
of the Easter season, cycle A. Tye’s music
was originally written to paraphrases
of the Acts of the Apostles. Vajda has sup-
plied Tye’s 16th century tunes and set-

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Introducing a Person of Note

NPM delights in introducing the well-rounded talents of conductor, baritone soloist, organist, guitarist, composer, and author, Michael Connolly, to its music review staff.

Michael recently returned from a year's musical study at the Vienna Conservatory as a Rotary International Scholar, and he has accepted the position of music/liturgy director at Sacred Heart church in Bellevue, Washington. Simultaneously, he was awarded the status of doctor of musical arts in choral music from the University of Southern California with a treatise on "The Role of the Choir in the Catholic Mass in the United States since the Second Vatican Council." Prior to his graduate student tenure and stint as music director/teacher in Los Angeles area parishes, Michael served as associate director for the Seattle Archdiocesan Office of Worship.

His professional activities and honors are as broad as his skills. He has chaired both regional NPM and national FDLC conventions and has cantored at NPM national events every year since 1979. As a composer, Michael strives to contribute to an evolving musical mother tongue for the liturgy in the U.S. Catholic church: a style, he feels, that can combine genres, respect the skills of the congregation, and still interest and challenge musicians. His published repertoire will be augmented by a new collection of psalms, choral, and service music, projected for release by G.I.A. in the summer of 1987.

Michael has made notable contributions to the dialogue on the ministry of cantor through The Parish Cantor (published by Pastoral Arts Associates), extensive workshops, and his teaching at NPM cantor schools. Dr. Connolly has the distinction of having intimately charted both folk and classical routes. NPM readers can eagerly anticipate the advice and critiques of one of the few DMA's who is able to give unabashed and masterful renditions of Bach chorale preludes and "On Eagle's Wings."

ROBERT STRUSINSKI

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Zachary Hayes—Doctrine of God
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Frederick McManus—Canon Law and Liturgy
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Anthony Blasi—Liturgy, Society & Ethics
Mary M. Schaefer—Theology of Liturgy
Mark Searle—Initiation
Robert Taft—The Liturgical Year
tings with new texts, based on the first reading of each Sunday. The first verse is a metrical paraphrase of the reading from Acts and the second verse, identical for all six motets, is a response of praise. These short pieces are composed of homophonic and uncomplicated polyphonic sections. They should be easy to learn for most choirs. The editor suggests inserting these short motets (1-2 minutes) immediately after the first reading and before the psalm. They would also be attractive preludes, just before the opening hymn.

This collection, along with the two other sets for the B and C cycles, gives us easy access to Tyè's durable music. The new texts are attractive and understandable, trading the beauty of the old language for the comprehensibility of the new. This Augsburg publication is uncluttered and commendably easy to read.

O Lamb of God, I Come
Arranged by Adam Walz for SATB. AMSI, 1985. No. 504; 75c.

Adam Walz has arranged this nineteenth century hymn for SATB choir and organ. The four verses of the attractive text ("Just as I am, O Lamb of God, I come") are set for varied groupings: SATB, SA, and TB. The tune could easily become saccharine, and probably was in Bradbury's original. Walz, however, treats it skillfully, with restrained chords and accompanimental figures that seem just right - sweet and colorful, but not too much so. Verse two, for women in unison, is very low, centering on middle "c" and often dropping to the "a" below. With my choir I would have the tenors sing along lightly in the women's register to provide body and volume. The text is good for general use, but the piece could also be effective at liturgies of initiation (catechumenate, baptism, confirmation, eucharist) or commitment.

Steadfast Love

Fritschel's musical setting of Lamentations 3:22, 23, 25 is clearly inspired by the text. "The steadfast love of the Lord never ceases" is illustrated by the slowly unfolding harmonies and the use of canon, which adds to the sense of stability. The choir sings in two parts (women/men) most of the time, except for five measures for full SATB. The "keyboard" part seems to have been written for piano, but is easily adaptable to organ. Sevenths and ninths are prominent in the accompaniment, and the middle section has chromatic chords over a pedal point. The text is suited to any season, but I would probably use the piece in Lent or Advent.

Michael Connolly

The Hand of the Lord

This is a finely crafted setting of an English text that Currie has adapted from Psalm 145. The recurring refrain features the captivating rhythmic fluidity and alluring modal inflections that are used throughout the work, and will be readily learned by the assembly. Its use as a responsorial psalm or communion processional is facilitated by the reprint permission for the refrain that accompanies purchase. An alternate set of Latin verses based on the Aquinian hymn text Laudae Sion is also provided making a bilingual (English refrain/Latin verses) performance possible.

The attractive choral writing in the verses requires careful attention to ensemble balance and dynamic nuance, especially in the a cappella sections. Currie skillfully varies the texture of each verse, thereby maintaining overall vitality and achieving a dramatic cohesiveness with the text. The writing is of moderate difficulty for an average SATB ensemble; the liturgical flexibility of the text and the finesse with which it is set make this octavo well worth the investment of rehearsal time.

Concertato on "Only Begotten Word of God Eternal"

This is an appealing concertato of the hymn tune "Iste Confessor" (text compatible with Worship II) that is well within the grasp of the average parish choir. The opening verse is given to the choir and the congregation in unison, while the second verse features a soprano descant above the tune. The descant reaches to A5 and requires an accomplished soprano section. Powell provides an exciting alternate harmonization for the third verse, which is sung in unison by the men of the choir and the congregation. After a brief

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organ interlude, the concluding verse uses the men and women of the choir in two counterpoints against the tune. The writing throughout is solid and durable, and effectively captures the vitality of the hymn tune and the lofty spirit of the text.

RUDY T. MARCOZZI

Congregational

Sing of the Lord’s Goodness
Oregon Catholic Press,
Accompaniment book: ed. 8627, $5.95;
album: ed. 8628, $9.95; Cassette: ed. 8629, $9.95.

Sing of the Lord’s Goodness is the first American anthology of music from the St. Thomas More Centre in London, England, the pastoral liturgy centre for the Westminster archdiocese and, unofficially, all England. Many composers are represented; the main complaint against this American version is that it’s just not long enough.

The song “Sing of the Lord’s Goodness,” by Ernest Sands, which opens the recording, is a spirited 5/4 song of praise. The effect is quite charming, rather as if Dave Brubeck had stumbled into the filming of “Chariots of Fire.”

Christopher Walker’s adaptation of Psalm 23 is lyrical and flowing; it is interesting, though, to compare it to another Walker Psalm 23, on Sing the Lord’s Praise, the British import collection from the St. Thomas More Centre that some alert Americans snapped up at the Cincinnati NPM convention. The earlier British setting was haunting, more interesting; the folks at OCP should make it available in a future volume.

“Father Almighty,” by James Walsh, OSB, is one of five selections that can be found on Sing of the Lord’s Goodness as well as the earlier British import. A broad, strong 7/4 melody amply supports an equally muscular text; those who like the music of Huibers/Oosterhuis (especially “Shepherd of Israel” from Vigil: Easter, OCP) would find this one rewarding.

Those who employ the piano in their parish will be overjoyed to find arrangements that lend themselves to ensemble playing, while organists won’t be disappointed with the textures and harmonies of their arrangements. Bernardette Farrell’s “Give Us, Lord, a New Heart,” Stephen Dean’s “The Bread That We Break” and Paul Inwood’s “Remember Your Mercy, Lord” all feature fine vocal/keyboard harmonic interplay.

The two pieces with possibly the widest appeal to American parishes are Paul Inwood’s “Jesus, Lamb of God” and Christopher Walker’s “Lord, We Share in This One True Bread,” both as melodically strong as they are liturgically appealing. (Incidentally, the Inwood piece is called “Communion Song 4” on Sing the Lord’s Praise.)

The service music on Sing of the Lord’s Goodness, including a Gloria, Alleluia, and Eucharistic Prayer I with acclamations, are fast-moving, featuring cantor/congregation repetitive interplay. We on this side of the Atlantic seem to prefer plodding, through-composed settings; these might be worth a try.

The American recording, with the St. Philip’s Choir of Pasadena under the direction of Frank Brownehead, captures well the celtic flavor and lyrical simplicity of this music. OCP Publications once again is to be commended for providing a truly comprehensive accompaniment book, not just a book of lead sheets with chords; trumpets and clarinets, take note of your special charts!

We who were already familiar with the St. Thomas More Centre as a musical resource will look forward to future editions (please include Paul Inwood’s “Holy Is God,” among others!), while those who need an introduction will find Sing of the Lord’s Goodness a pleasant surprise. In an era when “imports” in some industries are bothersome to Yanks, this music can take a place beside the music of Taizé as a welcome addition to the wonderfully kaleidoscopic American liturgical music repertoire.

MARTIN WILLETT

Hispanic

La Familia de Dios Celebra
There are few Hispanic worship aides, and even fewer good ones. One of these good ones is entitled *La Familia de Dios Celebra* (The Family of God Celebrates). This book, compiled by the San Antonio Music Ministry Association, is a collection of Hispanic music covering a wide range of varieties from traditional favorites such as "Bendito" to regional favorites such as "Pescador." The collection covers both traditional Spanish liturgical music as well as Mexican mariachi music. With 399 pieces of music, there is something for everyone.

The book is divided by parts of the Mass, seasonal special Hispanic celebrations, and sacramental life. This collection is well organized and is presented in a way that even a beginning musician can use. In the church today, there are those musicians that do not read music. This is especially true in the Hispanic groups I have worked with. The book presents the song not only in the traditional manner (F Maj ¼ time), but also written out in Spanish to assist the musician (Fa Mayor, Bolero.)

The 700 + pages make this one of the largest collections of Hispanic music used in the church today. The only fault (and if you could call it that) is the binding. The pages fall out even with very little use. I have solved this problem by 3-hole punching the book and putting it in a binder.

This book has been instrumental in the celebrations I have directed in the Hispanic community. The keys are easily singable, the print is large, and the variety of music is more than satisfactory. There are many different acclamations for use in the liturgical celebration. The text of the Mass is also printed.

*La Familia de Dios Celebra* makes an attempt to provide the Hispanic community with a quality worship aide, an attempt that has succeeded.

**Gerard Hall**

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appendices contain translated portions of the Calov Bible. For each facsimile page Leaver offers a translation of the pertinent texts plus a balanced diet of historical data and reflective exegesis of Bach's glosses.

Leaver's work joins several recent publications which balance our views of Bach's piety. A wave of highly critical studies in the 1960's had characterized as "legend" the overdone image of Bach the saintly Lutheran archcanctor, propagated especially by C.H. Bitter and Philip Spitta in the nineteenth century. More recently, scholars are attempting a correction of the subjective, sometimes tendentious judgments—both for and against the pious view of Bach—which shaped many earlier publications. Leaver's study will therefore be critically important for those interested in Bach's piety.

The reader will discover, for example, how often Bach's attention was drawn to passages expressing the function of the Word of God. Marginal notes at I Chronicles 25 indicate that Bach understood his office of church musician to be ordained by God and committed to proclamation of the Word. These views, of course, express faithfully Martin Luther's own teachings. The reader may also be drawn to further study of some issues. For example, Leaver seems overly cautious when discussing Bach's use of number symbolism, in spite of all the research into the baroque figures and Bach's reputation as a master of musical rhetoric. The Calov Bible will add new insights to such studies.

Leaver's manuscript was completed too early to account for Howard H. Cox's The Calov Bible of Bach, even though the two writers corresponded. Leaver offers far more historical and interpretive information than Cox, who is exclusively concerned with scientific authentication of the Bach glosses through sophisticated x-ray techniques. Leaver's color facsimiles are more handsome than Cox's and more clearly reveal the ink shadings. They are, however, disappointing because Concordia chose to reduce them so much that legibility becomes a problem. In a few critical instances, however, partial enlargements of Bach's writing appear separately.

Leaver's work continues Concordia's series of Bach publications, which reaffirm Concordia's role as a major music publisher. Calov Bible studies substantiate the legitimate theological concerns of church musicians. Bach enthusiasts, Bach scholars, theologians, musicologists, and music critics will be well served by Leaver's perceptive edition of these facsimile pages.

Victor Gebauer

NOTES
1Walter Blankenburg was well-known as a Bach scholar and editor of Musik und Kirche. His death on 10 March of this year is memorialized in Musik und Kirche 56, no. 3 (May-June 1986).


'A brief review of this Bach dispute appears in Leaver's introduction. For more information see my article, "Bach—Theological Heritage," in Dialog 14, no. 2 (Spring 1985).

'Distributed by UMI Research Press, Ann Arbor, Michigan.

About Reviewers

Mr. Connolly is director of music and liturgy at Sacred Heart church in Bellevue, WA.

Dr. Gebauer is professor of music and religion at Concordia College, St. Paul, MN.

Mr. Hall, a member of DMMD, is a parish musician in San Antonio, TX.

Mr. Marcozzi is music director for St. Charles Borromeo parish, Bloomington, IN, and a doctoral student at the Indiana University School of Music.

Mr. Willett is director of music and liturgy at the church of St. Leo, Omaha, NE.

Publishers

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Seminarians are too busy. The course schedule is crowded with such requirements as the study of Scripture (both Old and New Testaments), the dogmatics of the church, Christology, religion and morality of living as a disciple of Jesus, and the history of religion and belief. Add to these the need to develop not theoreticians but practitioners, and the seminary formation program becomes very full indeed.

And yet we also need seminarians trained to take on the roles of preaching, praying, and counseling. We need seminarians who will become leaders in the areas of social justice, religious education and evangelization. And we must add to that the need for the seminarians to prepare themselves spiritually, psychologically, and even physically. The list goes on.

Twenty-five years away from my own seminary education, I am delighted in the changes that have taken place in seminaries, especially the attempt at concentrated formation in practitioners, men who will be able to assume the responsibility of "doing" the ministry. But there is still a large gap in the seminary program.

As our survey of seminaries shows, music is not being successfully taught in today's seminaries.

The preconciliar formation in Gregorian chant, polyphony, and, to a lesser extent, hymn singing was accepted as a regular "hour" (even though a lesser hour) of weekly experience for the whole community. Perhaps it was accepted because chant was recognized as "an art," even though it was monastic and never did work in the parish. It was and remains musically and artistically attractive. But the truth is, as our study shows, music is just not being given time in our seminaries today.

What can this journal say that will convince seminary administrators to "make room" for music? What argument will work?

If we quote from the Vatican II documents, will it make any difference?

Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of studies of religious of both sexes .... to impart this instruction, teachers are to be carefully trained and put in charge of the teaching of sacred music (CSL art. 22).

What if we argue, as we have many times in this journal and most recently in the July-August, 1986 report on the Notre Dame study, that the studies of the American parish indicate that "in only 12% of all Masses did the overwhelming majority of the people join in the hymn singing" and that clerical leadership is necessary for congregational singing. Would the seminary faculties be persuaded to make more time and effort for music in formation?

What if we argue that modern studies of psychology and the brain show that our brains function according to hemispheres—the left with emphasis on fact, logic, and schema; the right with religion, music, and creativity—and that seminarians often are trained with "left brain" learning, while human interaction demands right brain experience. Would this argument make any difference?

What if we recall the 42nd Eucharistic Congress (presided over by Cardinal Krol of Philadelphia, which gathered over 20,000 people and engaged over 100 speakers, twenty prayer celebrations, as well as theological and religious reflections), and then ask the question, what has lasted from that conference? If the unanimous answer (of Cardinal Krol and everyone else who has ever heard it) is the hymn "You satisfy the hungry heart, with gift of finest wheat ....," would it make any difference?

This issue, this journal, this organization, are committed to the principle that musicians make music and good musicians make good music. But it is also time to speak out and say we need more and better music training in the formation of seminarians. And we need it today. There are some few seminaries with model programs, and we salute them with this issue. But, far and wide, seminary formation in music is inadequate, unsupported by faculty, and where implemented, has little success in influencing the formation of the students. Something must be done to remedy the situation. Are seminarians too busy to listen?
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