Liturgical Music Workshops

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Oregon Catholic Press composers and clinicians travel throughout the country conducting workshops for pastoral musicians. Listed below are the dates and the places at which these persons are currently scheduled to appear. If you would like more information about any of these events, or if you would like to know more about scheduling a workshop of your own for your parish or diocese, please call us toll-free at 1-800-547-8992 (in Oregon, 1-800-422-3011). We will be happy to customize a workshop or concert to fit your individual needs, location, and resources. Our goal is to work with you and for you!

### Will we be in your area?

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... We explore the Liturgical Music of Eastern Churches. When I was a seminarian in 1959, I can remember clearly how my interest in the liturgical renewal and music was piqued by celebrations with Eastern Catholics. At that time, Father Joseph Raya (now Archbishop Raya, first of Galilee, and now of Beirut) sang the divine liturgy in English. A close friend's wedding provided an opportunity for learning the choral music and some additional chants, and that music and experience have stayed with me ever since.

I was aware that liturgical music differed from rite to rite, and I was particularly interested in how the music came to the United States and who was involved in the translation of the music for this country. We all need to learn more about the liturgical music of the Eastern Liturgies.

This issue begins with two general articles, one on the liturgies of the Eastern Churches (Delscher) and the other on the music of the Eastern Churches, especially the Greek Orthodox (Morgan). Then, there are three articles of a more scholarly and intense manner, focusing specifically on Eastern music. The first traces the roots of Eastern music to the Rus' Peoples (Roccasalvo) showing that there were two basic chant traditions: the Northern (Muscovite) and Southwestern Rus' traditions. The second two are samples of development of the Ukrainian (Roll) and Russian Orthodox (Morosan) music, especially as these have developed in the United States. These two articles are tightly written, longer, and perhaps more academic than what normally appears in this journal. But they are worth the effort.

Finally, the issue concludes with some pointed comments by Aidan Kavanagh on what we in the Roman Rite can learn musically from the Eastern Rites. Liturgy is sung; the Hours are regularly done; the liturgy is done with devotion because of the presence of God; the liturgy is beautiful; and liturgy is more than words: “There is one thing about the beautiful that cannot be said of the arty, the pretty, or the satisfying: the truly beautiful never constricts or shackles the human spirit, but always frees and ennobles it... the beautiful belongs to us all; the arty, pretty and satisfying belong only to a few. The latter can be bought, the former is priceless.”

We in Western Christianity have gone through a tremendous explosion following the Second Vatican Council, and with recent experiments and experiences may feel elated or disoriented. My hope is that this glimpse at the whole church might bring pastoral musicians and clergy more reality and grounding.

V.C.F.
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Cover: Christ the Divine Wisdom. School of Salonica.
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Advance registration closes May 6, 1988

LaCROSSE, WI
June 13–17, 1988
Advance registration closes May 13, 1988

BELLEVILLE, IL
July 18–22, 1988
Advance registration closes June 17, 1988

DENVER, CO
August 1–5, 1988
Advance registration closes July 1, 1988

ROCHESTER, NY
August 15–19, 1988
Advance registration closes July 15, 1988
Pastoral Music Editor

There are several staff changes that are taking place in the National Office, the most important of which is the resignation of Dan Connors as editor of this journal. For the last six and half years, Dan has served as managing editor and continued the ten year tradition of making Pastoral Music one of the most important musical journals in the United States. In addition, Dan served as co-founder of The Pastoral Press with Virgil Funk and provided not only outstanding evaluation of which books we should (and should not) publish, but also worked with numerous authors in assisting them to say what they wanted to say, the writer of this text being no exception.

Dan’s greatest gift has been his even personality, being able to work with everyone in a totally professional manner, never needing to get his ego in the way, but being steadily present when needed. All at the National Office will miss him, and we know that our readers and members join with us in wishing him the best in his new responsibilities as editor with Twenty-Third Publications.

We are in the process of recruiting a new editor for Pastoral Music; by the time this goes to press a new editor will be announced.

Membership Services

A day-long staff meeting, December 8, 1987, produced additional plans for the National Office. Lani Williams who has served as Marketing Director of both NPM and The Pastoral Press has been assigned to the position of full-time Director of Marketing for The Pastoral Press. Her duties will include the promotion of books of The Pastoral Press and those products connected with NPM publications, including the new manual of salary and contract guidelines for pastoral musicians.

We are recruiting a Director of Marketing and Promotion for the National Association of Pastoral Musicians with responsibilities in three areas: recruiting and retaining members of the association, promoting and marketing conventions, schools, seminars, and educational programs of NPM, and supervising membership services of the Association. If you are interested in applying, contact the National Office for more details.

Denyce Tinney Daniels, who has served as a membership services coordinator, hot-line staff person, and been responsible for our mailing lists, convention registration, and a whole host of other things, has had to take an early retirement due to health. When first employed, Denyce had a slight vision problem in one of her eyes. And, unfortunately, the problem has grown more acute. Upon her doctor’s recommendation, she is going to “get away from the computer screen” in the hope of retarding the deterioration. Denyce’s deep commitment to NPM and her wonderful laugh and good spirits will be deeply missed, and all of us wish her well in being a full-time mom and volunteer pastoral musician in her parish. No amount of thanks could be given for the countless hours she has spent in the service of every member of this association.

And right in the middle of all this, our old membership computer system simply gave out. Several repair persons from IBM came and stood “in utter amazement” at the age of the machine. They remember tales about “the old machine” (actually purchased in 1977),

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but they haven’t seen one of these around for years. Several staff members suggest we contribute it to the Smithsonian for its computer collection!

So, we have purchased a number of new computers and are in that time of transition between the old and new. We apologize in advance for any problems that this may cause, but we hope that, should anything go wrong in the transition, you will notify the National Office at once. We’d appreciate your help.

The Pastoral Press

The Pastoral Press has grown by leaps and bounds, this last year (1987) increasing gross sales by 87% over the previous year. In addition, there are over 50 titles now in print with 17 planned for this year.

The Spring 1988 list includes Leonardo Boff’s Sacraments of Life, Life of the Sacraments: Genoa, the Biography of Eugene Walsh; H. Boone Porter’s The Day of Light: The Biblical & Liturgical Meaning of Sunday, together with two more in the American Essay Series: The Art of Lay Presiding, by Kathleen Hughes, and Music and the Eucharistic Prayer, by Edward Foley and Mary McGinn.

For the past six years, The Pastoral Press has operated editorially from two small offices while shipping and receiving have been cramped in the basement of the NPM Office, with the converted garage serving as “warehouse 43.” It just became too cramped. Therefore, with the full-time employment of Larry Johnson as Director of the Press, a 3,000 square foot office space and warehouse has been rented and The Pastoral Press has moved into new quarters. As the saying goes, “Thanks to you, it’s working.” Every member of NPM can take pride that they have helped launch a major publishing effort with services directly in over 50% of the parishes in the United States.

We will continue to use 225 Sheridan Street as the mailing address for both NPM and The Pastoral Press, but please use 202-723-1254 for information about The Pastoral Press and 202-723-5800 for business dealing with NPM.

The Advisory Board of the Pastoral Press met December 10, 1987. The members include V. Funk, Publisher, L. Johnson, Director, L. Williams, N. Chvala, D. Connors, M. Prete, and E. Foley, all of whom were present. Business included financial review, sales and management questions, and a look at the philosophy of The Pastoral Press. The main goal is to provide resources for the parish—first and foremost, to aid beginners and advanced staff in the areas of music and worship, and to provide resources in the area of liturgical and pastoral music scholarship. Our goal is to produce quality, trusted, major contributions to the field.

The schedule for new publications might be interesting for those desiring to submit manuscripts or ideas for publications (which is encouraged). For the Fall 1988 book list, a decision about publication is made December 10, 1987 and a manuscript must be in hand by January 10, 1987. We will also have a Spring 1989 book list, a decision about publication is made May 10, 1988 and the manuscript must be in hand by that date. We hope that our members will be encouraged to submit ideas and proposals as well as completed manuscripts to The Pastoral Press.

Children’s Division on Hold

Because of all the staff changes, the necessary time spent in recruiting the right person, and the time needed for training and getting a feel for the job, some activities that we had hoped to begin have been delayed for six months. The most notable of these is the development of the Children’s Division of NPM for those who celebrate with children. At the National Convention a number of persons signed up indicating their willingness to assist in getting this program operating, but National Staff time has just not been available for doing all the things that we had hoped to do. We appreciate the patience of all of our members and the support that has been given to the growth of this organization.

Concerts in Church

The National Office received several phone calls regarding the new “Vatican Letter on Concerts in Churches.” Rather than make a summary comment, the entire April-May issue of Pastoral Music will contain the complete text with commentaries by Msgr. Frederick McManus, Rev. Edward McKenna, Tom Conry, and others.
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Program Coordinator
OLIVER DOUBERLY: Director of Liturgy and Music at St. Edward's Parish in Richmond, VA, organ recitalist and member of AGO, Assistant Director of the Virginia Choral Society. He will present the Choral Conducting sessions and moderate the Issues and Skills sessions.

Faculty includes: Elaine Rendler, Laetitia Blaine, Arlene Anderson Jones, Tom Boyer and Joe Koestner.

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REGIONAL INSTITUTES with a location near you:

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The mention of the "Eastern Liturgies" brings to the mind of most Latin Catholics visions of clouds of incense, endless litanies, and solemn chants in strange and mysterious languages. And yet these liturgies, which may seem so exotic to Western Christians, are the normal manner of worship of large numbers of Catholics and Orthodox in the United States and throughout the world.

At the very outset, we must correct a misunderstanding that finds its common expression in references to "the Eastern Church." For, in reality, there is not just one Eastern Church, but rather a whole family of churches that have their origins in that cradle of early Christianity generally known as the mid-East. As the church left Jerusalem and began to spread throughout the Mediterranean, the great metropolitan areas of the first century became natural centers for Christianity: first Jerusalem, then Antioch, Alexandria in Egypt, and finally Rome, the capital of the Roman empire. Tradition attributes the establishment of the Christian faith in each of these cities to the apostolic missionary efforts of the apostles: Peter in Antioch, Mark in Alexandria, and Peter and Paul in Rome.

Each of these new ecclesiastical centers or Patriarchal Churches, as they will later be called, took the apostolic faith and the form of worship used in Jerusalem and slowly transformed them by the admixture of cultural elements proper to the region.

Constantinople, established as the "New Rome," became a Patriarchal Church in 381 with an apostolic patron, Andrew, and eventually developed a liturgy distinctively its own. Over a period of centuries the liturgical expression of each of these churches took on a distinctive identity that ultimately will be referred to as a rite. These liturgical rites can be grouped into families that roughly follow the divisions established by the Patriarchal churches, as can be seen in the chart below. (See figure 1.)

As Christianity spread throughout the civilized world the church grew in its self-understanding. Eventu-
Monophysite (one nature). Other churches taught that in Christ there were two persons: one divine and the other human. These were called Nestorian after Nestorius who propagated this doctrine. Ultimately those churches that professed either the Monophysite or Nestorian doctrine included the Syrian or Jacobite Church, the Armenian Church, the Chaldean Church, the Coptic Church, the Ethiopian Church, and the Syrian churches in India. Traditionally these churches are known as the Ancient Orthodox Churches or the Oriental Orthodox Churches.

The Byzantine family of churches that accepted the Councils of Ephesus and Chalcedon used the term Eastern Orthodox to describe themselves. The word “orthodox” means “right praise” and eventually was understood to mean “correct doctrine.” The unity of the Byzantine churches with Rome was ruptured in 1054 with the mutual excommunication of the Pope and the Patriarch of Constantinople. These excommunications were lifted during the Second Vatican Council and slow but steady progress has been made in healing the divisions between the Roman church and both the Byzantine and the Oriental churches. Today the Eastern churches are doubled insofar as there is a portion of the faithful who are in union with the See of Rome and a large portion who reject the authority of the Apostolic See of Rome. Each group has its own hierarchy, law, etc. The one exception to all this is the Maronite Church, which considers itself never to have rejected the primacy of the bishop of Rome. The liturgies of the Catholic Eastern churches are, for the most part, the same as those of their non-Catholic counterparts.

Unfortunately, over the centuries, the Catholic Eastern churches have been subject to many attempts to introduce into their liturgies elements from the liturgy of the Latin church: Roman vestments, unleavened bread, genuflections, etc. In addition to these externals, the content of many of the liturgies was changed through the influence of Latin theology. In many cases this led to the destruction of the ancient liturgical books because missionaries declared them to be heretical or contrary to the traditions of the Roman church. In some cases the Eastern form of the epiclesis was recast so that it might be compatible with the Latin notion of the Words of Institution alone being consecratory. The Second Vatican Council called for the return of the Eastern churches to their own proper traditions and this has resulted in efforts to reform and purify those liturgies that were corrupted by latinization. This process has not been without its difficulties and the actual revision process has gone slowly. Nevertheless the work of the Council has borne fruit in the revision of the liturgies of the Malabar Church in India and the Maronite Church in the United States. These two churches suffered much latinization but now have liturgies that are faithful to their ancient traditions.

Some general comments about the Eastern liturgies are in order. We shall restrict ourselves to commenting on the eucharistic liturgy. Although many of the Eastern churches refer to the eucharistic celebration as the Mass, this term is of purely Western origin. The Byzantine family of churches calls the eucharistic celebration the Divine Liturgy, the Chaldean churches refer to it as the Service of the Mysteries, and the Malabar Church calls it the Qurbana or Offering. These various titles emphasize the sacramental nature of the Eastern liturgies. The transcendency of God and the mystical nature of worship find a prominent place in these liturgies. This profound sense of the sacred is also expressed in the manner in which the church is constructed. The sanctuary is separated from the nave by a curtain (Syrian churches), a screen of icons (Byzantine churches), or even a wall (Coptic churches). Portions of the liturgy are celebrated with the curtain or doors of the sanctuary closed. And in a development parallel to that which took place in the Roman church, many of the prayers are recited by the priest in a low voice. All this tends to emphasize the atmosphere of holiness and mystery.

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It is also clear that the liturgy is not seen to be just the work of the priest. The Eastern liturgies presume the assistance of a deacon, reader, cantor, and choir during the Sunday celebration. The congregation is not intended to be a silent spectator, rather it is constantly addressed by the priest or deacon and called to respond in song.

Song is a major and essential element of these liturgies. There is no such thing as a “recited Mass” in the authentic tradition of these churches, although under the influence of the Latin church many of the Eastern churches in union with Rome have imitated this practice. Liturgical music takes a wonderful variety of forms and styles that reflect the cultural and ethnic origins of each church. There are chants of the priest, litanies of the deacon, and various songs of the choir and congregation that often change from celebration to celebration. It is interesting to note that even within a family of churches, such as the Byzantine, there is a great variety of musical traditions.

The liturgical texts of the Eastern churches, unlike the brief and sober prayers of the Roman church, tend to be more prolix and poetic in nature. They also reflect the theological concerns of these churches during their formative period when they had to combat a variety of heretical doctrines. The Syrian churches, for example, address their prayers to Christ as Lord and God in reaction to those who denied the divinity of Christ. The Byzantine churches address their prayers to the whole Trinity as a means of emphasizing the equality and divinity of each of the divine persons.

In the externals of the liturgy there is much in common: the sign of the cross is made from the right shoulder to the left (the Latin tradition is from left to right); a deep bow is universal rather than the Latin genuflection; vestments follow a similar pattern (with some variations) and are based on the clothing common throughout the Roman empire in the early centuries of the church. Incense figures prominently in all the Eastern churches and is used in all liturgies. There is also the frequent use of complex ceremonial actions, many of which are symbolic in nature, e.g., the preparation of the oblations, their transfer to the altar and the fraction of the consecrated bread.

Unlike the Latin church, which has tended toward the simplification or omission of older elements of the liturgy as new ones are added, the Eastern churches have tended to add new elements without omitting the older ones. Thus the Syrian liturgies have several hours of the divine office added to the liturgy of the word and the Byzantine churches have several entrance rites that follow one another.

We might ask what place the liturgies of the Eastern churches have in our Western culture. They remind us, first of all, of the universality of the church. No one church or liturgy reflects the totality of the mystery of Christ. The diversity of worship manifested in the Eastern churches allows us to experience and participate in a much broader manner in the mysteries of our faith. The Eastern churches remind us that the liturgy is an expression of the very nature of the church. The church is truly “orthodox” in that its worship is the “right praise” of God, and hence the liturgy is a concrete expression of the church’s faith. The church prays what it believes. The Eastern liturgies are also an antidote to the Western tendency toward rationalism. The liturgy is not merely the praying of words or listening to them. On the contrary, the liturgy engages the whole person through word, song, gesture, taste, touch, and smell, all of which are prominently manifested in the various liturgies of the Eastern churches.

In the churches of the East, the liturgy is that ceaseless song in which all creation gives “Glory to the Father, and to the Son, and to the Holy Spirit, now and for ever.”
Music of the Eastern Greek Churches

BY MAUREEN MORGAN

In the middle ages it was said that Latin emissaries to Constantinople, witnessing the Divine Liturgy in St. Sophia for the first time, were so over-whelmed that, upon returning home, they proclaimed that the Roman singers should thenceforth chant "after the manner of the Greeks." Such a statement must prompt the contemporary reader to ask "Who are the Greeks and what have they to do with our musical history?"

To understand the contemporary Greeks and the influences that have formed them we must go back 1600 years to Constantine I. He only ruled the disintegrating Roman Empire for thirteen years, yet he changed the course of history with two decisions made at the outset of his reign. After his own acceptance of Christianity he raised his new-found religion to the status of "state" religion. Second, he moved the capital of the Roman Empire to a site on the Bosphorus, one that would be protected from marauding bands, free of intrigue and the imbedded pagan influences of Old Rome. The small trading town of Byzantium was ideal for defense against the many enemies of the Empire, with a lucrative potential for tolls exacted from ships and caravans passing through on long-established trade routes.

By the 7th century, Constantinople (renamed in honor of its founder) had become the hub of the world in culture and intellectual endeavor. While the West was submerged in the so-called dark ages, Constantinople was a glittering contrast in beauty, grandeur, and enlightenment, being the inheritor of Christian, Greek, and Roman learning. The crowning achievement during the reign of Justinian I in the 6th century had been the completion of St. Sophia (Holy Wisdom) known as the "Great Church" to all Byzantines. Even now, long after the fall of Constantinople, Orthodox Christians refer to the music of the "Great Church" as a living tradition, though there is no longer a single church that is its focal point. In the centuries that followed the construction of St. Sophia the liturgy and music of the Orthodox East acquired the form and tradition that are its character to the present day.

Maureen Morgan edited the first complete Divine Liturgy in English, using traditional Greek music, published in 1967. She also has articles in "Studies in Eastern Chant," Oxford University Press, Volumes III and IV.
Twenty-five years after the reign of Justinian I in the East, Gregory I, an ambassador at Constantinople for seven years, became pope. Though he is often pictured as receiving the melodies of the chant that bears his name from the Holy Spirit in the form of a dove, it is more likely that he was the prime mover in reorganizing existent chants, recodifying the liturgy, revising, and probably encouraging new compositions. He unilaterally rejected the ecumenical status of the Patriarchate of Constantinople, one of the earliest acts that would lead ultimately to schism. By the year 800 the pope further separated West from East by crowning Charlemagne Emperor of the Holy Roman Empire, a defiant act against the legitimate emperor in Constantinople, which set the Western half of the empire on a permanently independent course. There had not been a western emperor since 476.

By this time Latin was used only in the West and Greek had become the sole language of Byzantium. Neither bothered to learn the language of the other and, in fact, intentional translating errors were occasionally made to prove particular theological points on either side. Even so, there were three Greek popes between the 6th and the 8th century so one must assume that the degree of Eastern cultural influence remained on a high level in the West.

Certainly the musical tradition of East and West had much in common through the 9th century. But by the 10th century the underlying theological differences, which had become a continual irritant to both sides, could not be ignored. Around this time the music systems began to reflect the diverging paths of Eastern and Western Christianity.

By the 11th century, a monk named Guido of Arezzo was employing a four-line music staff instead of relying on the directional signs (called neumes) that both East and West had used for centuries. The precision of this system with its exact pitch and orderly modal system was a significant parallel to the legalist theology being developed in the Western church.

No such order existed in the East where an individual's theological interpretations always had a right to be heard. The Byzantines continued to use the neumes, developing this system to a remarkable degree. They still maintained the eight modes that the West claimed, yet there seemed to be many more possibilities in the oriental scales that did not fit the theoretical system. Though the West eventually settled on the well-tempered scale, the Eastern musician was, and still is, capable of executing melodies that are dominated by microtones. The music was entirely homophonic in contrast to the developing polyphony of the West, with the addition of a drone bass, or ison, to maintain the pitch. This pitch was chosen either in relation to the pitch already established by the chanting of the priest, or at the convenience of the singer. Since there is no accompanying instrument to fix the pitch it could be influenced by the time of day, mood, or health of the priest or chanter. In the music tradition of the East there was combined a fierce loyalty to the tradition of the church Fathers as they understood it, with an equally firm dedication to the individual's right to express his or her spiritual feelings.

In 1204 the beginning of the final phase of the Empire began. The Western armies of the Fourth Crusade, on their way to the Holy Land, sacked Constantinople, so weakening the people that they were easy prey for the conquering Turks in 1453. St. Sophia, after keeping the light of Orthodoxy alive for nearly a thousand years without interruption, was itself extinguished. Just before the fall of Constantinople, both Turk and Christian alike observed that "a strange light played around the dome of St. Sophia" and a rare fog descended on the city, the Greeks believing it symbolic of the removal of the Holy Spirit from their midst.
most part have condemned it as a massacre of the medieval tradition. Nonetheless, it does seem that this is not true "reform" but an interpretation and a simplification of an overly complex system.

However, before going further we must define the word "Byzantine" as it is used by the Greeks today. According to them the Byzantine music tradition has been unbroken and modern Greek chant thus still retains the characteristics of its medieval past. According to western scholars the word "Byzantine" ceased to be applicable to the Greek chant with the fall of Constantinople in 1453. And there the matter stands.

Even before the Chrysanthine Reform the Greeks began their pilgrimage to America to escape the oppression of the Turks. The first Greek community was established in 1777 in New Smyrna Beach and St. Augustine, Florida. As there was no Greek priest available, the community was served by a Roman priest.

The next Greek settlement was established in 1865 in New Orleans under the leadership of a Ukrainian priest, Father Honchorenko. This church survived and became the forerunner of the many that would be established by the end of the 19th Century with the great wave of European immigrants. By 1921 an archdiocese was formed (later to be known as the Greek Archdiocese of North and South America, headquartered in New York). Alexander I, who was appointed by the

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Virgin and Child. Armenian Hymnal, 1678 A.D. (Walters Art Gallery)

Thus the end of the Holy Roman Empire and the Byzantine culture and the beginning of the period known as "the Great Church in Captivity"—Orthodoxy under the heel of the Turks.

The purity of Byzantine chant was soon compromised by the absorption of the oriental nuances, that is, an increasing use of chromaticism and microtones. Not helping matters was the willingness of the chanters to adapt to their surroundings. This was frequently done to please a master in a secular setting, the singer being employed in both the church and outside, and finding it difficult to differentiate. To be sure the original melodies were still discernible in many instances but it would be many centuries before Byzantine scholars in the West would begin their efforts to rediscover the "real" Byzantine chant.

By the early 18th century there was an intense need for a modern music system. In time an archimandrite, Chrysanthos of Madytos, along with his colleagues, Gregory the Protosalt and Chourmouzios Charthropylax, undertook the reform of the older system that by now had become almost incomprehensible to most Greek chanters. Their work was published in Trieste in 1821 in a manual known as the Mega Theoretikon. All subsequent manuals are derived from the work of these men, including the book by Anastasio, based on the work of Sakellarides, which is in turn based on the theories of the Mega. The Anastasio book has been the backbone of modern Orthodox musical knowledge, along with the work of Roubanis, an opera singer. Clearly, the Mega gained wide acceptance but nothing but debate within scholarly and ecclesiastical circles as to the validity of the Chrysanthine Reform. The Greeks hailed it as a wonderful invention, capable of making a highly complex subject comprehensible to anyone. On the other hand, Byzantine scholars in the West for the

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Christ Greeted by the People of Jerusalem. Armenian Hymnal, 1678 A.D. (Walters Art Gallery)

Ecumenical Patriarch in Istanbul (Constantinople) had his hands full keeping peace in his new role. Turbulence in Greece between the royalists and those opposed infected the newly formed archdiocese and was not resolved until the appointment of the second archbishop, Athenagoras I, the same peacemaker who would later open the door between East and West. He laid the foundations of the Greek church we know today, establishing seminaries, colleges, and women's groups. In the process he fell in love with America, a
love affair that lasted a lifetime, even though he was required to leave this country in 1948 to return to Istanbul as the new Ecumenical Patriarch. He remained there for the rest of his life.

While the spiritual center of Orthodoxy remained quite solid through the centuries the music continued to be influenced by the environment in which it was practiced. In America a major influence was the organ, which came to be a status symbol to the immigrant congregations. Archbishop Athenagoras was particularly fond of the instrument and encouraged its use. This resulted in two distinct styles of music in the church. The chanter’s music remained more or less true to its historic style. Any music accompanied by the organ and sung by a choir would be forced into the well-tempered scale, immediately modifying much of the oriental flavor. In addition much of the music was arranged in four parts further removing it from its traditional homophonic style with only an ison accompaniment.

In addition, efforts to arrange music to fit English translations have further watered down traditional melodies. In recent years a more scholarly approach has begun as more qualified musicians have taken the reins. In spite of this there is an enormous need for research in the period that followed the fall of Constantinople. What actually happened to the original Byzantine chant as it followed through six centuries of political turmoil? It remains an area of fruitful investigation for future musicians and musicologists. In spite of the musical abuses, the traditional Greek hymns remain the vehicle for Orthodox theology through time.

Today’s Divine Liturgy still has minimal English, but English becomes more prevalent as one moves West. The sacraments are increasingly in English as more mixed marriages and non-Greek converts become a part of the fabric of the church. Membership is on the rise and the number of new churches is straining the resources of the priesthood. Here, too, the number of non-Greek priests is on the rise. Through these changes Orthodox youth have maintained close ties with the church—a very healthy sign.

To visit St. Sophia in Istanbul today (it is now a mosque) and then attend a Divine Liturgy at the Ecumenical Patriarchate now located in a very poor and obscure section of the city, as I have done, is to realize the enormity of the oppression that has been visited upon Eastern Christianity at its historic center. Even in 1955 the destruction continued with the desecration of many of Byzantium’s most treasured holy sites.

In spite of a history characterized by mistrust, deception, and the agony of defeat, Orthodox people have an unshaken faith in God. Through history and to the present day their spiritual quest is toward theosis—that is, unity with God. Their lives are guided by Scripture and Holy Tradition, overlaid with a deep sense of holiness and a feeling for the sacred. In the Divine Liturgy one can still feel the aura of the early church as it might have been.
The Liturgical Music of the Rus’ People

Finding the Tradition

BY JOAN L. ROCCASALVO

"Our chant is our lifeline to the past."—The Most Reverend Michael J. Dudick, Bishop of the Byzantine-Ruthenian Diocese

In both Eastern and Western churches, the eucharistic liturgy represents and memorializes the saving mystery of salvation—the passion-death-resurrection of Jesus. Down through the ages, the mystery of redemption has been proclaimed again and again in sacred and symbolic action by Jesus the High Priest and the People of God.

Although both churches share the same belief in the eucharist, their differences of perception and manner of celebrating the eucharist “go deeper than accidental differences of languages, of forms of words, of actions, of music, of ceremonial dress... Like many deeper things, they are more easily ‘felt’ than understood and expressed in words.” A person attending a eucharistic liturgy in a Byzantine church, for example, is drawn into the atmosphere of another world. The icon screen behind which the Sacred Action takes place creates a sense of mystery, of reverence. The church in all its visual beauty is “heaven on earth where the God of Heaven dwells and moves,” where a person can “set aside all earthly cares” so “that [he or she] may welcome the King of all” and be drawn to the “life-creating Trinity.” We are “living habitually within a liturgical atmosphere which stirs us in body and soul in order to transform us before a vision of spiritual beauty and joy.”

It was just this beauty, splendor, and joy that led Prince Vladimir, Grand Prince of Kievan Rus’, to accept Eastern Christianity from Byzantium in the 10th century (988). With the founding of the Caves Monastery in Kiev (11th century), the backbone and the basic stratum of all Rus’ chant came into being. The chant legacy common to all the Rus’ people is the Znamenny chant (pronounced Zu-menny from znamya, i.e., chanting by signs). The Middle East provides the model on which all other chants of the Near East are based. Gregorian chant was also influenced by the chants of ancient civilizations.

90% of the service is sung.

Sr. Joan Roccasalvo, C.S.J., is assistant professor of Fine Arts and coordinator of the Center for Eastern Christian Studies at the University of Scranton.

St. Nicholas and Scenes from his Life. School of Moscow, 14th-17th century.
Two Chant Traditions: Northern (Muscovite) and Southwestern Rus' (Kiev-Lviv-Subcarpathian Rus')

Few people, including music scholars, know that two major chant traditions developed in Rus' lands even though both share a common legacy in the Znamenny chant. The two traditions developed differently because of their respective political and religious conditions. The Northern—known today as the (Great) Russian—virtually lost the Znamenny chants through pressures from within and without during the 17th and 18th centuries. As a result, in Russian churches today, instead of the native chants, one usually hears extremely simplified versions of harmonized chants (some of which are called Znamenny) and choral music by Russian composers. “The estrangement of Russian church music from its proper source—the Znamenny chant—forms one of the great tragic enigmas of all Russian music,” says Alfred Swan, a Russian musicologist. Nevertheless, Russian choral music has preserved the majestic and prayerful character that the Divine Liturgy calls forth.

While the Znamenny chant seemed to disappear altogether in the cultural centers of the north, it continued to survive on the periphery in monastic communities and in marginal areas like Subcarpathian Rus’ representing the Southwestern chant tradition. The people of Subcarpathian Rus’ (Rusyns/Rutenians) are Eastern Slavs whose ancestors have lived on the southern slopes of the Carpathian mountains that form the natural boundary between the Soviet Ukraine and northeastern Hungary. They are the last group of Slavs to retain the name Rus’ handed down from medieval times.

After the Tartar invasion (1480), the Znamenny chants were transmitted from the Caves Monastery in Kiev (our starting point) to the Assumption Brotherhood founded in Lvov in the 1580’s. By the 17th and 18th centuries, the oral tradition from Kiev, mostly composed of Znamenny chants, became noted in collections (anthologies) of chant of Southwestern origin. Two of these collections found their way into Subcarpathian Rus’ and are the direct source of Rusin plainchant. (See Fig. 1 for a schema of the development of chant in Rus’ lands.)

External Forms. View of the Early Fathers toward Music

Repetition

In my view, Rusin liturgical music cannot be discussed without first touching on a few basic aspects of music in liturgy. All the external forms of the liturgy, i.e., the aural/musical, the literary/poetry, the visual/iconography, the ceremonial give shape to the spirit of the liturgy. Thus they ought to convey the very qualities suggested by its spirit—qualities of reverence, majesty, beauty, and joy—all creating the sense of one continuous uninterrupted prayer of praise.

From earliest times, the Oriental churches have shown a special care for their liturgical music, for in the Byzantine church at least, approximately 90% of the service is sung. Music is not added to the service, nor does it merely convey the meaning of the text. Music is an integral part of the celebration and, except in extreme cases, is never optional. The early Fathers understood that music, more than any other art form, is the most intimate expression of human feeling. Music can elevate the mind, touch the heart, and move the spirit and will. St. Basil (d. 379) speaks about singing the psalms with attractive melodies to propagate and strengthen the faith. St. John Chrysostom (d. 407) says that “nothing so uplifts the mind, giving it wings and freeing it from the earth, releasing it from the chains of the body, affecting it with love of wisdom...as the modulated melody and the divine chant...” The Fathers also understood the importance of communal participation. Consider the following excerpt:

The Early Fathers strove to make cathedral liturgy attractive and entertaining, i.e., popular. Fourth-century Christians were content at liturgy when they were given something to do—what we call popular participation...Congregational singing was introduced not because of...the essential place of music in public worship, but to keep the people occupied, interested, and involved. And it worked. And about the only thing liturgical the Fathers praise the people for is their singing...What ordinary people in ordinary parishes need is familiarity, sameness, the stability of a ritual tradition that can be achieved only by repetition. The answer is not to replace what we do by repetition!...but to do it as if we meant it.
Repetition is certainly part of life. To some, it is dull, non-productive; to others, repetition connotes peace, a framework for the inner person to awaken and to think in depth. From childhood on, we learn through repetition—the good and the bad. Physical and intellectual fitness require repetition. The experience of love and repetition go hand in hand. The song “Maria” from West Side Story clearly expresses Tony’s love for Maria as he sings, “T’ll never stop saying Maria.” Through loving repetition of “Maria,” Tony will be transformed from within. A loving intimacy between Jesus and his Father is expressed in the verse, “I am in the Father, and the Father is in me” (Jn 14:10). The Old and New Testaments abound with examples of the prayer of repetition, and the psalms are a good example of this. The early Fathers spoke about the power of the name of Jesus. To repeat the Holy Name (in the Jesus Prayer, for example) could produce inner peace and strength against demons. The power of a word!

The Divine Liturgy is a veritable treasury of textual and musical repetition. Figure 2 exemplifies repeated texts whose meaning swells and intensifies with the rise and fall of the musical phrases, also repeated during the Divine Liturgy.

What we know, we possess; it is ours. Thus music in liturgy intensifies the (repeated) word whose meaning then becomes alive and active within us.

The external form of the music, that is, its materials, should result in art that calls attention not to itself but to the text it serves. Liturgical music of the Byzantine Ruthenian Church is just this artless art. Its formal aspects may be described in outline form.

Sound: a) Instruments, Cantor, Congregation; b) Volume

a) Only unaccompanied vocal music is used because the live voice is the most fit and noble instrument for praising God. Of the utmost importance is the cantor for he or she, as the most experienced singer, leads the music. The people immediately join in so that the entire church sings the Divine Liturgy. The cantor prepares the proper parts. The priest (and deacon) alternate with cantor-congregations so that the effect is a “seamless garment” of sound—smooth, legato. The congregation sings in unison or in harmony in an unstudied and unconscious manner the familiar hymns of praise week after week.

b) Absence of frequent and sudden changes or extremes in volume unless called for by the text.

Melody: a) Znamenny chants; b) Other

a) Znamenny chants are melodies with stepwise motion and few skips thus creating a graceful rise and fall of the melody not unlike those of Josquin Des Prez or of Palestrina. The broad, stately movement corresponds to the regal character of the Divine Liturgy. The principle underlying these chants is that of melodic formulae or patterns. These phrases are numerous melodic and rhythmic patterns that are flexible, that is, they may be expanded or contracted. For example, see figure 3.

The Znamenny chants are governed by the 8-tone system. A tone mode is made up of several patterns to create its own set of emotions or ethos. These chants are used mainly in the Propers of the Liturgy.

b) Chants having their own independent melodies. Mainly used in the Ordinary. Some composed choral music from the Russian repertory and simple songs of Ruthenian origin are also used. Unlike most Western chants, many Slavonic chants lend themselves to monophonic or simple chordal style and can be sung either way.

Rhythm: a) Beat; b) Meter; c) Tempo

a) Regular, stable, absence of jerky, disjunct phrases. Time values smaller than the quarter generally avoided. The steady, walking pulse of the quarter note the basic beat.

b) Meters like 3/4 or 6/8 avoided.

c) Deliberate but with movement. The deliberate pace of the Liturgy has a way to
of altering and slowing down time so that the entire atmosphere may permeate one's spirit.

Modern Translations

The ancient texts with their independent melodies have been adapted from Church Slavonic for modern usage. A small number of Znamenny chants have been recently adapted both textually and musically. A large number await scholarly attention for the tradition to be fully realized. In most Ruthenian churches, English and Old Slavonic are sung by young and old alike.

The overall atmosphere in Ruthenian churches, like Russian churches, conveys the sense of deep prayer. Liturgical prayer and music are united because the art forms and the ceremonial pass through the senses and feelings but speak directly to the spirit. In addressing itself to the higher faculties of mind, heart, and will, the entire liturgical action is raised to the faith level, for here is where the person functions most humanly.

We have been speaking about the life of the Byzantine church—its full comprehensive worship, living catechesis on an artistic level. Seen as a whole, the Divine Liturgy is one great act of worship, or praise and thanksgiving in which the Paschal Mystery is celebrated time and again as the Heavenly Banquet. Through symbol, action, and art forms, our humanity is transformed, and God draws us closer to Divine Light, Glory, and Love. Repeating the eucharistic celebration makes us "the new self created in God's way" (Eph. 4:24) and "God's work of art" (Eph. 2:10). After all is said and done, our hearts tell us that there is no better experience to repeat than this act of supreme worship.

2. The Eastern-Rite or Oriental Churches grew and spread out of the following cities: Antioch in Syria, Alexandria in Egypt, Jerusalem, Constantinople—formerly Byzantium and known today as Istanbul in Turkey. The Byzantine Rite encompasses the following groups: Bulgarian, Croatian, Greek, Hungarian, Italo-Albanian, Melkite, Romanian, Russian, Rusin (Ruthenian), Serbian, Slovak, Ukrainian.
4. Ibid., p. 44.
5. Rus' or Kievian Rus' is the ancient name given to the East Slavs. Today they are known as Russians, Byelorussians, Ukrainians, Rusins, Carpatho-Russians.
8. This organization was founded as a fraternity to protect its orthodox Rus' Ukrainian people from western influence and to foster religious and cultural unity among its own. The goals of the Association Brotherhood found concrete expression in its religious, educational, and literary pursuits. It became a model for other such Brotherhoods in the surrounding area within Poland-Lithuania. The Brotherhoods cared for the orphaned, the poor, and the infirm, and their schools competed with those conducted by the Jesuits. Like their Roman Catholic rivals, the Brotherhoods made education their prime focus. See RoccaSalvo, The Plainchant Tradition of Southwestern Rus', p. 16, 33, 44-45.
10. Ibid., pp. 67-70.

Virgin and Child. Italo-Byzantine, 13th century. (Fogg Museum of Art)
The Liturgical Music of the Ukrainian Catholic Church

Richness of Tradition

BY JOSEPH ROLL

Christianity was brought to Kiev-Rus' one thousand years ago from Constantinople, the capital of the Byzantine Empire. A dynamic expression of inner faith through the Divine Liturgy and other liturgical services also came with this transfer. These observances were filled with royal, courtly pageantry and ritually rich, formal gesture. They also provided the central focus of public, social harmony. The music of the Ukrainian Catholic Church today, although it has undergone one thousand years of development and generalization, as a descendant of the original Kievian Church, ideally still transmits these sentiments.

The observer of the present liturgical practices of the Ukrainian Catholic Church will find it useful to have an overview of the historical development of the Byzantine liturgical tradition since it has application to specifics of Ukrainian Church music. This history can be roughly divided into two segments: first, the developmental centuries of formal Christian worship, in which the tendency was the unification of various foundational influences; and second, the centuries of diversification in which heterogenic influences such as nationalism predominated.

The Byzantine Liturgy and Tonal System: The Foundation of Ukrainian Catholic Church Music

It is generally maintained that the structure of the Divine Liturgy of the Byzantine church is due to the "parochial" observances of the Great Church of Hagia Sophia (Holy Wisdom) built in Constantinople by Emperor Theodosius in the 6th century. Although the Divine Liturgies celebrated in this building between the 6th and the 13th centuries underwent numerous evolutionary changes, the structural format of worship that evolved is generally shared by all churches that are identified as the Byzantine tradition. This includes many Eastern Christian churches, Catholic and Orthodox alike.

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This "parochial" segment was unified with the "monastic" segment, i.e., the formal prayer of Christian communities of the Egyptian and Palestinian deserts of the same period. These observances are recognized as being primarily responsible for the structure of services other than the Divine Liturgy. They consist of the cycle of prayer determined by the time of day, i.e., Vespers, Matins, and the Hours. Both segments generally affect all the services indigenous to the Byzantine tradition. For example, the structures of the sacraments of Baptism-Chrisrnion and Matrimony resemble the structure of the Divine Liturgy; the structure of Requiem Services resembles that of Matins, etc. Therefore, it is important to understand the basic structures of the various services, and also to realize these segments are expressed by specific melodic media.

Byzantine Church music is always a melodic textual expression as a function of liturgical structure. This symbiotic relationship of melodic text to liturgical structure is best exemplified through the work of John Damascene, 6th-century Syrian monk. He is responsible for numerous texts incorporated into the "monastic" segment, as well as a system of music that facilitates a rich variety of melody for the celebration of both the "monastic" and "parochial" segments. In the Byzantine tradition predetermined melodic patterns readily adapt to either changes in text "proper" to a specific occasion, or those texts that are "common" to nearly all celebrations of a particular service. The musical structure parallels the basic "parochial" and "monastic" structures by way of identifying various texts with specific "chants," "hymns," and "tones." These terms are frequently used interchangeably or as close equivalents and need to be identified more precisely.

A. Chants apply to melody patterns of "common" texts such as the Creed and introductory or concluding sequences of prayer, as well as the "proper" texts of Old and New Testament lessons, most psalms, and prayer sequences of specific occasions, e.g., Matins and Funeral Canons. Since many texts are lengthy, melody patterns of chants may be relatively simple. On the other hand, since some texts are either sung solo, or with greater solemnity, chants may have flourishing variety.

In some instances chant may be sung alternately between two or more singers or groups of singers. Although it may sound like liturgical dialogue, if it is a psalm or a text of sequential prayer, it is chant. Liturgical dialogue refers to petition or response sequences sung alternately between clergy and faithful. This usually comes in the form of ektenies (liturgies). The lengthier portion of the dialogue sung by the clergy is chant. The responses, which are shorter and sung by the faithful, are analogous to liturgical hymns.

B. Hymns apply both to "common" and "proper" texts that are so frequently used they can develop their own local melodic variations. In some instances several melodies are used by one particular text. Hymn melodies may either have independence from, or be adaptations of, tones or chants.

C. Tones apply to melody patterns that generally include non-scriptural "proper" texts (tropars, kondaks, prokimens, sidarons, etc.) which can be identified by their content or by their function. The tones are the core of the musical system of John Damascene since they offer the greatest melodic variety of textual adaptation. Their pattern of construction is shared by nearly all chants and several hymns. Even liturgical dialogue can be modulated to a higher or lower pitch suitable to the range of various singers because it shares a scale of overlapping.
tetrahards with the tones. Because of this universal application, the understanding of tone structure is fundamental to the understanding of nearly all Byzantine liturgical music.

A Byzantine tone is not the equivalent of a Gregorian mode inasmuch as it is not one of several foundational scale groups with different sequences of whole and half step pitch intervals. Instead, it is a specific melody pattern of one, two, or three phrases sung in repeated rotation that may also include a special beginning and/or ending phrase. All Byzantine tones use a phrasological method of singing that allows a particular given melody to be applied with relative ease to several changing texts of varying lengths and styles. It generally uses a free prose rhythm rather than rhythms comprised of regularly accented measures.

The tones are divided into two basic groups according to their primary liturgical function as "parochial" or "monastic." Each group of tones is further divided for the sake of variety into eight different melody patterns. Therefore, there are eight tonal melody patterns corresponding to the "proper" texts of the Divine Liturgy—the Eight Resurrectional Tones; eight melody patterns corresponding to the "proper" texts of Vespers and Matins—the Eight Samothrasi Tones. Within the two basic groups, further divisions can be made with reference to specific categories of "proper" texts of either the Liturgy or Vesper-Matins. For example, within the Resurrectional tone group there are eight tones for tropars (festal anthems), eight for prokinemins (responsorial psalms), etc. Within the Vesper-Matins tone group there are eight tones for lamp-lighting verses (Lucernarium), eight tones for the short versicles that introduce the lamp-lighting verses, etc.

The melodies of the tones (and chants) used in the Ukrainian Catholic Church today, or any contemporary Byzantine church, are not the melodies of John Damascene, but the system of establishing melody application to text as a repeated phrase pattern is the same. Examples of this application may be useful. The melody pattern of Resurrectional Tone Two in the system used by the Ukrainian Catholic Church consists simply of one repeated phrase (see figure 1). This phrase can adapt to a variety of texts with incidental note changes, as long as the pattern remains the same. For example, see figure 2. The
melody pattern of Vesper-Matins (Samohihan) Tone One has two interchanging phrases plus a special ending (see figure 3). Likewise, this melody has nuanced adaptations subject to the varying texts that use it. For example, see figure 4.

All tones, most chants, and several hymns follow this type of structure. When the numerous melody patterns are memorized, there is little need to include music notation with the multiple applications of varying texts. Marks that divide phrases and occasional neumes indicating a preferred melodic accentuation or cadence resolution among possible choices are all that is needed. Melodies are usually learned by frequently attending services rather than by formal memorization techniques.

Distinguishing Features of the Music of the Ukrainian Catholic Church

The process by which the liturgical music of the Ukrainian Catholic Church becomes separate and distinct from the music of other Byzantine churches parallels the historical process of diversification of the Byzantine church mentioned at the beginning of this article. Ukrainian Catholic Church music is two generations removed from its original source. In the move of the first generation the influence of the Byzantine empire spread specifically to two sectors that were partly built upon Byzantine culture, yet eventually became autonomous and distinct from it. These mediant sectors of influence were medieval Bulgaria and Kiev-Rus’.

Bulgaria began to claim independence from Constantinople in the 9th century. This was concurrent with the mission work of Cyril and Methodius, the Apostles to the Slavs. They traveled north and east of Bulgaria, converting many Slavic peoples to Christianity. A unique vehicle of this conversion was the alphabet invented by Cyril that enabled many Slavic groups to understand and read scripture, liturgical texts, and other religious materials in a literary language (Old Bulgarian became Church Slavonic) similar to their own. This precedent was shared by the people of Kiev-Rus’. They insisted on a literary language as a Slavic rather than a Greek cultural expression. This played a significant role in reinforcing their distinctive non-Greek identity when the Kievan State formally accepted Christianity according to the rites of the Incredulity of Thomas. Byzantine, 17th century.
Church of Constantinople in the 10th century (988) during the reign of Vladimir the Great.

The traditional music of the Ukrainian Catholic Church is known as Galician chant (Halychyj Napiv). This name is derived from Halych, the medieval provincial capital of the Western portion of Vladimir’s state. Halych was established as the separate principedom of Danylo (Daniel) at the beginning of the thirteenth century. Danylo was a direct descendant of Vladimir.

The tonal patterns of the first generation of Slavic (Bulgarian and Kievan) melodies were similar to their Greek (Byzantine) counterparts only by containing lengthy, invocative phrases. They were called Znamenny. The meaning of this word is not only a description of style, but also of the method of transcription, that is, neumatic. Znamenny phrases were similar in structure, although not in melody, to current Greek

contemporary Slavic tonal systems incorporate harmony of varying degrees of complexity, even though the standard editions of their music rarely include it. Whether Znamenny ever used quarter-tones will be discussed below.

A Znamenny tonal system was standard for several centuries after the Christianization of Kiev. Znamenny-related melodies are still used in Galician chant as well as in other Slavic church music systems, but they are disappearing. They are individually applied only to texts that no longer occur with great frequency, for example, the “proper” hymns to the Mother of God for various feasts that follow the Anaphora (Consecration) in the Divine Liturgy. Many parishes now sing these “proper” according to a much simpler Resurrectional Tone melody. The less frequently a melody is used, the less likely it will undergo revision or simplification. This is a general rule that helps identify common origins. It is also the means by which Galician chant can be joined with, yet remains distinct from, its closest relatives—modern Kievan chant (also called Neo-Greek or Synodal chant) and Carpathian chant (also known as Ruthenian or Rusyn chant). These three related systems each contain a full complement of tones, chants, and hymns. They comprise the second generation move away from the influence of original Byzantine music. They also share Znamenny as a common denominator.

Znamenny was preserved in the Galician system by way of an Irmologion (book of melodies). An Irmologion contains an entire series of tones and hymns divided into traditional groupings of eight. For this reason, an Irmologion is also called an Os’mohlasnyk (book of eight tones). The Irmologion of 1723 printed by the religious academic fraternity of Stavropoliya in a new notation method became the foundational music system of the Basilian Monastic Order that serves the Ukrainian Catholic Church. This Irmologion is still used and has undergone numerous reprints.

The notation system of the Basilian Irmologian was shared by other monastic communities which also printed their own Irmologias. Monasteries were the primary source of liturgical texts for most churches. This new method of notation had advantages over the precision of neumes. It most often used a five-line staff and diamond-shaped notes that are easily recognizable as quarters, halves, eighths, etc. However, it did not include time signatures since phrase structure rather than metered structure dominated. Nor did it use key signatures, since the position of notes were staff-centered for visual convenience only, and did not translate to exact tempered pitches. Irnologias of no region developed a system of writing quarter-tones. It is reasonable, then, to assume they were not in prior existence.

This notation preserved and standardized the regional variations of Znamenny that had evolved. These varieties were still identifiable as coming from the same source because of the great similarities of melody and style. However, monasteries in various regions were subject to changing political boundaries and national identities. They were also isolated from each other and belonged to separate religious jurisdictions as Catholic or Orthodox. Therefore, three independent musical traditions developed over territories that were originally under the overlapping influence of Cyril and Methodius and the medieval Kievan state. Kievan chant mainly dominated the East and North, Galician chant the West, and Carpathian chant the Southwest.

Just as there were “monastic” and “parochial” influences in the formative years of the Byzantine liturgical tradition, now the monastic Irmologion became tempered with the parochial Hlasopisnic. The Hlasopisnic (book of chant) compiled by Isidore Dolnitsky in 1895 became the parochial simplification of the intricate melodies of the Irmologian for Galician chant. Fr. Dolntsky, a Ukrainian Catholic deacon priest, transcribed a standardized collection of simplified melodies he heard in various parishes throughout Galicia. He used the same notation method of the Irmologion. This is still the basis of the music that is most often heard in Ukrainian Catholic churches as congregational singing. It provides a complete system of tones, chants, and hymns. It is popularly referred to as Samotka (simple singing). Similar simplifications developed in Carpathian tradition with Prostopinije (plain chant), as well as in modern Kievan chant.

The melodies of these three systems are occasionally quite similar, yet they are more often very distinct. What is immediately distinguishable is the way in which they are harmonized. Carpathian Prostopinije is usually sung in unison, with harmonies that come near the end of cadences. Kievan harmonies are con-
stant and complicated by shifts of the second voice between major and minor thirds as well as fourths below the melody. It is better suited to choral arrangements and trained singers. Galician chant is recognizable also by the constant use of harmony, but this harmony occurs almost without exception in parallel thirds. Another voice, usually a fifth below the melody line, is often added. Many times this fifth shifts in parallel with the melody. This practice is not derived from modern (Western) harmonization. Galician chant rarely resolves on the root tone. Instead, it resolves with a triad or on the third above the root. Melodies of the Hlasopisnic’ (and occasionally even the Irmologion) can be heard today in the Ukrainian Catholic parishes of the United States and Canada in Church Slavonic, Ukrainian, or English. The language used is the choice of the parishioners. Since there is yet to be a standard English text, and the Ukrainian text is undergoing revisions, there are still inconsistencies with using vernacular languages. However, the genius of the tonal system as application of melody patterns to varying texts still applies. Music is a major unifying force among the various Ukrainian Catholic communities. It is a unique expression of their identity.

Divine Liturgies are also sung chorally in many Ukrainian Catholic parishes. Some composers of choral music do not adopt the melodies or even the patterns of the tonal system in their compositions. However, complicated or innovative choral arrangements usually apply only to liturgical or devotional “hymns.” Today, congregational singing is supplementing or even replacing the responsorial responses that were sung only by the parish choir in the previous generation. In parishes where recited liturgies have taken place in the recent past, there is also a resurgence of congregational singing. Many communities are discovering that there is no major time difference between a “low Mass” and a liturgy that is sung congregationally. However, there is a difference in the richness and vibrancy of the worship. Many people are becoming interested in demystifying the complexities of the Galician tonal system. A multiplicity of texts is being made available, and a new generation of cantors is being trained to lead the singing. These factors are allowing worship in the Ukrainian Catholic Church to remain the living expression of a faith community rooted in a thousand years of tradition.

1. Musical instruments were rarely included in the developmental centuries in order to distinguish Byzantine Christian worship from the lingering remnants of pagan worship which did use instruments.

2. I am speaking of liturgical hymns, i.e., specific texts of services; not devotional hymns, such as those used during communion, which are added to a text. These are usually of recent origin, come from a variety of sources, and have song-structure patterns.

3. Prokymen, i.e., the Responsorial Psalm tones, are an exception because they obviously use scripture.

4. The number eight is symbolic of the theological concept of eschatology. It represents the time in which we live as the “eighth day of creation.” This is the time after God the Father created the world and rested, as well as the time after the Christ-God completed and restored creation by his life, death, and resurrection. It is the time of our worship as thanksgiving—for everything necessary for our salvation has already been done. (Since early Byzantine music most likely had a scale of six notes decorated with quarter-tones, the grouping of tones by eights has nothing to do with the musical octave.)

5. The scale intervals used by this music are very similar to the major scale. The difference is that the tetrachords overlap. E.g., C D E F, F G A B, B C D E, etc. No accidentals were included, but when reading this music you are in the equivalent of the key of F in the lower half of the staff (the lowest line equals E natural), and in the key of Gb on the top half of the staff (the highest space equals Eb).

6. This was not the first simplified Hlasopisnic’, but it was the one that was relatively complete and became the most widely used. Two revisions of Dolitsky’s work in standard modern notation have been printed—one in 1959 by Osthaim-Dzerovych, and another in 1961 by Fedoriw. These were sponsored by the Basilian Order.

7. This is consistent with a way a tonal system is revised. The more frequently a text is used, the more likely it will undergo change. The “tone” melodies of the Irmologion underwent significant transformation in the Hlasopisnic’.
A new voice is emerging upon the diverse scene of liturgical church music in America—still relatively small and insignificant, but one that potentially has a great deal to contribute to the musical worship of all Christian denominations. This is the voice of Orthodox liturgical singing: no longer strictly “Eastern,” as the music increasingly displays elements of Western musical style, and English replaces the traditional languages of the Eastern Churches—Greek, Arabic, and Slavonic. Nevertheless, it is a tradition that remains faithful to age-old Christian liturgical forms as well as to certain equally ancient principles of utilizing the musical element in worship.

From time to time, church musicians in America have come into contact with the rich tradition of Eastern Orthodox liturgical music. In the 19th and early 20th centuries, several Russian choirs touring the United States amazed audiences with their virtuosic a cappella singing. In the 1920's and '30s, hardly a publisher of choral octavos existed that did not have several Russian “anthems” in its catalog. And today, with the proliferation of recordings, the dedicated collector has over 200 titles of Orthodox church music from which to choose, ranging from ancient Coptic and Byzantine chants to the recent works of the English Orthodox composer John Taverner.

Still, there is a great deal about Orthodox liturgical singing that remains unknown to the average church musician in America. Least understood of all, perhaps, are the principles that have governed the musical form and content of Orthodox worship—principles that remain every bit as relevant and applicable today as they were in the first few centuries of the church’s existence, when they were first developed.

The Orthodox themselves may be responsible for this lack of understanding. Particularly in recent centuries, much that has remained true in the theoretical realm has been obscured or corrupted in practice. The turbulent circumstances in which many Orthodox churches found themselves in the twentieth century were not conducive to research scholarship or educational outreach: the emphasis, both in the respective Old World homelands and in the New World immigrant communities, was simply on salvaging and preserving the most immediate musical practice. Thus, what one is likely to hear upon entering an Orthodox church today may bear little resemblance to theoretical descriptions found in a book such as Johann von Gardner’s Russian Church Singing, one of the several works on the subject that have recently become available in English. Such contradictions between theory and practice can confuse not only the outsider seeking to learn more about Orthodox musical and liturgical tradition, but even the Orthodox themselves.

To understand more fully how some of these contradictions came to be present in America, one must become familiar, at least in general terms, with the historical development of Orthodox liturgical singing, particularly as it developed among New World immigrant communities. This is complicated by the fact that the administrative face of Orthodoxy in America is extremely complex, consisting of more than a dozen various episcopal “jurisdictions” that reflect the organization of the Eastern churches along national or ethnic lines: one finds parishes in America that identify themselves as Greek, Syrian (Antiochian), Russian, Ukrainian, Serbian, Carpatho-Russian, Bulgarian, Albanian, Romanian, etc.—doctrinally identical, and quite similar liturgically, but diverse in terms of liturgical language and musical traditions.

Of the various Orthodox “jurisdictions,” some appear to be primarily concerned with preserving Old World languages and musical forms for the benefit of their immediate immigrant constituencies, while others have actively committed themselves to a missionary outreach to the nation and people where they are now established, i.e., America. As may be expected, the latter groups are bound less by a spirit of conservatism and blind adherence to tradition, which, in turn, allows for more critical self-examination and reappraisal of established liturgical and musical forms.

One group that has clearly turned its sights towards a ministry to America in the English language is the Orthodox Church in America (O.C.A.), under the leadership of His Beatitude, Metropolitan Theodorus. Originating in 1794 as the Russian Orthodox Mission in Alaska, the “American Metropolis” of the Russian Orthodox Church in 1970 received its “autocephalous” or self-governing status from the Church of Russia. Since then it has come to include parishes of Bulgarian, Romanian, and Albanian backgrounds, in addition to the original constituency of Russian, Ukrainian, and Carpatho-Russian parishes. Long fuelled by successive waves of Slavic immigrants—in the 1890’s and early 1900’s, after the Bolshevik Revolu-
tion of 1917 in Russia, and following World War II—the membership of the O.C.A. has become increasingly diverse and "Americanized," as ethnic ties weaken with each new generation, and as numerous converts join the church. Its mission parishes, which are springing up where there has been no previous Orthodox presence, include descendents of every conceivable ethnic group, all united by one belief and the one language common to all—English.

Musically, the O.C.A. largely inherited the traditions of 19th-century Russia, which by then already consisted almost exclusively of harmonic part-singing performed by four-part mixed choirs—a fact that ensured its facile transplanting onto Western musical soil. It was in Russia, however, that the tradition of liturgical singing had strayed the furthest from its original Eastern prototypes. From the time of its origin in the 10th century to approximately the mid-17th century, Russian liturgical singing had been quite similar to that of the other Eastern churches, consisting largely of unison chant executed either by solo chanters or small vocal ensembles. But concurrently with the "Westernization" of Russia, which began under Tsar Alexis Mikhailovich (father of Peter the Great), singing in the Russian church underwent a rapid and radical transformation: monophonic chant was replaced by Western-style polyphony, which came to Russia via Roman Catholic Poland. By the early 1700's the traditional repertory of canonical liturgical chants, comprised of Znamenny, Kievan, Russian "Greek," and Bulgarian melodies, was being strongly challenged and, in some cases, replaced by new, freely composed works, which exhibited all the features of contemporaneous Western European compositional technique—imitative polyphony, chorale-style harmony, and the concerto style.2

As Italian composers at the St. Petersburg Court in the mid-1700's began composing for the church, Russian liturgical music became virtually indistinguishable from its Western counterpart, with one notable exception: it remained exclusively vocal, allowing no instrumental accompaniment whatsoever. The 18th century also witnessed the spread of four-part mixed church choirs (comprised at that time of boy sopranos and altos and male tenors and basses), which took over more and more of the singing that had formerly been performed by solo chanters and, in some instances, by the congregation.

Despite the widespread secularization and professionalization of liturgical singing, some attempts to preserve the ancient canonical chants were made at this time. In 1772 the Holy Synod of the Russian Orthodox Church authorized the publication of five unison chant-books that contained melodies for virtually all the services of the liturgical year.2 Practically speaking, however, many of these melodies had by then already fallen into disuse.

A major development occurred in the 1840's, when the Imperial Court Chapel, under the leadership of Alexis Lvov, undertook the enormous task of harmonizing chant melodies for the entire liturgical year, particularly melodies of the feast-day propers and the sets of eight pattern melodies known collectively as the Eight Tones. These harmonizations, executed according to the textbook rules of Western harmony, made little pretense to be artistic. They did, however, preserve some fundamental characteristics of chant—(1) flexible, text-derived meter that did not yield to any superimposed metric scheme and (2) absolute homophony, which ensured the intelligibility of the words. Backed by the authority and financial support of the Imperial Court, Lvov's Book of Common Chants (Obikhod notnogo pena) became a standard in virtually every parish of the vast Russian Empire, from St. Petersburg to remote Alaskan villages.

In the late 19th century Russian church music experienced a period of

Virgin and Child. School of Salonika. 14th century.
tremendous growth and creative ferment. Whereas earlier in the century choirs could be found only in cathedrals and establishments supported by wealthy patrons, by the end of the 19th century choirs were springing up even in small towns and villages. Beginning in the 1880’s women were admitted into church choirs, often singing alongside the boy choristers. The average size of choirs increased from an earlier norm of 12 to 20 singers to anywhere from 30 to 80 singers. Most notably, a vast expansion occurred in the liturgical choral repertoire: from the 1880’s to 1917, dozens of composers, including such luminaries as Tchaikovsky, Rimsky-Korsakov, Grechaninov, Kastalsky, Chesnokov, Lppolitov-Ivanov, and Rachmaninoff, as well as a host of lesser figures, created a vast repertory numbering several thousand liturgical compositions. Many of these composers made extensive use of the ancient chant melodies as thematic material, while others wrote free compositions. No musical technique or expressive device went unused, as composers strove to return church music to a prestigious position upon Russia’s musical landscape. Composers continued to acknowledge the church’s ban on musical instruments until 1917, when the composer Alexander Grechaninov openly broke with tradition by composing his Liturgia domestica, Opus 79, for chorus, soloists, and orchestra.

Grechaninov’s work was never performed in the context of an Orthodox worship service, but the very fact of its appearance points up the considerable tensions that had arisen in the field of Russian church music between the creative impulses of composers on the one hand, and the nature and essence of the liturgy on the other hand. Was the liturgy to be a concert of complex and interesting new music, splendidly performed by an outstanding choir, or was there a need to rethink fundamentally the musical form and content that had evolved for over two centuries under the strong influence of foreign musical styles?

These were the questions facing Russian church musicians at the start of the 20th century. In an effort to address them, the Moscow Synodal School of Church Singing in 1913 began studies in the aesthetics and forms of liturgical singing, but before any definitive results could be achieved, World War I and the Bolshevik Revolution thoroughly disruped all facets of the church’s life, including music.

In transplanting the traditions of church music from Russia, Orthodox church music in America inherited all the contradictions and problems that had come to afflict that field. Parish musical establishments sought to emulate, to the greatest extent possible, those back home: services were generally sung by a large mixed choir, which performed a varied repertoire of complex musical numbers; the liturgical chant proper, rendered according to Lvov’s artless Book of Common Chants, were relegated to a minimum; the congregation was, for the most part, silent. If one adds to this the fact that the singing was performed in Church Slavonic, an archaic language whose meaning was incomprehensible even to members of the educated intelligentsia, it becomes obvious why most of the emphasis in the worship came to rest on the music per se and its technical execution: there was little else to which the worshiper, or the occasional visitor, could relate.

Very recently, however, perhaps only in the last ten years or so, some Orthodox communities in America have begun to go beyond merely transplanting and adapting the somewhat corrupt practices of 19th-century liturgical singing. Replicating a process that began earlier this century in the fields of iconography and architecture, liturgical scholars are now attempting to reconstruct the liturgical repertory and the technical aspects of chant in a manner that is both authentic and meaningful for the modern liturgical life of the church.
ography and liturgical theology. Orthodox church musicians have begun to combine historical studies with practical considerations, as they selectively recreate traditional forms and create new ones. Along the way, they have had to re-evaluate and, perhaps, discard certain existing forms that had acquired an aura of being “traditional” in their own right.

What, then, are some of the basic, age-old principles of Christian music that are being preserved, and in some cases rediscovered, in the musical worship of American Orthodox parishes?

1) The music continues to be exclusively vocal, without instrumental accompaniment. For this reason, some writers, most notably the late Professor Gardner, have championed the use of the word “singing,” rather than “music” to describe the musical element in Orthodox worship. In this scheme of things, “there is no worship without singing... and no singing that is not prayer.”

“Pure music,” in the secular sense of the word, has never been accorded a place in the Orthodox church, in part because of the apostolic emphasis on worship made rational through the presence of words, and in part because the church Fathers, as good Hellenistic Greeks, were wary of music’s potential to affect human behavior by its subjective nature.

In its attitude towards instrumental music, the Orthodox church has remained on the conservative side of a long-standing controversy. The high esteem in which the church continues to hold St. John Chrysostom (his fourth-century Liturgy is still served almost every time there is a eucharistic celebration) has undoubtedly given enduring weight to his dictum that, in the New Testament reality “there is no need for the cithara, or for stretched strings, or for the plectrum, or... for any instrument; but, if you like, you may yourself become a cithara... making a full harmony of mind and body.” But much more than in a purely legalistic sense, the Orthodox church continues to eschew instruments for some of the very same reasons that the church Fathers of the third and fourth century objected to them: so that the “sonic environment” of worship would be differentiated from everyday life and everyday reality. Just as in ancient days purely vocal music undoubtedly produced a markedly different environment of sound than the instrumental music used in the theaters, games, and orgies of the pagans, how much more striking is that difference today!

2) In terms of expressive qualities, music that is calm, serene, and essentially neutral in expression is considered more appropriate for worship than music that appeals strongly to the emotions. Orthodox church music in 18th- and 19th-century Russia, along with Western European church music, developed passionate expressiveness, vivid text-painting, and maudlin sentimen
tality. Soul-stirring solos, dramatic contrasts of pianissimo and fortissimo, and other displays of vocal and choral virtuosity continue to be part of some people’s idea of the Russian sacred choral style; this style, however, came to be rejected in Russia by the best church choirs even before the 1917 Revolution, and certainly is not considered appropriate today. In terms of new creativity, Orthodox composers today tend to follow the examples set by representatives of the Moscow Synodal School—Kastalsky, Chesinokov, Nikolsky—employing ancient chant melodies in their compositions and arrangements. The use of chant establishes links with past tradition, ensures greater objectivity in the treatment of the text, and lays down certain restrictions upon the formal structure of the music: the composer, thus, is continually reminded that he is not simply creating a free composition, but that his creation must stand within the context of a nearly two-thousand-year-old tradition.

3) Whether based on pre-existing melodies or freely composed, the best examples of Orthodox liturgical song in America may be described by the term “chant,” wherein text and music exhibit a symbiotic relationship. The formal structure of the melody corresponds to the grammatical units of the text; the melodic contour reflects the logical verbal inflections of the words; the overall musical rhythm mirrors the patterns of...
stressed and unstressed syllables; and cadences correspond to grammatical punctuation marks. The actual performance may be either in unison or in parts, but as long as the words are pronounced simultaneously in all voices, the fundamental relationships between the music and the text remain the same. This formal strictness, which, at the same time, is as free and as varied as the texts of the hymns, again, reflects the church’s concern for intelligibility of the sacred word. Hymns are meant to praise, to teach, to exhort, to supplicate, to offer repentance, to narrate historical events, and they can hardly do so if the words are thrust back into a position of secondary importance.

This growing awareness of the unity between text and music naturally brings into question the suitability of some music composed over the past several centuries. Despite the fact that these works employ the correct liturgical texts, stylistically they are from a totally different aesthetic: compositions may be found among the works of such prominent composers as Borodiansky and Vedel, that, stripped of their text, could be taken for a waltz, a march, or a quadrille. Although these works have earned a place in the hearts of many Orthodox worshipers, there is a growing consensus among church musicians that they should eventually be banished from the liturgical repertoire and perhaps relegated to concert performances.

4) The texts used by Orthodox churches in America and throughout the world continue to be fixed by tradition, with most of them dating back to the first seven or eight centuries of the church’s existence. The early hymnographers drew upon the Psalms and other Scripture, as well as on various Greek poetic forms. As various points of dogma were articulated and formulated (by the Seven Ecumenical Councils, for example), new hymns were composed reflecting the dogma. Since that time, as Orthodox Christianity spread from Byzantium to the Slavs and elsewhere, most of the efforts have focused upon translating those texts in the most precise way possible. When new hymns were composed, to newly canonized saints, for example, they were patterned after existing hymn forms.

The flexibility of rhythm and meter that was required in order to accommodate accurate translations became an intrinsic feature of Orthodox liturgical chant. Metrical paraphrases, in which the text is adjusted to fit into a pre-existing musical or metric scheme, never became a part of Orthodox tradition. Rhythmic flexibility notwithstanding, setting texts to music in a “new” liturgical language such as English offered plenty of opportunities for distortions and errors. The first Orthodox settings of English translations, made in the 1930’s and 40’s are practically unusable by today’s standards. Today, however, efforts are continuing to set a complete cycle of liturgical texts for the entire year, to a variety of traditional chant melodies, taking into full account the inflection and cadence of the English language.¹³

5) There is a growing awareness of the various forces traditionally responsible for performing the singing at divine services. The early church embraced the Hebraic modes of psalmody and hymnody, wherein performance was divided among the clergy, an ordained and specially trained cantor, and the congregation. For many centuries this “division of labor” served the church well, creating a harmonious balance between the desire for aesthetic beauty (embodied in the artful cantillation of solo cantors) and the need for congregational involvement in the singing at worship, which could not always be artful. As the centuries progressed, however, solo chanting became replaced by choral part-singing, and the congregation grew less and less involved. Chanters and choirs were removed from their traditional stations to the right and left of the altar, and placed in a gallery at the rear of the church. Antiphonal singing thus became meaningless, as did certain responsorial forms.

Mark Writing his Gospel. Byzantium, late 10th century. (Walters Art Gallery)

Continued on page 45
Morosan (continued from p. 30.)

Originally, upon coming to this country, Orthodox church choirs seemed to fit right in with the "choral ethos" among American churches. So strong was this ethos that Orthodox parishes of Greek and Syrian background, which had no choral tradition to speak of, established choirs in this country and, lamentably, allowed their cantorial traditions to fall by the wayside; the same thing occurred in numerous Carpatho-Russian parishes, which had both a cantorial tradition and a strong practice of congregational participation. In the minds of many Orthodox people, including, until several years ago, this writer, congregational singing was simply something that was not part of Orthodox tradition.

Now this viewpoint is rapidly changing. As English increasingly becomes the language of worship, and as a deeper understanding of the faith brings about more frequent participation in the sacraments of Repentance and Communion, Orthodox people are exhibiting a greater desire to participate in the singing. And, upon investigation, the historical record shows, of course, that congregational participation was almost always the norm for substantial portions of Orthodox worship services.

The challenge that now lies before composers of liturgical song is to develop new melodies that are suitable for congregational performance on the one hand, while continuing to maintain the high-quality level of performance by choirs. The two by no means exclude each other: the Orthodox liturgy throughout the year provides numerous special hymns that can and should be effectively rendered by a well-trained choir. Special efforts must also be made to restore participation in the singing by the clergy and specially ordained chanters.

6) Finally, a new awareness is beginning to form in American Orthodox parishes of liturgical singing as a ministry, both lay and ordained. In 19th-century Russia church singers were frequently "hired hands," professional choristers and choirmasters for whom singing in church was "just a job." The music they sang in church was regarded—if not by all, then at least by a certain percentage of the worshipers—as a type of pious entertainment; the extravagant concert style of the music certainly catered to that viewpoint.

The liturgical and musical evolution that has been described above has, naturally, required a reappraisal of the role and identity of the Orthodox chorister and choirmaster. It is becoming apparent that this role requires, besides musical training, a deep commitment to the spiritual life of the church. Moreover, mere knowledge of music, such as may be obtained at a typical American musical institution, is clearly not entirely sufficient to prepare one for this complex and highly responsible ministry. It is a great misfortune that currently in America there is not a single institution specially dedicated to training Orthodox church musicians.

Orthodox liturgical singing in America is, very clearly, undergoing a transition from uncritical importation and preservation of old world forms to a more thoughtful approach based on familiarity with history and an awareness of liturgical essentials. The process is occurring very slowly, with, perhaps, insufficient attention and inadequate resources, but it is definitely occurring. Conferences and workshops, such as the Institute of Liturgical Music and Pastoral Practice held each summer at St. Vladimir's Theological Seminary in New York, have evolved from being repertoire sessions in the latest adaptations from the Russian, to creative forums where fundamental aspects of
Orthodox liturgical song are investigated and debated. It is fortunate that these processes are occurring hand-in-hand with a new vision of missionary and evangelistic outreach to the land in which the Orthodox now find themselves: thus, what will be a great measure of the fullness of ancient Christian musical worship will have been restored and preserved.

It would be exciting to get many of our Christian brethren involved in the process of rediscovering Orthodox musical tradition, particularly in this July, when the Feast of St. Vladimir, Prince of Kiev and Baptizer of the Rus' People is marked. (For information, contact the local Orthodox community in your area.) Choral musicians, in particular, will have the opportunity to expand their knowledge of the Russian choral church repertoire, with the publication of the Historical Anthology of Russian Church Music (Volume 1 in the series "Monuments of Russian Sacred Music"), and the first "Festival-Workshop in Russian Choral Music," which is being planned for the first week in August of 1988 at Sarah Lawrence College in Bronxville, New York. (For information, contact the Russian Choral Society, Inc., 3394 Monarch Lane, Annandale, VA 22003).

3. See Gardner, pp. 120-1.
5. This repertory is currently in the process of being republished in new editions entitled "The Monuments of Russian Sacred Music," to mark the coming Millennium of Christianity in Russia. Further information may be obtained by contacting the Russian Choral Society, 188 Prospect Avenue, Sea Cliff, New York 11579.
7. The practice of accompanying the choir on the organ, which has recently arisen in some Orthodox churches of Greek and Syrian background in America, must be regarded as an aberration that has no basis in Orthodox tradition.
10. One such effort is currently being undertaken by the Department of Liturgical Music and Religious Education of the Orthodox Church in America.
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“No idea can be halted when its time has come; every such idea finds some leader prepared to give that idea direction; and every organization, at least in its beginning, reflects the shadow of the person.” So it was and has been for the Choristers Guild.

Fifty or sixty years ago, children’s choirs as we know them today scarcely existed in our churches. The few that were around usually had poorly trained directors, if trained at all, and haphazard organization. Moreover, the idea of having children’s choirs lead in worship was not well received. Directors had no place to turn for help.

The stage was set for the emergence of a major personality. In 1949 Ruth Krehbiel Jacobs discerned that the time was right for the establishment of an organization to give assistance to directors of struggling children’s choirs.

Ruth Jacobs dreamed of becoming important and accomplishing something musically significant. She first envisioned herself a distinguished opera singer, but shortly realized she did not possess the great voice needed for such a career. She turned her energies and talents toward teaching and directing of choirs in colleges and churches in Ohio and Massachusetts. It was during this time that basic techniques and philosophies were formulated, and experimentation followed as she developed a children’s choir.

The Successful Children’s Choir, first published in 1938, was the outgrowth of Ruth’s writing down her techniques and philosophies. This small book continues to be used by many leaders of church music.

A move to California led to Mrs. Jacobs being asked to join the staff of Marlborough School in Los Angeles to reorganize the music department and develop a choral program. During the next ten years she came into national prominence that brought requests of “How do you do it?” from all over the country. Too numerous to answer individually, the idea of sending out mimeographed letters on a regular basis for a fee of $1.00 evolved. Thus Choristers Guild and Choristers Guild Letters came into existence with the mailing being sent to 123 people. For several years it was the personal venture of Ruth and her husband, Leslie Jacobs, who supported it financially.

As Ruth traveled giving lectures and conducting festivals and seminars, membership in the Guild grew. As a result of her involvement in this area, Ruth saw the need for C.G. sponsored seminars, the first of which was held at Green Lake, Wisconsin in 1950. These continue today as a strong part of the service of the Guild. During this period Ruth designed the C.G. pin to be used not so much as an award but “an insignia representing consistent effort and loyalty to a high purpose, and make the wearer a member of an international, interdenominational fellowship.” This pin has been worn by thousands and thousands of young choristers and continues in use today, 1988.

In 1953 it was decided that the Guild should be incorporated. This took place in Memphis, Tennessee where the Jacobs were then living. A Board of Directors was selected, and Leslie assumed the full-time position of Executive Secretary, giving Ruth more time to devote herself to the objectives of the Guild. Upon moving to Santa Barbara, California, all activities were conducted from their home.

Disaster struck! During a large children’s festival in Shawnee, Oklahoma, Ruth suffered a massive heart attack and died on April 30, 1960. This could have caused the end of the Choristers Guild had it been built solely on one person and her efforts, but wise counsel prevailed. Additional persons of national renown were invited to serve on the Board of Directors, the Letters were expanded, seminars continued, and the publication of music was begun.

Following Ruth’s death, Dr. Nita Akin of Wichita Falls, Texas was elected president of the Board. By 1963 it was apparent that Leslie’s health would not allow him to meet the demands as the Guild continued its inevitable growth. A replacement was sought. On September 2, 1963, Dr. Federal Lee Whittlesey left Highland Park Methodist Church to become Executive Secretary of the Guild and the office was moved from California to Dallas, Texas where it remains.

During the formative years, chapters of the Choristers Guild were formed in a number of cities. These usally came as a result of a festival or workshop conducted by Ruth Jacobs. This personal outreach to music directors was continued when Helen Kemp was engaged as Director of Workshops and Festivals. Person-to-person outreach endures as one of the Guild’s emphases as it strives to “Build Christian Character Through Children’s Choirs.” As a result there are now 60 local chapters throughout the

United States and Canada. In order to facilitate better communication and networking among members, a system of geographical Area Chairpersons has been implemented.

The Whittlesean years, 1963-1968, were ones of expansion and growing pains: renting office space, purchasing equipment, increased personnel, receipts and expenses, membership, and outreach. The Letters went from being mimeographed to being printed. There was a steady increase in the use of C.G. published materials, which now included anthems (first octavo published as “Timothy’s Christmas Song” by Annabeth Gay in 1963), workbook pages, hymn studies, bulletin covers, awards, and other choir aids. At first these were only distributed directly to members, but with the growth of the catalog of anthems, appealing posters, and recruitment aids, many music dealers began carrying our music and materials.

During those years anthem sales rose from 20,000 in 1963-1964 to 65,000 in 1966-1967, with membership growing from 1,900 to 3,400. It was in 1967 that the first Tour-Seminar was sponsored, going to England, Holland, and Denmark. This tradition has continued on a fairly regular basis since then. The next one will be to England in June, 1989.

With Dr. Whittlesey’s retirement in 1968, Dr. John S.C. Kemp became the new Executive Director. Both he and Helen came with a history of long involvement in the Guild as clinicians for seminars, contributors to the Letters, John’s position on the Board, and chartership membership. They were enthusiastically welcomed. During the four and a half years of Kemp leadership, membership grew to over 6,700 and the number of octavos published nearly tripled. Anthem sales statistics for this period indicate a significant response to Guild music publications.

The American Guild of Organists National Convention met in Dallas in June, 1972. Choristers Guild was invited to organize, write, prepare, and present the opening worship service. This was a significant occasion of cooperation between the two organizations. At this service, along with several commissioned anthems, the first Guild cantata, “100% Chance of Rain,” by Walter Horsley was premiered by the Singing Children of Dallas Choir under Helen Kemp’s direction.

As adept and successful as he was at running the business of the Guild, Dr. Kemp sorely missed making music and other creative activities. So, in 1972, John and Helen Kemp resigned their positions with Choristers Guild. The administrative position was turned over to Cecil Lapo, who was already in place as assistant to the Executive Director.

As the Guild’s business operation grew far beyond the early years of the Jacobs’ “back room” and rented office space, the idea of a permanent headquarters took hold. Ruth Jacobs’ unfulfilled dream became a reality in 1975 when the present property at 2834 West Kingsley Road in Garland, Texas was purchased.

Upon Lapo’s retirement in 1978, John T. Burke was lured away from his prestigious position at First Congregational Church in Berkeley, California to take the leadership position.

During the Burke years, membership reached in excess of 9,000 and remains near there. Sales of anthems and materials continued to climb. The office staff was at its peak, necessitated by the number of Letters and supplements in the

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Patricia M. Evans succeeded as Executive Director in January, 1987, having served in a similar position with the Fellowship of United Methodist in Worship, Music, and Other Arts.

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CAN attempts to join Christian artists one to another, building bridges of understanding and trust between the church and the arts community, leading to spiritual maturity, unity, and usefulness. The goal is to develop and maintain Biblical standards with respect to artists and their work. For more information, write to CAN, PO Box 1941, Cambridge, MA 02238.

Giving Thanks

Children’s Guide to the Eucharist for Church and Home is a weekly children’s worship aid developed by Paulist Press. For more information, contact Paulist Press, 997 MacArthur Blvd, Mahwah, NJ 07430.

Westminster Choir College

William S. Fuller has assumed the office of President of Westminster Choir College, August 1, 1987. He holds a BA in choral conducting from Westminster, and a Masters in Music education from North Texas State, and Doctor of Education from Indiana University.

Recording Locator


Cooperative Ministries

Reborn to Life is a subscription service of hymns and worship music for the RCIA, together with planning forms and models for the celebration of the services. All music is new. A reprint license is included in the subscription price.

Accents/Reviews is an occasional publication made available free by the publisher.

Tree of Life, music by Tim Schoenbachler, is available in music book form. For further information, contact Cooperative Ministries, PO Box 30575, Phoenix, AZ 85046.

Liturgy Training Publications

LTP continues its tradition of exceptional publications for parish resources. The summer/fall list includes At Home with the Word, 1988, Workbook for Lectors and Gospel Readers, 1988, Sourcebook for Sundays and Seasons, 1988, Parish Weddings by Austin Fleming, Parish Funerals, Guide for Sponsors (revised), and How to Form a Parish Liturgy Board. For more information, write to LTP, 1800 North Hermitage Avenue, Chicago, IL 60622.

Modern Liturgical Music

Patrick F. Stubbins has begun a small quartet for contemporary liturgical musicians, with special emphasis on synthesizers and electronic instrumentation suggestions. $9.95 per year. For more information: Modern Liturgical

Music, 1006 Edenbury Lane, San Jose, CA 95136.

Lorenz Music Publishing

Lorenz has published a useful listing of all its music publications in a Church Music Catalogue, 1987-88. Of special interest are the publications, The SAB Choir; for the choir with only a few men, or no tenors; The Volunteer Choir, for the small or beginning choir, or choirs with limited rehearsal time, The Choir Herald, for choirs that want a full sound without many hours of rehearsal time, and The Church Pianist. For more information, write to Lorenz, 501 East Third Street, PO Box 802 Dayton OH 45401.

Oregon Catholic Press

Today’s Liturgy continues to expand with articles and comments from the field of pastoral music. “Ordinary Time II” September 13, 1987 to November 28, 1987 includes articles by Kenneth Guentert, Fred Krause, and Robert Thompson. Annual subscription is $10.00 per year. OCP, 5536 NE Hassalo, Portland, Oregon 97213.

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BY FRED MOLECK

To give you some idea of the provinciality of this writer, let me tell you what came to my mind when I learned about this issue’s topic, “Music of the Eastern Churches.” I thought it would be all about the stuff one hears in the churches scarred together in the densely populated Amtrak eastern corridor. There would be articles by people like John-Michael Caprio, Alice Parker, Tom Shepard, Michael Wustrow, and all those folks one sees at meetings of Regions I, II, and III of the FDLC. There would be an exploration of the use of whaling songs during the liturgies in New Bedford as part of the back to our roots movement. No doubt there would be a powerful policy statement on the use of the innovative Gelalian sacramentary in Philadelphia. The current practice of vernacular liturgy would be given a second scan from cities north and northeast of Route 95. There might even be a small, though courageous, questioning of the Tridentine presence in the Back Bay.

Silly me. I keep forgetting about the universal nature of our church, a church whose foundations were based on regionalism. The regionalism expressed itself in the ritual and its music as this issue so well demonstrates. No doubt Ambrose in Milan or the cantors in Constantinople never viewed themselves as regional musicians, but they did flourish in their region and created influential forces in the church’s musical history.

After a couple of years of workshops and choral festivalizing in various regions in the United States, it seems obvious to me that a similar phenomenon is happening. That phenomenon might not have the strong political implications that the Byzantine court carried a thousand years ago, but American regionalism is recognizable. I offer two examples:

The Prairie School takes its name from the architectural principle of organic architecture that Frank Lloyd Wright developed with his “prairie house.” He believed that a building must be integrated into its natural surroundings and that living spaces were not to be compartmentalized. The liturgies that fall into this school can be seen to be somewhat fluid, easy, celebrated in buildings with wide open spaces and a lot of light, use a lot of produce and corn stalks in Thanksgiving displays, have an unusual reverence for John Deere and hang a lot of quilts from the skylights. Such an ambience encourages a group effort in the formation of the liturgy not unlike the gathering of the folks to raise a barn or to fight off the Indians. This liturgy demands a music that is easily approached, executed, and enjoyed. There is cheer everywhere. Smiles abound. But the formidable cry of the loon is prevalent.

For a visitor the mood and the movement is a little breathtaking. If the visitor is at all cynical, then it’s possible that a little doom and gloom might be lurking in the batik banners and the E major tonalities. There is a growing popularity of texts that speak of winters growing colder, shaken vertities, screams, and other realizations that the end draws near. These texts are frequently wedded to music that can best be labeled by a hymn tune name such as “Weltenschmerz und Angst,” two small towns outside of the seat of Norwegian Lutheranism, Lake Wobegone.

But the cry of the loon subsides and all the celebrators and singers and dancers once again are hard working, good looking, and definitely above average, unaware of the twenty degrees below zero temperature.

Shore Liturgy is linked to the Atlantic Ocean. This liturgy with its music is the apotheosis of the worship style that grew in an environment that defies Frank Lloyd Wright’s architectural philosophy. It is from such an environment that the adherents of this regional school seek to escape, but they can only bring their cultural expressions with them. Their liturgy is no exception.
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Lead Me, Guide Me:  The African American Catholic Hymnal


Bravo! Congratulations are due to the black American Catholics who through several attempts and delays have persevered and brought to fruition the African American Catholic Hymnal, Lead Me, Guide Me. It is significant to note that this monumental task was of the dreams, the vision, the hope, and finally the reality of American black Catholics. In the opening statement of the preface, Bishop Lyke states that “Lead Me, Guide Me is born of the needs and aspirations of Black Catholics for music that reflects both our African American heritage and our Catholic faith...its origin comes from Black Catholics themselves.” In the quest to realize this dream of black American Catholics credit is certainly due to the unwavering determination of Bishop Lyke and the support of the National Black Clergy Caucus. Great tribute is also due to Marjorie Gabriel-Burrow (chairperson), Dawn Harbor, and Leon Roberts. This committee was responsible for “the study, selection, composition and arrangement of the hymns...without this gifted and dedicated trio, there would be no African American Catholic Hymnal.”

Lead Me, Guide Me is a very attractive, sturdy volume printed in large type. The large type and spaciousness of design make the reading of the text and music easier. Each musical selection, rather than each page, is numbered. Also, each composition in the hymnal is categorized or thematized at the top of the page. The artistic design of the cover, using mixed African/Christian symbols and the liberation colors of red, black, and green, is the creation of Sister Angela Williams, OSF.

The table of contents describes the organization of the hymnal showing that it is not only a hymnal in the strict sense of the word but also a service manual. It contains the hymn section followed by the various rites of the church, Masses and other service music, seasonal psalm responses and psalm tones. Although the categorized topics in the hymn section are of value to the music ministry, one of the highlights and significant parts of the entire hymnal project is the extensive indexes. The liturgical and topical indexes in particular can be of inestimable value, especially for the pastoral music who has not used the music of the black experience, as well as music from other religious groups, in the liturgy of the Catholic Church.
In the hymn section of *Lead Me, Guide Me*, there are 323 diversified and eclectic choices. Much research and study went into the selections in this section. Each of the hymns was evaluated and examined from theological, liturgical, historical, and cultural perspectives.

The background and the goals of the African American Catholic Hymnal are found in the two excellent essays at the beginning of the hymnal. The reading and digestion of the articles are necessary for any serious pastoral musician. While Sister Thea Bowman makes a case for cultural pluralism among other important and cultural aspects of the black man in America, Father Murray stresses the marriage of the liturgy of the Roman Rite and African American worship. Father Murray emphasizes that “if our celebration of the eucharistic liturgy (and by extension all the other liturgical rites) is to be both Catholic and Black, then those whose responsibility it is to plan and execute worship must continue to study the Roman liturgy in order to understand its inner dynamics, come to appreciate the significance and integrity of each of its parts, learn those places where improvisation may legitimately occur, keep the assembly central, read voraciously about inculturation, and remain open to the Spirit. It can and must be done!” If this hymnal is to be successful and prove of value to the Catholic assembly, we must understand and become educated toward these goals and directions for its use.

Another assistance in the hymn section is the topical headings for each selection, for example, Advent, Christmas, Lent, Confirmation, Eucharist. Also included here are the following: traditional hymns of the Catholic rite (including Latin hymns such as “Veni Creator Spiritus,” “O Salutaris” and “Tantum Ergo,” “Ave Maria” and “Salve Regina”); the traditional Christmas hymns, hymns from our sister churches (both white and black tradition, such as “The Old Rugged Cross,” “All Hail the Power of Jesus’ Name,” “Holy, Holy, Holy!”), the black spirituals (a storehouse of beautiful gems—simple but profound), contemporary gospel, and the newly composed works by black Catholics. These choices are a good blend of the old and the new.

A number of hymns use native African folk tunes, such as the “Salamu Maria” (Hail Mary), which also uses the African text and an English overlay. Others of these African folk tunes adopt English texts. There is a Spanish/English hymn, “Pescador de Hombres.” This hymn and a number of others have guitar accompaniment (Ron Broussard’s “The Awakening” and “Jesus, The Bread of Life” by Grayson Brown). Other hymns found in the Hymnal are William Gaither’s “He Touched Me,” the gospel gem “Precious Lord, Take My Hand” by the great gospel giant Thomas Dorsey, a very moving and singable “This Is My Body” by Edward Bonnemere, and the perennial favorite, “How Great Thou Art.” The Advent hymns, “Prepare Ye the Way of the Lord” (James Moore, Jr.) and Bonnemere’s “Christ is Coming: Prepare the Way,” the Christmas spirituals “Rise Up, Shepherd, and Follow” and “Go Tell It on the Mountain,” an adaptation using two traditional Christmas carols with an original melody, “Singing Glory Be to Jesus” by Rawn Harbor are some useful compositions. The old favorite hymns from our sister churches, “Rock of Ages,” “He Arose,” “I Know That My Redeemer Lives,” and “Jesus, Keep Me Near the Cross” are representative of the Lenten/Easter compositions. With other good tunes
for "I Heard the Voice of Jesus Say," why use the tune "Drink to Me Only with Thine Eyes"? The tune "Danny Boy" or Londonderry Air was also used for the hymn "He Looked Beyond My Fault." These are citations of only a few of the 323 compositions from a most diverse background.

Black Catholic composers and arrangers are represented by Leon Roberts, Rawn Harbor, Marjorie Gabriel-Burrow, Roger Holliman, Avon Gillespie, Norah Duncan, Grayson Brown, Edward V. Bonnemere, Ray East, and of course, Clarence Joseph Rivers (to whom the book is dedicated—"the renowned liturgist and musician who paved the way for liturgical inculturation and inspired Black Catholics to bring their artistic genius to Catholic worship"). I hope that these contributions by black Catholic composers will encourage other blacks to offer their musical gifts of composition to our liturgy. It is also important to remember the compositions and musical gifts of fellow Catholic composers who are represented in the book—Howard Hughes, SM, Laurence Bevenot, OSB, Joseph Gelineau, SJ, Chrysogonus Waddell, OCSO, Robert J. Batastini, T. Robert Carroll, and Richard Proulx.

The second half of the Hymnal contains music and text for the various rites of the church. Black bishops of the United States and the National Black Catholic Congress have called for the evangelization of non-church associated blacks (which number in the millions). In accord with this, the first rite in the hymnal is the Rite of Christian Initiation of Adults.

There are five complete Mass Ordinaries of varying styles in the Mass section. Included are Mass of St. Augustine by Leon C. Roberts, Cast Your Bread Upon the Water by Grayson Warren Brown, Mass Dedicated to the Brotherhood of Man by Clarence Joseph Rivers, and the chant Mass Missa de Angelis (with Credo III). All of the above composed Masses are without credo but include the alleluia verse and the memorial acclamation. The Mass Dedicated to the Brotherhood of Man contains only the vocal line but the accompaniment and choral arrangement may be obtained from the publisher. The Rivers Mass also contains a credo (a setting of the Apostles' Creed), a great amen, but not an alleluia verse. Following the Masses, there are a number of the Lord, Have Mercy settings and a Glory to God, alleluia verses and Lenten acclamations, general intercessions, litanies, several settings of the Holy, Holy, Holy, various text-settings of memorial acclamations, new and often used amen settings (a beautiful and soul-stirring Sevenfold Amen by Roland Carter should have been included), a setting of the Our Father by Roger Holliman, and eight individual settings of the Lamb of God (with one lengthy setting by Robert Ray that is very pleasing but uses a troping-like effect, added repetition, and an extended Amen).

The service music continues with seasonal psalms and psalm tones. In this section, there are a number of excellent and effective settings for Advent, Christmas, Epiphany, Lent, Holy Week, Easter, Ascension, Pentecost, for Ordinary Time, and several additional psalms. There are twenty psalm tone settings based on both the traditional and the new. With each seasonal psalm, there are suggested psalm tones—a useful assist for the director, cantor, and organist. To encourage participation of

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the assembly in the liturgical celebration, the printing of the words directly below the melodic line is a plus.

The noble work done on this rewarding project should be satisfying to all concerned. Their task has been brought to fruition. Now is the time for the pastoral musician to fulfill his or her role as facilitator to liturgical renewal for the entire assembly of God’s people. Feedback will be of great value for future revisions for both the coordinator of the project and the publisher.

Malcolm J. Breda

__Organ__

Dichrostatrichys


Dichrostarchys explores the duality of death and resurrection. Its themes are derived from the Gregorian chants Lux

men Christi, Ubi Caritas, and the Improperia. The title is the name of a plant whose flower has two colors. It would be necessary to have a fairly large organ to play this piece properly. Its harmonic language is 20th century French, falling somewhere between Messiaen and Dupre, to whom it is dedicated. This edition is a reproduction of a very legible manuscript. It is difficult music that would be appropriate for a recital.

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**Triptyque**


Of the three movements, Offertoire, Verst, and Sortie, the last one is clearly the most interesting and effective. Its impression is that of a large scale piece but it is not one that is difficult to learn or play. It will be a welcome addition to any organist’s postlude repertoire. The Offertoire is pleasant enough but overly long, and the Verst is easily forgettable.

Alleluia


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**Choral**

**From the Depths (De Profundis)**


Just as a rock video is related to a Gregorian chant, or the In Paradisum is to the Dies Irae, so is the music related to the text of From the Depths. The text setting of the original Latin is satisfactory, the English is repetitive and irritating. This is clearly a piece that should be ignored.

**Jesus is our Joy**


This arrangement of Jesu, meines Herzens Freude, is based on the SATB version edited by Walter Buszin in 1955. Its subtle tone painting is more appropriate for the first verse than the second. It is an attractive and easily prepared piece whose two minute duration permits a wide variety of uses.

**Hosanna in the Highest**


This is a charming and well-written piece that should be considered by every choir director for use on Palm Sunday or possibly during Advent. The tunes and harmonies are fresh and the use of triangle and drum is delightful.

**O Christ, Thou Lamb of God (Agnus Dei)**

This Agnus Dei, taken from Scarlatti's Missa Quatuor vocum, is written in imitative style with a harmonic language that is triadic but modal. The editorial marks are generally printed in such a way as to distinguish them from the composer's. Any choir accustomed to singing SATB a cappella should not find this beautiful piece too difficult.

James Callahan

Books

Bach in Köthen

Smend's Bach in Köthen brings church musicians another statement in the discussion of sacred and secular values. Readers, however, face the unique challenge of sorting out two different levels of information. One is Smend's text published over thirty years ago in German; the other takes the form of Stephen Dow's additional annotations and editorial chapters.

Such a situation may be explained by remembering that this book is one of several published by Concordia that contribute to the growing discussion of Bach's music from a theological perspective. Such theological studies counterbalance the idea that Bach's character as church musician was pious legend with no significance for his music. Both the Smend study and an earlier translation of Günther Stiller's Johann Sebastian Bach and Liturgical Life in Leipzig made available in English pioneering scholarship in theological Bach studies. Friedrich Smend was, in fact, one of the earliest of those who recognized the importance of Bach's Lutheran commitments for an accurate exegesis of his music.

Bach in Köthen, therefore, re-publishes scholarship of nearly a generation ago, which explains its curious structure. Dow's additional footnotes and chapters detailing court life at Köthen correct Smend's arguments based on facts now known to be false (e.g., wrong cantata dates).

Nonetheless, Smend's work is still important, for it revises all too common assumptions that Bach's time in the Reformed atmosphere of the Köthen court (1717-1723) was an interruption in his church music career, that the happy Köthen experience with predominantly "secular" music proved Bach's lack of commitment to the church, and that Köthen was an interruption in Bach's compositional development. These are not academic issues to church musicians who continue to wrestle with contending commitments to music and to faith. Bach is the example none of us can ignore.

Smend argues that Köthen was not an interruption but another stage in Bach's career which, in fact, contributed a great deal to the later Leipzig period (1723-1750). He reviews court documents to prove the performance of more choral music than is often admitted. Smend also studies Leipzig works that parody or transform earlier secular cantatas from Köthen into later Leipzig sacred music. By underlaying the original texts to the later parodies, some of the earlier works can be reconstructed. Reaching into the dance and concerto repertories, Smend also argues that some Leipzig instrumentation is based on the concerto-like division between the few soloists and the less skilled ripieno players at

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Köthen. To reinforce these arguments, a fascinating series of chapters then recounts Bach's activity, during the Leipzig years, as guest music director for the elaborate funeral rites of his former prince, Leopold.

Even where Daw's notes challenge the data Smend uses, we church musicians are forced to rethink the distinction between sacred and secular. Smend believes that the sacred-secular dichotomy is incorrectly argued in reference to Bach, whose world was a unity under Christ. Bach's perspective was completely framed within justification by faith. He had no intention of "secularizing" his art even when parodying nonliturgical works or employing dance idioms. Today church musicians cannot escape the post-Enlightenment divorce between "sacred" and "secular" styles but will avoid the temptation to choose between them. Following Bach they will work toward a unity (better: reunification) of all musical experience in obedience to Christ.

As instructive as this book may be for us all, this reviewer wonders why it was published. Concordia's high commitment to Bach scholarship should be recognized; but given the recent advances in this field, why not ask someone of Stephen Daw's caliber (or Eric Chafe or Christoph Wolff or Robin Leaver) to write a new study that could incorporate Smend's insights as well as recent findings without creating a book as difficult as this one. Smend's work, after all, was already known to scholars (admittedly in German); and this two-layered translation is not well-suited for more general readers. One hopes our publishers will strengthen their support for current scholarship, then go on to produce books also suited for broad readership.


Victor Gebauer

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Dr. Breda is chairman and professor of music at Xavier University of Louisiana, and organist at St. Thomas the Apostle University parish at the University of New Orleans.

Dr. Callahan is professor of music at the College of St. Thomas, St. Paul, MN.

Dr. Gebauer is professor of music and religion at Concordia College, St. Paul, MN.
Two things strike me with increasing frequency as I grow older in the discipline to which my abbot assigned me thirty years ago, namely, the study of Christian worship known as liturgics.

One thing is the degree of ignorance we seem almost to cultivate concerning our own western traditions of worship, be they Catholic, Anglican, or Protestant. I find Lutheran seminary students astonished, if not scandalized, on participating for the first time in a celebration of Luther's own most radical liturgical service, the Deutsche Messe; for them it is too "Catholic" by far. Something similar occurs with Catholic students today when they encounter a well-done celebration of the Tridentine Mass of Pius V; it is as though their liturgical memories go back no farther than 1963 (if then), six years after I was ordained.

Liturgy is not fundamentally words but action.

A second thing is the even more splendid degree of ignorance we western Christians have managed to generate for ourselves over the past five hundred years concerning the existence of a whole spread of non-western Christian idioms in theology, asceticism, pastoral practice, and worship, namely, those of the Christian East. It is as though our Lord were not a Palestinian Jew and his earliest followers not middle-easterners (Armenians, Ethiopians, Egyptians, and even Arabs); as though Christianity, if not invented on an Erfurt-Geneva axis during the sixteenth century, originated somewhere east of New York between the death of Gregory the Great in 604 and the summoning of the Second Vatican Council. That the Byzantine Liturgy of the Eastern Orthodox and many of the Eastern Catholic Churches remains the largest Christian liturgical rite,
next only to the Roman, comes as curious news to many. That there is even such a thing as another Christian viewpoint than a western one strikes the same people as rather odd and faintly untidy at best, or as irrelevant and somehow subversive at worst.

These two tendencies together are a recipe for Christian amnesia. Amnesiacs are people who do not know who they are, for whom even the simplest social facts come as surprising news that may unloose their lives. A whole church of such people is an uncertain trumpet; it has a pathological sense of its own identity and purpose. Nowhere does this pathology appear quicker than in such a church's liturgical worship. It is as though that worship has no past; only a future to be worked out from a present bereft of the often hard lessons memory provides. Some of the lessons Eastern Christian worship might provide the West are the following.

First, the liturgy is sung. It would never cross the minds of even a small Eastern congregation that their liturgy should be anything but sung in its entirety. The singing may be simple or grand, poor or superb. But it is never careless and it is total. It is simply taken for granted that hearts are not lifted up to God except they be joined to the whole angelic chorus (as the anaphora says) "...singing, crying, shouting, and saying the triumphal hymn..." of the entire liturgy. It is as simple as that.

Second, the Liturgy of the Hours is held still in honor and is regularly done, at least in part, in parishes. This is especially the case with morning and evening prayer: they too, along with the eucharist, are the churches' "sacrifice of praise and thanksgiving" for all that God has done in Christ for the church in the Holy Spirit and for the world. It is as simple as that.

Third, this liturgy is done with the greatest care and a deep sense of reverent devotion because God is always understood to be present. The liturgy is not something we do in reference to God. Rather, the liturgy is what God does in reference to us by giving us faith, grace, and sacrament through his Christ in the Holy Spirit. Such a liturgy is always called "Divine," and is always "served" in and to the church. It is as simple as that.

Fourth, the liturgy is beautiful. I do not think that beauty is a quality Eastern worship undertakes consciously to achieve. Rather, beauty is a by-product that flows naturally from any endeavor pursued with the greatest care and a deep sense of reverent devotion for the Source and Redeemer of all things. When I say that Eastern Christian worship is beautiful I do not mean that it is arty, pretty, or satisfying. The merely airy is too self-conscious; the merely pretty is too frivolous; the merely satisfying too often superficially ideological. I mean, rather, that it is beautiful—as Bach's St. Matthew's Passion is beautiful, as Michelangelo's Moses is beautiful, as the Vladimir Mother of God Icon is beautiful. There is one thing about the beautiful that cannot be said of the arty, the pretty, or the satisfying: the truly beautiful never constricts or shackles the human spirit,
but always frees and ennobles it. And another thing is that the beautiful belongs to us all; the arty, pretty, and satisfying belong only to a few. The latter can be bought, the former is priceless. It is as simple as that.

Fifth, Eastern worship teaches the West that liturgy is not fundamentally words but action, something done rather than just talked or (worse) talked about. An Eastern liturgy, whether it is an Office or eucharist or other sacrament, is a superbly choreographed action that constantly throws flashes of light and understanding on the words it uses. “Holy God, holy mighty One, holy immortal One” is never merely said; it is always sung in the most solemn manner and choreographed with prostrations and signs of the cross. Each time this is done the participants are set free to discover that they are simultaneously doing this before a burning bush, a cross on which hangs the Lover of the World, and at a Table on which, in him, lies the Body of us all. Beauty accomplishes such freedom. The arty, the pretty, the merely satisfying never can. It is as simple as that.

There are other lessons the East can teach us that would need more space to explain than is available here. One is that the more variability is built into a liturgy, the less ordinary people are able easily to take part in it; the less they take part in it the less they feel it is truly theirs; and the less they feel this, the less it is able to form them before God. This is why the East’s having a liturgical reform of the sort the Western churches have undergone, suddenly and massively, over the past twenty years is next to impossible.

Another lesson is the way the East uses liturgical language. In Eastern liturgy language is used much more rhythmically, repetitively, and iconically than in the West—which apart from hymns is prosaic, avoids repetition, and is more conceptual than iconic. Eastern liturgical language is a libretto, probably because it has been invariably sung. Western liturgical language resembles the text of a play meant to be said, interspersed with anthems and hymns which, significantly, often end up being said as well. Eastern liturgical language is circular; the West’s is rectilinear. Circular liturgical language engages its participants in the total action. Rectilinear liturgical language reduces its participants to cerebral activity at a distance from the total action.

The implications of all this for liturgical music are enormous and not sufficiently appreciated. True liturgical music, for example, is simply the way the liturgy itself is sung, a practice the Eastern churches have retained. In the West, however, at least since the later middle ages, liturgical music in this sense has gradually given way to musical compositions that are designed to be slotted into services presumed to be otherwise spoken affairs. Such services become little more than frameworks, themselves open to manipulation, for showcasing musical compositions and performances of high quality that may have more or less to do with the services within which they occur. More lately the framework of the service itself has faded, which lays it open to being easily overwhelmed by what are called choral offerings. Such services, musically gentrified, usually contain more Bach than Bible, and passive participants who are being satisfied at best or manipulated at worst.

To go in this direction means that the jig is up so far as the liturgy and its role in the church is concerned. That role has been to bring the church with the utmost regularity and insistence into the alarming presence of God in Christ by the Holy Spirit. Only in this triune presence, where we stand in solidarity with each other and all other creatures, is the church able to grasp what the Word truly means both for itself and the world to which the same Word, both written and incarnate, sends it. Only in this presence is the church forgiven, formed and reformed, strengthened, nurtured, and sent each time on its way. Bach is great, but not even Bach can accomplish this (as Bach himself would certainly be the first to admit).

We simply must learn to avoid slipping down the cul de sac in which liturgy lies dead or dying. Our own Catholic tradition of worship, which embraces both Eastern and Western styles, is the main school in which the necessary lessons can be remembered and relearned. In particular, Eastern Christian worship can act as check and balance to Western tendencies that are pernicious when they take over our minds as presumptions nobody is able to diagnose or criticize. It helps to clear the mind to sing the liturgy, honor the Hours, celebrate with care and devotion, and to rejoice in the liturgy’s beauty. Remember that liturgy is action. Watch for too much variability and do not fear repetition, because liturgy builds by accumulation. These are a few of the lessons Eastern Christian worship may teach the West.

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