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In This Issue . . .

We explore "Church Music—A Global View." As we think about summer travel and vacations, pastoral musicians are more and more turning their attention to what is happening musically and liturgically beyond the boundaries of their parish. You often hear musicians complain, "I don't get many opportunities to see what is happening any place other than my parish because I'm always tied up with Sunday liturgies." Summer leisure and travel afford just such opportunities.

Particularly when you travel to another country, the experiences of different liturgies and music create various reactions, the most common being comparison with your parish liturgy back home. This issue invites you to take the experiences that you may have had this summer and use them for a slightly different purpose . . . not simply for a limited comparison, to see if your parish is "better" or "worse" than some other, but for stepping back to take a wider view, a global or world view of church music.

For the past three years, about three hundred choir directors from across the world have been gathering during February in Rome at the invitation of Monsignor Pablo Colino, the pastoral musician for St. Peter's Basilica, who directs the music there when the pope is not celebrating. This year's meeting, the Third World Congress for Choir Directors, was remarkable in that it attracted representatives from various countries of the world, e.g., sub-Saharan Africa and South America, as well as from Europe and the United States. The only full-time musician working in a Roman Catholic parish in Iceland was present this year, as well as a small delegation from Japan.

Three of the articles in this issue were talks given at that Congress. Michael Joncas addresses the issues connected with diverse views of culture that affect our understanding of worship. His article is particularly interesting because it draws from theology the distinction between Tradition and traditions and applies it to the development of liturgical music. The report from Japan (Yanagihara) matches a description of the problems involved in presenting the faith in a new culture—an African one in this case (Notebaert). They should certainly widen the view of us all. My talk from the Congress focuses on two elements: a call for an international congress of church composers to examine the effect of vernacular music on the Roman liturgy; and a call to examine the consequences of a nonfixed repertoire for the entrance, presentation, and communion processions at the eucharist.

This issue also includes some additional history: first, the development of the use of hymnical forms in Catholic liturgy (the first of three parts) by Vincent Lenti of the Eastman School of Music; second, the historical development of alphorn musicology as described by Ed Foley of the Catholic Theological Union in Chicago.

Summertime: a time to relax and take a long look at things. As the development of the European Economic Community draws nearer (1992), as barriers fall between east and west in Europe, as communications between nations increase and speed up through FAX machines and computer modems, as we take a look back into the future with the Hubble telescope, musicians and clergy take a look at their work and realize that we are not alone. Much of our work is not perfect, yet we strive toward a celebration that reflects all the members of our universal church. As Eugenio Costa said so well at our Chicago Regional Convention in June:

The church is essentially one and catholic, differentiated and united, plural and one body. It is of basic importance that the individual local assembly not lose in on itself, that it live out its membership in the one great church. It is highly desirable that its liturgical celebration, on certain occasions at least, offer concrete signs that somehow render present, ritually as well, all the assemblies of the world and the whole mystery of the one, holy, catholic church.
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IT'S NOT EASY TO FOOL ROGER WAGNER'S EARS.

Roger Wagner is known and respected as one of the world's renowned choral experts. Leopold Stokowski called the Roger Wagner Chorale "Second to none in the world."

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Illustrations

Some of the illustrations in this issue of Pastoral Music require additional explanation beyond the captions that accompany them. Because we are looking at music and worship in various world cultures, we have drawn our illustrations from several nations. Some are fairly straightforward adaptations of cultural images to Christian teaching; others use symbols that may be less familiar. At first glance, for instance, the illustration on the cover—Christ in Glory—looks like an African version of the medallion over the main entrance of any medieval European cathedral. But notice that this Christ is seated on a tribal chief’s throne, and he seems to be wearing a wristwatch on his right arm (actually, a royal bracelet).

Several other illustrations come from the same source, the Benedictine Monastery of Keur Moussa in Senegal. These modern drawings use traditional Senegalese motifs, e.g., Jesus’ and Mary’s clothing (pages 34 and 36), the crocodile as a symbol of evil (page 36), and the koura, a native musical instrument (page 33).

Photographs of other art works come from the collection of the Canadian Conference of Catholic Bishops and were provided through the kind services of Clare Dubé, Director of the Conference’s Publications Service. One of them, The Baptism of Christ by John (page 4) is by Broken Copper (Tony Hunt) and uses imagery from the peoples of the northwest coast of North America. It was designed as a baptismal mural and painted on a red cedar panel. John the Baptist is shown as a shaman wearing red cedar bark clothing, as is the Kwakiutl custom for important

[O]ur ... rituals are really corporate rehearsals of our mission...[T]he eucharist is a particularly powerful rehearsal of our baptismal call.
Edward Foley, Capuchin, in Economic Justice:
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cere monies, and he holds a raven rattle as a sign of his status among other chiefs. Christ is shown as a young man in ceremonial red cedar bark regalia kneeling on a ceremonial red cedar chest, something possessed only by the highest ranking chiefs. The dove is depicted as a thunderbird in its half-human half-mythical form.

Another illustration that uses similar imagery is the Totem Cross (page 29) carved in poplar by Stanley Peters (an Althapaskan of Tlingit origin). He describes his work this way:

God's eyes watch from the four directions, from above and below, from both wings...All races, black and yellow, red and white, are represented in the four colors taken from nature and found in the earth-circle and all over the Thunderbird. Christ as Thunderbird, in dying for us, restores happiness and understanding; he fills us with new dignity and great richness.

A third work comes from Jackson Beardy, a Cree. Nativity (page 27) shows the virgin-mother-to-be with an embryo connected to the sun symbol of the Great Spirit. The mother is connected to the sun and to Mother Earth as well. The orders of creatures gather around her and the messenger, who will restore harmony between humanity and the elements. Beyond the sun symbol, but connected to it, is an elder in prayer, offering a bowl filled with sacred things. Other symbols represent the elements of the air and the moon, "our Grandmother who keeps vigil over all creatures during the night."

A fourth painting links Canada with the United States. Kateri Tekakwitha (page 31) by Joshim Kakegamic, a Swampy Cree from Red Lake, Ontario, shows the young Mohawk woman who was born in what is now New York State in 1656. After her baptism in 1676, she fled to Canada to escape persecution, and she died at Caughnawaga, Quebec, at the age of 24, in 1680.

Another illustration of Native American customs shows the Corn Dance at the Taos Pueblo in New Mexico—page 22. It is provided courtesy of the National Museum of American Art. The Corn Dance, sacred to the pueblos, is sometimes used to celebrate Christian feasts and saints. At the Santo Domingo Pueblo, for instance, it celebrates the patronal feast.

Other illustrations show works of art from Ethiopia. They are taken from the documentary publication Ethiopia: Folk Art of a Hidden Empire. This publication was produced for an exhibition of the same name organized and presented July 15—September 25, 1983, by the Mingei International Museum of World Folk Art, San Diego, CA. Except as noted, the photography was done by Allyson P. Kneib. Ethiopia is an ancient Christian kingdom in northeast Africa between the Sudan and the Red Sea. Ethiopians trace their ancestry back to Makeda, the biblical queen of Sheba, and her son Menelik, and the meeting of Solomon and Sheba is a central part of their story. Christianity first came to the region in the fourth century. Since that first conversion, the Ethiopian Church has maintained close ties with the Coptic Church in Egypt. An exclusively Christian art dates from the fourth century as well, although almost no early art survived a destructive Islamic invasion by Ahmed Gran in the sixteenth century. The cross appears as personal jewelry, as a hand cross carried by priests, and especially as processional crosses (see pages 37 and 46).
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Left: St. Matthew's Cathedral Choir
Below: St. Thomas St. Catherine Liturgical Choir

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Letters

Response to a Letter: Whose Song?

In response to Carol White’s letter (April-May issue [“Not My Song!” page 7]), I would submit that each individual within a parish may come with “certain wants and needs,” but I believe that, collectively, all parishes made up of Christians have common needs. One is the need to be enriched by liturgical music of the highest quality and texts that Christians would not be ashamed to express in public.

Daniel R. Desaulniers
Menomonee Falls, WI

Response to an Article: Whose Vernacular?

In the article “Can We Listen?” found in the April-May 1990 issue of Pastoral Music [14:4,29–32], Sue Seid-Martin suggests that pastoral musicians too often speak a musical language other than the language of the people they serve. Speaking the vernacular of the people might work in an homogeneous assembly; however, especially in large Catholic parishes, the assembly is rarely homogeneous, but rather quite diverse. Tastes in music range from country and bluegrass to the classics and grand opera. It follows that preference in liturgical music spans the same gamut.

The complexion of our assemblies is made more diverse if the number of converts is considered. It has been said that as many as one-third of any given congregation are converts, possibly reflecting the fluidity of our society as a whole. These individuals bring with them a liturgical music language learned in their “birth” denominations. And while each of these persons may have changed his/her approach to worship, it is not necessarily follow that his/her liturgical music preferences have changed. This musical vernacular is as much a part of the individual as a mother tongue is to an immigrant who has relocated to a country with a language different from his native language. Even “cradle Catholics” come from varying musical backgrounds. How can all of these musical languages be addressed by one liturgical music language?

Ms. Seid-Martin has made a quantum leap, assuming that music which she herself perceives as vernacular and which she regards worshipfully to her transcends all previous musical boundaries of taste. On the contrary, however, no matter who the composer or what the style, there will be segments of our assemblies who find it alien.

Further in her article, Ms. Seid-Martin suggests that pastoral musicians who program more complex liturgical music into worship are speaking above the level of the assembly and that this style of liturgical music is only suited for the conservatory schools of music. This idea is dismissing all the members of our assemblies who call this style of music their “musical vernacular.” It is presumptuous to assume that only a rare university educated musician identifies with this style. It is further presumptuous to endorse “refrigerator art” type music... as the universal vernacular.

If it is agreed that liturgical music should possess an element not necessarily found in secular music, that is, [it] should be worshipful, are pastoral musicians who attempt to guide the assembly forward in their pursuit of worship to be condoned? . . .

Are homilists being encouraged to speak only at the “refrigerator art” level? Rather are we both non educators in a sense, homilist and pastoral musician alike? We must be always seeking to find the level of those who we serve and encourage them forward in their journey of faith. Our assemblies . . . are groups of individuals, each [member] growing and changing at different rates . . .

The pastoral musician can help make the journey easier by finding the liturgical music that speaks to these pilgrims and companions on this journey now and by offering the assembly liturgical music that will stimulate growth. The music...must at times speak to beginners on the journey, to experienced and tested walkers, and to all the levels in between. There must be a space and a language for everyone. Musical diversity need not be a stumbling block to the musician who is also a minister. Rather, diversity is a tool that keeps music ministry rewarding both for the server and the served.

Carolyn Sternkowski
Marion, IA

Models of Liturgy

I was quite intrigued with Virgil Funk’s article, “Do It with Style,” which appeared in the April-May issue [pp.25–28]. In this article, Rev. Funk observes five approaches to liturgy: Communicative, Ritualistic, Monastic, Dramatic, and Homogeneous.

Immediately, I saw a direct correlation to Avery Dulles’s “Five Models of Church”: Sacramental, Institutional, (Mystic) Communion, Herald, and Servant.

My recollection in working with Dulles’s models in our parish is that we look for all of those elements at some time or another, but lean toward the particular model in which we are most comfortable. I think the same is probably true for the five liturgical styles and the music that corresponds with them. However, as Funk cautions, “Any one of these liturgical styles carried to an extreme can become a caricature; and each of them tends to serve as a corrective for the others.” Hence, balance is important!

I agree that this relationship between liturgical styles and musical repertoire is an area that needs to be explored further. Unfortunately, this is where Rev. Funk leaves us “hanging.” Some follow-up is needed.

Perhaps we need another article that could give more information for clergy, musicians, and support teams to help them determine which style is dominant in their parish so that a balance can be achieved? At the very least, provide a source list that might include Dulles’s book and some related materials that are available from the Office of Pastoral Research in the Archdiocese of New York, enabling parishes to explore this area on their own.

Robert R. Huntington
Baltimore (Fullerton), MD

A phone call to Ruth Doyle in the Office of Pastoral Research in New York revealed that the “materials” to which Mr. Huntington refers are a questionnaire and related publications that are no longer published by the Office of Pastoral Research. According to Ms. Doyle, the Office found that people were using the questionnaire the wrong way. It was intended to show that in any group there are many perfectly legitimate models of church operative (as Mr. Huntington suggests in his letter), but people were using it to identify an individual’s model or a parish’s model of church. In fact, the Office found, people were identifying themselves with the “in” model, rating themselves as a “communal” church, for instance, when, in fact, their style of operation may have been very “institutional.”

Ruth Doyle also said that for similar reasons she would hesitate to correlate particular models of church with individual styles of liturgy. She said that people had tried to use the questionnaire that way, and they had also tried to identify particular models of church with various personality types, which she also said was an invalid use of the questionnaire.

In fact, she said, Dulles has developed a sixth model of church—the “community of disciples” model—in his later book, A Church to Believe In. It pulls together the best of the other models, she said, because when he developed the “model” approach to ecclesiology, Dulles was trying to find a way to pull people together, not divide them into competing groups.

Help for a Cantor

“Cantors, Claim Your Art” [by Maryann Corbett in Pastoral Music14: 5 (June-July 1990) 23–51] was wonderful! Thank you so much. You will never know how much it has helped me. Thanks again!

Patricia Yost
Albany, GA

Letters Welcome

We appreciate letters from our readers. Shorter letters have a better chance of publication than longer ones, and because of space demands we cannot promise to publish all the letters we receive. All letters are subject to editing. Address your letters to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011–1492.
Association News

Member News

Convention Issue Coming

The next issue of Pastoral Music will be our annual Convention report, containing printed versions of some of the major presentations at the three Regional Conventions as well as photos and stories that describe what went on at Phoenix, Chicago (the “overstuffed” Convention), and Washington. For those who were able to attend one of the Conventions, the October-November issue will be a souvenir; for those unable to attend, it will share some of the excitement and information that NPM Conventions always generate. For all of us, it will serve as an invitation to the 1991 National Convention in Pittsburgh.

New Staff Members

Many of you may remember the notice in Association News just a year ago (13:6 [August-September 1989] 10), announcing that after four years as NPM Convention and Schools Coordinator, Tom Wilson had taken a new position with the Board of Pharmaceutical Specialties. We also announced at that time that Dr. Nathan Mitchell had been hired as Membership Director. Well, after a year as Membership Director, Nathan has moved on to the Pastoral Liturgy Center at the University of Notre Dame in South Bend, IN, and we wish him well in his new job. He will be doing research on liturgy, and one of his long-range goals is to bring together liturgists, social scientists, and other experts in dialogue.

We spent several months searching for the right replacement for Tom Wilson, and we have the feeling that we’ve found her. Our new Convention and Schools Coordinator is Lisa Tacker, whom some of you met at the Conventions this summer. Lisa studied at Mt. St. Mary’s College in Emmitsburg, MD, and did graduate work in religious studies at The Catholic University of America. Her liturgical background includes a stint on the staff of The Liturgical Conference. She reports that she feels overwhelmed by the tidal wave of detail involved in setting up and running our Schools and Conventions, but she’s learning to tread water.

Nathan’s departure in May left us looking for help in the Membership Department in the midst of registration for all of our summer programs. Helping us part-time with registration and memberships through the summer is Peter Antoci, a graduate student in the School of Religious Studies at The Catholic University. Also helping out part-time is Joyce Kister, whom many of you know from her long involvement with the Association and in her persona as our Hotline Coordinator.

Joyce plans to continue working in the Membership Department in the fall. This means that Hotline will be handled once more at our National Office. Please note the change of address and phone number for requests in this month’s Hotline column.

We are grateful for Peter’s and Joyce’s help, particularly during our annual registration “crunch.”

Diocesan Survey

The Professional Concerns Committee of the NPM Director of Music Ministries Division (DMMD) is surveying diocesan music directors in the U.S. to develop a body of data that will serve as the basis for several future projects.

The questionnaire asks about the status of the diocesan director (part-time or full-time, for instance) and whether or not respondents are interested in forming an organization for diocesan directors of music. The central part of the questionnaire asks about professional concerns. Does the diocese offer salary guidelines or job descriptions and sample contracts? Does it list job openings and available musicians in a newsletter, or does it offer a placement service? Is there a shortage of qualified musicians in the respondent’s area? It also asks about salary ranges, normal stipends, and the like. Another section asks about support services the diocese provides: meetings, NPM Chapters, training programs, and so on.

According to John Romeri, Chair of the DMMD Professional Concerns Committee, the results of this survey will be used to develop “a job placement network, a nationwide salary scale, sharing of programs and policies among diocesan offices, and hopefully even an organization for Diocesan Directors of Music.” Romeri also reports that the Committee is working on a code of ethics for pastoral musicians and a workbook on hiring a pastoral musician.

For more information on the DMMD and its committees, contact the National Office.

Chapters Update

In the June-July issue of Pastoral Music, we listed all the permanent and temporary existing NPM Chapters, we thought. It turns out that we omitted one: We are glad to hear that the Lake Charles, LA, Chapter is alive and well! Their Director is Robert Marcantel. Also, as a result of that listing, we’ve received word that the Paterson, NJ, Chapter has a new Director: Paul Kusler. Further bulletins as they come in!

Kudos, Dr. Dolores

Dolores Martinez, who has been very active in developing and promoting Hispanic liturgy in this country, and who looks at some new Spanish-language releases in this issue’s “Reviews” section, was awarded a Ph.D. in Fine Arts at the commencement ceremony of Texas Tech University in Lubbock on May 12. ¿Cómo no vamos a cantar si nuestro corazón está de fiesta?

C.H.I.L.D. Unlimited

Craig McKee was one of our workshop leaders at this summer’s Regional Convention in Washington: Blessed Are Those Who Gather the Children. In fact, Craig offered three workshops on children and liturgy based on his experiences as Director of the Children’s Holistic Institute for Liturgical Development (C.H.I.L.D. Unlimited). The purpose of the Institute is to channel the energies and charisms of the local church into the holistic preparation of children for liturgical renewal and prayer. C.H.I.L.D. is ecumenically international and is affiliated with the Institut Superieur de Liturgie in Paris. It is dedicated to the formation of the whole child in “age, grace, and wisdom.”

Those who are interested in pursuing some of Craig’s ideas may like to know that he offers a three-day series of workshops designed for clergy and lay preachers (day one), other concerned adults (day two), and children of all ages (day three). For more information, write to: C.H.I.L.D. Unlimited, 7433 Highland Grove Drive, Lakeland, FL 33809. (813) 858-3997.

Keep in Mind

We received word in late May that Dr. Larry Gully of Bloomington, MN, died in January of AIDS. Marie Bouquet wrote to tell us that “it was a real blow...
to our parish & 1,600 people attended the funeral.” She also told us that Dr. Gully “prided himself on attending every NPM Convention since its inception” and that he “brought back many ideas to our parish.”

Once more we pray with the Order of Christian Funerals for Larry and all victims of AIDS: “God of deliverance, you called our [brothers and sisters] to serve you in weakness and pain, and gave [them] the grace of sharing the cross of your Son. Reward [their] patience and forbearance, and grant [them] the fullness of Christ’s victory…”

Meetings and Reports

New Exec at Forum

Thomas Morris has been named as the new Executive Director of the North American Forum on the Catechumenate. He has served on Forum teams for several years and is presently the Director of Religious Education at St. Rose of Lima Parish, Gaithersburg, MD. Thom also serves as an adjunct professor at the DeSales School of Theology in Washington, DC.

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Supplemental Texts

Parishes in the Episcopal Church have been experimenting for several months with a new set of supplemental liturgical texts. While these texts reflect the “familiar forms of Anglican prayer”—the daily offices and the eucharist—according to the book’s Preface they also “reflect the increasing sensitivity of the English language itself that certain words, images, and phrases are changing in meaning, particularly those which contain reference to gender.” They also illustrate a recovery of certain biblical images and metaphors for God that “have not previously been articulated in the liturgy.” These texts also reveal that liturgical language, spoken, sung, and gestured, is a dialogue among “the deep wells of Scripture, tradition, and human experience—constantly changing and complex.”

The texts offer familiar forms that are made gender inclusive and new forms, such as two new versions of the Great Thanksgiving (eucharistic prayer) and an alternative for the familiar doxology (“Glory to the Father,” etc.): “Honor and glory to the holy and undivided Trinity, God who creates, redeems, and inspires: One in Three and Three in One, for ever and ever. Amen.” There is also a musical supplement with settings of the new texts.

Copies of Supplemental Liturgical Texts: Prayer Book Edition 30 are available in packs of ten for $24.95 from local Episcopalian bookstores or from The Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017. 1 (800) 222-6602. A full commentary on the texts has been published separately and is available from the same suppliers.

New Evangelical Hymnal

Hope Publishing Co. has produced a new hymnal designed to serve as a standard service book for evangelical Christians. In addition to a rich variety of psalms, hymns, gospel songs, choruses, and medleys, it also contains Scripture readings, “worship acts,” and prayers. Separate accomplishment volumes and educational helps are also available. The Worshiping Church: A Hymnal was presented at a special gathering of evangelicals to explore the meaning of worship and congregational song (“Hymns ’90”) at the Billy Graham Center at Wheaton College, Wheaton, IL, July 24–27. For more information, write: Hope Publishing Co., Carol Stream, IL 60188. In Illinois, phone (708) 665-3200. Outside Illinois, call 1 (800) 323-1049.

Sing!

A group of musicians from churches in California has begun an ecumenical, international monthly newsletter for choir members. The goal of Sing! is “to foster communication and community building in the choir while easing the workload of the typical choir director.” Each issue will contain “timely devotional studies” and “time-tested musical and vocal development tips.” Subscribers to the newsletter will be granted a reprint license so they can circulate copies to all their choir members. A one-year subscription is $35. For more information, write: Sing!, PO Box 5191, Belmont, CA 94002.

Artists’ Spiritual Lives

We sometimes forget that there are people behind the musical compositions we sing and perform, composers who had their own view of faith and their own ways of praying and living spiritual lives. The Asaph Ensemble of the Christian Performing Artists’ Fellowship recently presented a series of lectures/performances in the Washington, DC, area that reminded people of the spiritualities and struggles with spirituality of six famous composers: Bach, Beethoven, Mozart, Wagner, Ives, and Stravinsky.

The Fellowship now includes over 350 classical musicians and dancers. For more information, write: Dr. Patrick Kavanaugh, Executive Director, CPAF, 10523 Main Street, Suite 31, Fairfax, VA 22030. (703) 385-2723.

Australian Music Conference

Plans are underway for a first-ever national music conference with a strong pastoral emphasis to be held in Melbourne, Australia, April 18–22, 1993. According to the vision statement first announcing this proposal, “For over twenty years, musicians and liturgists of Australian parishes have been attempting in often piecemeal ways and with varying degrees of success, to bring vitality to Sunday worship... The time is now ripe to call together the liturgical musicians of the country: to bring new hope and heart to their work; to affirm and encourage initiatives; to give them a sense of corporate identity...” We wish our cousins “down under” the best of luck in their planning and in their work of renewing the structure and practice of worship. (Is there an opening here for an NPM South—Wa–a–ay South—Chapter?)
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Hymns in Roman Catholic Worship before Trent

BY VINCENT A. LENTI

There is a popular perception that hymnody and hymn singing are rather alien to Roman Catholic tradition. This strange idea exists as much among Catholics as it does among non-Catholics, in spite of the fact that Latin hymnody has a very long history dating back practically a thousand years before Luther and the Protestant Reformation. Any study of the Catholic hymn tradition, therefore, should really begin with an understanding of the reasons why hymnody and hymn singing are not always perceived to be part of Roman Catholic religious experience.

We might simplify these reasons by making two perhaps overly generalized observations. The first is that the history of Roman Catholic church music is principally a history of music written for and sung by a choir or trained body of singers, rather than music written for general congregational use. This is not to infer that there is no congregational music, but rather to acknowledge the significance and magnitude of the choral repertoire written for or inspired by Catholic liturgies through the centuries.

The second observation is that the basic liturgical service of the Roman Catholic Church—the Mass—historically did not provide for hymnody. The Roman Mass developed in a manner that presented various types of texts, almost all Latin prose rather than verse, which were set to music. Some of these texts were prayers (such as the collect and preface) chanted by the celebrant;

Vincent Lenti directs the Eastman School of Music's Community Education Division in Rochester, NY. A former member of the Rochester Diocesan Music Commission, he has lectured at various churches and workshops on a variety of topics concerning church music and liturgy.


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The material presented here is based on an article, “The Hymn Tradition of the Roman Catholic Church,” that originally appeared in The American Organist magazine, February 1990, © The American Guild of Organists. Some were biblical readings chanted by the deacon and subdeacon. Others, however, developed as responsibilities for a schola or choir, and they are usually divided into two types of texts. The first type is the “ordinary” or unchangeable Mass texts consisting of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. The second type includes the “proper” or changeable texts such as the introit, gradual, alleluia (or tract), offertory, and communion. These variable texts were usually drawn from Scripture, mainly from the Psalter but also from other books of the Bible.

The basic tradition, eventually codified in canon law, was that the only texts appropriate for singing at Mass were those contained in the missal and those taken from Scripture. This, of course, inhibited the introduction or use of hymns, although there were some exceptions. For example, the Gloria is a hymn, and through a long process it gradually found a place in the Mass. It has been described as an heirloom from an ancient hymn tradition, a literature of songs written in the church’s earliest days in imitation of the psalms. These songs were known as psalmi idiotici (psalms of the people, in contrast to those in the Bible). Furthermore, evidence indicates that the Gloria was originally a song of the congregation before it became the responsibility of the schola or choir.

Another exception to the rule excluding hymnody is the Latin sequence (such as Victimae Paschali laudes), of which more later. But such exceptions are all examples of specific texts that historically found acceptance in the Mass rather than examples of genuine opportunities for hymn singing. That is why Catholic church music is generally understood to consist of various settings of texts used for the celebration of Mass, including the vast repertoire of plainchant and the sacred polyphony of the Renaissance and Classical eras.
Office Hymns

To trace the ancient history of Latin hymnody in the Roman Church, we have to turn not to the Mass, but to the daily office. The office, also called the “prayer office” and more recently the “liturgy of the hours,” developed in response to the need for a regular daily prayer outside the sacramental worship of the Mass, and it became the center of communal prayer for monks and other groups of religious living in community. The office divided the twenty-four-hour day into eight “hours” of prayer. The main hours were vigils, or prayer during the night; lauds (morning prayer); vespers (evening prayer); and compline (night prayer). To these were added the “lesser” hours of prayer at the “first hour” of daylight (about 6:00 A.M.), as well as the third (9:00 A.M.), sixth (noon), and ninth (3:00 P.M.) hours, known as prime, terce, sext, and none.

The central feature of all the offices was the recitation or chanting of the Psalter, but a very early development provided for the addition of a hymn. With eight times for prayer each day and with the variety of seasons, feasts, and occasions presented in the temporal and sanctoral cycles of the calendar, it is no surprise that the number of “office hymns” is suitably large, with about 120 texts continuing in use into the twentieth century, many with variable melodies.

This is a considerable repertoire of hymnody by any standards, yet it existed in some obscurity, since these hymns formed a part of Roman Catholic worship that was fairly restricted to religious communities and the clergy without involving the laity. While Sunday vespers was celebrated in some Catholic areas and the hour of terce was often celebrated in connection with Sunday High Mass, in general the office was not part of the worship life of Catholics.

Greek and Latin Hymns

The earliest hymns of which we have knowledge were written in Greek, the “official” language of worship even for the western church. Writers of Greek hymns include Clement of Alexandria (170–220 C.E.), Methodius (d. 315), and Gregory of Nazianzus (323–89). The first Latin hymn writer is generally considered to have been Hilary (310–66), bishop of Poitiers, but except for three fragments his work has been lost.

The “father of Latin hymnody” is most certainly Ambrose, bishop of Milan. One theory about why he composed hymns is that he wrote to comfort the faithful who were upholding “orthodoxy” in the face of Ariana heresy. Ambrose’s hymns include Veni Redemptor gentium (“Savior of the Nations, Come”), O lux beata Trinitas (“O Trinity, O Blessed Light”), and Splendor Paternae gloriae (“O Splendor of the Father’s Light”), all of which have found their way into modern hymnals, Protestant as well as Catholic.

Other familiar Latin hymns originated in Latin lyric poetry composed outside the liturgical system that later found a place in the church’s liturgies. Aurelius Clemens Prudentius (b. 348) wrote such lyric poetry, and his Corda natus ex Parentis (“Of the Father’s Love Begotten”) has become a well-known hymn. Venantius Honorius Clementianus Fortunatus was perhaps the greatest of the early lyricists, and his Pange lingua (“Sing, My Tongue, the Glorious Battle”) is one of the most significant Latin hymns. We can also mention Theodulph of Orleans (760–821), whose

Until 1570 the Catholic world had enjoyed considerable local authority in liturgical matters.

Gloria, laus et honor (“All Glory, Laud, and Honor”) has found a secure place in the panorama of Christian hymnody.

All of these hymns represent a type used in the daily office and known as “monostrophic,” since each strophe or stanza is sung to the same melody. A form of “polyphonic” hymn for use at Mass, known as the sequence, began to emerge in about the ninth century. It developed from the practice of “troping,” which involved making additions to the authorized text and music of the liturgy that ranged from a few words to entire poems. Sequences arose from the tropes added to the Alleluia. They became extremely popular, and the form spread throughout Europe.

In the reform of the liturgy following the Council of Trent in the sixteenth century, troping was abolished, and the number of sequences permitted in the liturgy was reduced to four, thus curtailing the introduction and use of verse in the Mass. In the reformed missal of Pius V, issued in 1570, these four sequences were retained: for Easter, Victimae Paschali laudes (“Christians, to the Paschal Victim”), attributed to Wipo of Burgundy; the sequence for Pentecost, Veni Sancte Spiritus (“Come, Holy Ghost”), attributed to Pope Innocent III; Lauda Sion salutem (“Sion, Praise Thy Savior”), written by Thomas Aquinas and used for the feast of Corpus Christi; and Thomas of Celano’s Dies Irae, the sequence of the Requiem Mass. (A fifth sequence, the Salve Mater, was added in 1727.)

The tunes for sequences are customarily syllabic, but they cover a rather wide compass and suggest the possibility of performance by two choirs. They show remarkable individuality, and few musicians would not instantaneously recognize, for example, the tune for the Dies Irae or that for the Victimae Paschali laudes.

In general the origins of many of the melodies used for early Latin hymnody are obscure, and it is important to recall that plainchant was developed to provide a melodic vehicle for Latin prose rather than verse. Even the Vulgate
Psalter is notmetrical, and the genius of the "Gregorian" psalm tones is that they offer a convenient musical vehicle for a nonmetrical psalmody characterized by lines of unequal syllabic length. One can suppose that the earliest hymn tunes evolved from a simply syllabic style and probably from the chanting of the psalms, and "through-composed" tunes were a later historical development.

The Vernacular and the Counter-Reformation

In addition to Latin hymnody, singing in the vernacular began to emerge during the later Middle Ages. First a number of sacred songs appeared that combined Latin with the vernacular. Called "macaronic songs," the most familiar today is In dulci jubilo. Additional sacred songs in the vernacular, known as laudi spirituali, were developed in the thirteenth century by Florentine Franciscans, and, of course, "carols" have had a particularly rich and long history.

The carol made its appearance relatively late in Christian history, being a creation of the fifteenth century based on dance music. It expressed ideas that common people could understand in their own language. The texts were less severe than the Latin office hymns, and the tunes were more lively than plainchant melodies. Carols were by no means restricted to Christmas; many were of a general character suitable for most any time of the year, while others were appropriate for specific occasions such as saints' days, Epiphany, or Candlemas. Although most of our familiar carols arose in post-Reformation England, it is important to recognize that carols have a pre-Reformation origin and they existed not only in England but in other countries, such as France and Spain.

Macaronic songs, laudi spirituali, and carols were all originally extraliturgical songs, not included in the church's official worship. It was not so much that these sacred songs met with disapproval, but rather that there remained a very clear distinction between music suitable for official worship and music appropriate for the private devotional expression of the people. Because of this distinction, carols found a place in Protestant worship long before they were accepted in Roman Catholic ritual.

The Council of Trent was convened in response to the Protestant Reformation. It addressed many of the issues confronting the Roman Catholic Church and established the principles that led to a review and reform of Catholic liturgies. The Missale Romanum of Pope Pius V was issued in 1570 as the normative book for the celebration of Mass, and it was made obligatory for practically all of the Catholic world, which had in the past enjoyed considerable local authority in such matters. It was assumed that further change and revision were unnecessary. These factors, plus the retention of Latin as the liturgical language of the Roman Rite, meant that the church's eucharistic worship became rigidly fixed in the year 1570, actually quite immune to any meaningful change for the next four hundred years.

The daily office was similarly revised, and the Breviarum Romanum was issued in 1568, although subsequent revisions appeared, including one as soon as 1632.

This article will be continued in future issues of Pastoral Music.
How We’ve Done It in Urawa, Japan

BY TETSUO YANAGIHARA

In Japan, even before the Second Vatican Council, the traditional Catholic chants were translated and sung in Japanese. Before the present time, though, most of the religious music used in the Japanese church was based on European traditions. The official Japanese Catholic Book of Song, for instance, which went through several editions in the '60s, included many traditional songs of European origin. But since the end of the '60s, the church in Japan has undertaken a serious revitalization of traditional Japanese melodies, and both officially and privately there is a strong movement to introduce this music into sacred song.

The Japanese Episcopal Conference has supported and stimulated such activity for renewal with the aim, also, of publishing a new book of religious music—a book produced with the collaboration of many composers and authors. This project is also marked by a particular commitment to recover the sacred Christian chants of the eighteenth century, when Christianity was completely prohibited in Japan.

A Very Private Music, Usually

In reflecting on the Japanese attitude toward song, it is possible to say that the Japanese tend not to sing in public or in choirs, but rather in private, only occasionally, and especially alone (solo). This tendency brings to any musical repertoire, whether traditional or contemporary, a desire to hide or hold back the personality and the sentiments of the individual singer.

But here is a curious anomaly: In Japan, at the end of the old year and the beginning of the new one, Beethoven's Ninth Symphony has an incredible popularity; in no other part of the world more than in Japan is this symphony performed and sung at this time. And it should further be noted that you can count on the better Japanese choruses to include in their repertoire at least some “scraps” of Christian religious music. In the contests or competitions for membership in the various choruses, it is possible to hear the songs of Palestrina and other religious songs. Too often, however, there are few really faithful Christians in the choruses, and this fact colors participation in Mass, because the lack of trained voices makes it difficult for others to sing with full voice and express their faith with enthusiasm.

Success in changing this tendency toward privatization and solo singing, coupled with the lack of full singing in church, is truly difficult to achieve. The end of the ‘60s initiated a period of internationalization of our music, incorporating popular American music in particular, with various types of “folk music.” This movement produced a notable influence also in Japanese religious music, and this new type of music began to attract many young people, who began singing at various religious functions, as well as at other activities of the church.

In the diocese of Urawa, this changed situation is very evident; participants in this changing musical scene are able to find many occasions to make contact with young people in particular. And in fact, every single school, whether traditional or with a focus on music, tries to enter into this movement, which is distinguished by a great diversity of expressions.

Our church in Tokorozawa is composed of faithful members from over fifteen nationalities. From time to time we sing African American spirituals or Bengalese music as well as Gregorian chant.

Mr. Tetsuo Yanagihara is a choir director in Tokorozawa, in the Diocese of Urawa.
So as the children come in contact with diverse cultures in their public education or as they experience their own original gifts through various programs in school, the children are enabled to sing publicly and acquire the ability to express themselves in song. The more creative activities in the music field in Japan today are found, in fact, in these songs for children and, in consequence, there is a vast repertoire of songs for children, youth, and adolescents.

A Diocesan Celebration

Last year, on the 23rd of November, 1989, the Diocese of Urawa celebrated the fiftieth anniversary of its foundation with the participation of more than 2,500 faithful. The song chosen for this occasion (the official hymn) expressed its sentiments in a way that set us on a course toward the twenty-first century. The refrain, truly very expressive, asked: "In the midst of abundance, do you not feel it, the emptiness of the heart?"

The music used at Mass was specifically chosen with particular thought given to the teens and youth who bear the responsibility for building the future. The choice of rhythmical chants and lively songs with a fast rhythm as well as melodies originating in Europe and America gave youth and adults an opportunity to sing together.

The chants used on this occasion were the following:

"Gloria" by Mons. Lorenzo Perosi (Secunda Pontificalis);
"Kyrie" and "Alleluia" by Benjamin Britten (from Noye's Fludde);
"Sanctus" by Gounod (from the Mass of St. Cecilia);
"Pater Noster" sung in various languages, and each petition was intercalated with the "Alleluia" from Taizé.

These chants were performed on July 29th during Mass at the Basilica of St. Peter and again at a concert that took place at the Church of St. Ignatius.

As to the future of sacred music in Japan, it's our living hope to make every effort and eventually succeed at expressing the concrete message of the Gospel in song, and to sing it with a natural voice (plus bel canto). To get there we need the cooperation of the family of the church, and we have to work at it every day.

Open Our Hearts
by Michael Ward

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(David J. Cinquegrani in Pastoral Music, April-May 1990)

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It's Time We Talked—and Listened—to One Another

BY VIRGIL C. FUNK

Vatican II provided one major statement about the kind of music to be used in the reformed liturgy: “The treasure of sacred music is to be preserved and fostered with great care” (Sacrosanctum Concilium [SC #114]). It elaborated the meaning of that “treasure” in three specific directives: “Pride of place” is to be conferred on Gregorian chant as the music “distinctive of the Roman liturgy” (SC #116); but other kinds of sacred music are “by no means excluded,” especially polyphony [i.e., in the style of Palestrina] (SC #116); and finally, the way is open to encourage and explore “the people’s own religious songs” (SC #118).

In establishing the principles of the reform, the Council was wise enough to recognize what a major role the world’s cultural diversity would play. The Constitution on the Liturgy stated that “even in the liturgy the Church has no wish to impose a rigid uniformity in matters that do not affect the faith or the good of the whole community, but rather the Church respects and fosters the genius and talents of the various races and peoples” (SC #37). Further, the Constitution required that “provisions shall also be made, even in the revision of liturgical books, for legitimate variations and adaptations to different groups, regions, and peoples, especially in mission lands” (SC #38).

All such adaptations, of course, were to be carefully guided and examined, but again, the Council Fathers wisely recognized that such guidance would have to be done from within a specific culture. Therefore, they directed, “it shall be for competent, territorial ecclesiastical authority . . . to specify adaptations, especially in . . . sacred music, and the arts” (SC #39).

Uneasy Tensions

In establishing these principles the Council created a tension for musicians between preservation and development. Further tensions were created when the documents specified that whatever music is used should allow for, indeed encourage, active participation by the whole assembly of the faithful” as well as by choirs, “especially in cathedral churches,” and the clergy and other ministers (SC #114–115). In addition to the kind of musical education such requirements demand, the Constitution made explicit another educational goal: “Musicians and singers . . . must also be given a genuine liturgical training.”

A whole range of educational issues still faces musicians after twenty-five years of implementing the vernacular and structural liturgical reform mandated by the Second Vatican Council. Many of the problems connected with the Council’s directives concern Catholic liturgical music and culture. Some of those issues affect seminary education, while others are felt in choral music education in parish settings. Still others remain for the future. Here, I want to examine the general educational issues that affect us all.

We are headed toward a series of national churches without international links, at least musically.

I believe that there are seven current areas of concern that affect the development of Catholic liturgical music today, and I have some recommendations for educational action in those same seven areas.

Seven Areas of Concern

The tensions present in the conciliar documents are visible in the developments of the last twenty-five years, but seven specific problems reflect the tensions between musical preservation and development; the selection of a repertoire that provides for singing by choir, congregation, and ministers; and the choice of a repertoire that is faithful to the local culture and our ancient roots.

These are the problems: The Gregorian chant repertoire and its Latin texts underlie the repertoire of Europe, but that is not the case in other lands; specifically musical concerns have not been the driving force behind new compositions; new musical forms 23
have not emerged as a result of the compositional challenges of the Council; rather adaptation of existing forms has taken place, whether those forms are chant, polyphony, hymnody, or the popular music of a culture; there have been few opportunities for exchange of repertoire across continents or between nations, except perhaps within language groups; many countries have published at least one basic repertoire collection since Vatican II, with which congregations have become familiar; and a challenge to the present repertoire is beginning to surface in the development of fixed compositions setting texts proper to Sundays and feasts, in the style of the old "properm.

Gregorian Repertoire. Western European culture, architecture, language, and music are rooted in the spread and subsequent collapse of the Roman Empire. Every school child visits or studies Roman ruins in England, Ireland, Germany, France, and Spain, even in northern Africa and the Middle East. That heritage is a given. Europeans are multilingual almost by necessity; interest in language is increased because of the multiple languages they experience every day; yet their learning of these languages is aided by the Latin root for many of them. As with other aspects of European culture, it is not difficult to find the musical language of the Latin rite—Gregorian chant, which spread across the Christianized Empire—at the root of much of Europe’s music, from the sixteenth century musical explosion to contemporary settings of the Latin “ordinary.” But such “obvious” realities in Europe are not so obvious in Iceland, Sub-Saharan Africa, the Pacific Islands, or the United States.

The Driving Force behind New Compositions. The central driving force behind new musical composition in the post-Vatican II era has not been musical, so there has been no drive to create new musical forms. Rather, the driving force has been the adapting and adopting of existing musical forms to the use of vernacular languages in the liturgy. Composition and adaptation have also focused on the three already-identified “groups” that sing in addition to individual ministers: large choirs, small choirs, and the actively participating assembly (SC #121). New configurations for singing have not been proposed.

Few New Musical Forms. The absence of a driving musical force in contemporary liturgical music is reflected in the fact that there have been few totally original musical forms developed as a result of the Vatican Council. Perhaps the sprung melody of the psalm tones by Joseph Gelineau would qualify, or the adapted forms of Jacques Berthier popularized by Taizé, but few others.

Adapting Existing Forms. Efforts in composition lean more toward adopting or adapting existing forms to fit the new structures and texts of vernacular liturgies. Those efforts have gone in four directions.

First, we adopted existing Gregorian melodies or composed in the style of a Gregorian melody for use with a vernacular text (as in Gotteslob in Germany and the early compositions of FEL in English). The most readily adopted chants included existing chant hymn tunes with vernacular translations (as in “Veni, Veni, Emmanuel,” translated in the nineteenth century as “O Come, O Come Emmanuel,” or “Conditor Alme Siderum,” translated as “Creator of the Stars of Night”).

Second, choirs have continued to use polyphonic compositions, either the music written from the sixteenth through the nineteenth centuries with the original texts (often in a language foreign to the country in which they are sung) or music newly composed, but in the traditional polyphonic style, with new vernacular texts.

Third, we have incorporated into our repertoire the hymnody developed by the Protestant Reformation and the Roman Catholic Counter-Reformation. The tunes (particularly those of the Protestants) are generally well crafted and tested over a long period, and their texts were composed in the vernacular. This process has been selective—in the sense that not every song or hymn tune has worked when incorporated into contemporary liturgy or translated from one vernacular to another—and its popularity varies from country to country. Such incorporation is particularly obvious in English-speaking countries such as the United States and Canada, or in Germany, where many of these hymns originated. Composers have used these musical forms as models for a number of new compositions.
The fourth area of adaptation has been in the use of contemporary models. I mean here the use of contemporary musical genres found in the culture, such as folk music, theater music, radio music, music of the popular culture, music of the popular classical culture, music of the subculture. This music has almost never been successful when brought into churches on a sustained basis, unless some slight adaptation in the musical form has taken place. Under the pressure of cultural adaptation, the most creative and the most controversial compositional efforts have taken place in this area.

This analysis emphasizes the lack of new musical forms being created for the liturgy. The reason, I repeat, is that the driving force behind the need for new music has not been a musical one, but rather the need to sing in the vernacular, in new or modified structures, by various groups.

Little Exchange across Language Barriers. In the last twenty-five years, there has been little international exchange among composers, particularly across language barriers. There has been some exchange, certainly, such as the impact made on composers in the United States by the French composers Gelineau, Deiss, and Berthier, but compared to the frequent and intense international exchanges among liturgists, both before the Council and since, composers have found little reason to gather for exchange. The time for a truly international meeting is approaching.

Unshared, Unstudied Collections. Since the Council, most of the larger European nations have published a collection of music that is in common use throughout that country. Such collections may be official national or language-group publications, or they may merely be

"Obvious" realities in Europe are not so obvious in Iceland, Sub-Saharan Africa, the Pacific islands, or the United States.

the more popular collections in use in many parishes—as is the case with hymnals in the United States. But there is no one place where these music collections (hymnals, song books, and worship aids) are collected, collated, or studied. Due to a lack of communication and lack of access, many musicians are even unaware that such publications exist.

Here is my list of such publications, and the Americans will note that it is not comprehensive, even for my own country. I know of four European collections: in German, Gotteslob, with 944 entries (Trier, 1975); for French-speaking Switzerland, D'Un Meme Voix, with 991 entries (Villars-sur-Glane, 1983); for Italian-speaking Switzerland, Lodate Dio, with 838 entries (Bergamo, 1965); and in Dutch, for Holland, Zingt Jubilate with 999 entries (Brugge, 1977).

Various English-speaking countries have produced standard collections, such as the Catholic Worship Book for Australia, with 869 entries (Dominion Press, 1984); or for the English-speaking Catholics in Canada, The Catholic Book of Worship, with 733 (Ottawa, 1980). There is no official collection for the English-speaking parishes of the United States; rather there are several popular service books and hymnals produced by some major publishers.

While repertoire and new compositions have been shared across national and linguistic borders, there has been no comparative study of the musical “developments” that have taken place country to country. And thus, our various experiences (both successes and failures) have not been shared in any constructive way. We haven’t even learned from one another’s mistakes, much less from our successes.

Fixed Repertoire. In 1967, a significant event took place that perhaps needs to be re-examined. The instruction Musicam sacrum, published in that year, states that “there is a lawful practice . . . of substituting other songs for the entrance, offertory [sic], and communion chants in the Graduale” (MS #32). This permission was certainly needed in 1967, for it allowed a variety of well-crafted musical tunes already in existence to be used for worship. This certainly provided a welcome relief from amateurs who were attempting to create a “sung version” of the Mass. However, that permission separated the musical requirements of the liturgy into two groups—fixed texts and points at which the musical and textual choices are relatively open.

Contemporary composers have developed music for the fixed vernacular texts of the Kyrie, Gloria, Sanctus, Memorial Acclamation, Great Amen, Pater Noster, and Agnus Dei. The responsorial psalm has remained musically and textually fixed, by and large, despite some substitution of metrical settings of psalm texts, either using the psalm of the day or a seasonal psalm in a responsorial format.

When it comes to the processional moments in the Order of Mass, however, the consequences of that decision in Musicam sacrum, which left these moments open as to text and style of music, have been twofold. Music from various sources—hymns, newly composed texts and music, psalms, paraphrases of psalms—has been used for the entrance, the presentation of gifts, and the communion processions. The variety and freedom exists not only in the music but also in the text. Consequently composers have not felt the need to create musical settings of the processional antiphons and psalms as provided in the Sacramentary or Graduale.

The result is a sense that the Sunday eucharist has been disengaged from these texts, unconnected with music traditionally associated with a particular feast or season. So, e.g., “Gaudete” Sunday and “Laetare” Sunday are no longer identified with the specific texts that named them, nor is the season identified with their
musical mood. While most countries, including the United States, have attempted in a general way to retain seasonal music, a fixed repertoire of text and tune assigned to a particular Sunday, as in the Graduale, has been temporarily lost.

Educational Consequences
The way we confront those seven areas of concern, I believe, will shape our future and the future of our worship. Now I want to turn our attention to the consequences of these concerns for our educational efforts, especially as they affect our own education. I have one or two suggestions to present for each of the concerns, so the rest of this presentation will mirror those seven areas.

Search for Roots. Efforts to uncover the roots of a musical tradition in Gregorian chant—the preservation aspect of the Council’s mandate—will differ in countries such as France, Italy, and Germany from any such preservation efforts in the Pacific islands, Iceland, China, or the United States. In non-European countries, the ancient chant is not found by digging to the roots of a musical tradition; instead it must be imported to and, in a sense, imposed on an existing culture. The directives concerning music at and after the Second Vatican Council recognized that difference and the problems inherent in such an imposition. Those of us, like myself, interested in providing education in chant must be sensitive to the plurality of our musical roots.

Examine the Force. Educationally, we must examine the driving force behind our repertoire developed since Vatican II—adaptation of existing models to new languages and structures—and the limitations it places on our musical vision.

Encourage New Forms. The liturgical reform has not produced new musical forms, so we must actively encourage truly new musical forms for the liturgy to develop. Such new forms must incorporate new models that move beyond chant, polyphony, hymnody, and the elements we have adopted from the popular culture. This effort, however, must be made in light of the evolutionary direction proposed in Musicae sacrae (#59–61):

In their approach to a new work, composers should have as their motive the continuation of the tradition that provided the Church a genuine treasury of music for use in divine worship. They should thoroughly study the works of the past, their styles and characteristics; at the same time they should reflect on the new laws and requirements of the liturgy. The objective is that “any new form adopted should in some way grow organically from forms already existing” and that new works will become a truly worthy part of the Church’s musical heritage.

New melodies for the vernacular texts obviously require a period of testing in order to become firmly established. But their use in church purely for the sake of trying them out must be avoided, since that would be out of keeping with the holiness of the place, the dignity of the liturgy and the devotion of the faithful.

The attempt to adapt sacred music to those areas that possess their own musical tradition, especially mission lands, requires special preparation on the part of musicians. The issue is one of harmoniously blending a sense of the sacred with the spirit, traditions and expressions proper to the genius of those peoples. All involved must possess a sufficient knowledge of the Church’s liturgy and musical tradition as well as of the language, the popular singing and other cultural expression of the people for whom they labor.

Reflect on Repertoires. Educationally, unless we come to grips in a reflective manner across our various national and linguistic borders with the repertoires we have developed, we will be bound to repeat the errors that musicians who have preceded us have fallen into. Make no mistake about it; the musical pitfalls in the liturgy are many, and they are not easily avoided.

Develop an International Forum. Educationally, our quickly-coalescing national or linguistic repertoires require that we have a legitimate forum on an international level where serious discussion of current issues in liturgical musical composition and music practice can take place. Without such discussion, we are headed toward a series of national churches without international links, at least musically. Initially, this forum must be held separately from those people who have legislative responsibility for liturgy and music in order to allow a free examination of the gentle sprouts of new life and to test whether they are worth developing. Composition is a very delicate art. To quote August Rodin and Nadia Boulanger: “Music was not invented by the composer, but found”; and “We prepare forms for beauty, but we do not know whether it will come to live there.”

The forum needs to develop an atmosphere of trust and mutual respect, not only for compositional style but also for diversity of cultural developments. The forum also needs to have international representation to provide a genuine exchange about what has occurred in the process of inculturation and acculturation in regard to liturgical music.

Accept the Challenge. Given recent moves toward a fixed repertoire, what should be the agenda of this international meeting? We need to review in a scientific and orderly fashion the music publications issued by all the countries of the world since Vatican II. We need to place on the agenda current issues; to give one example, the feasibility of developing a fixed repertoire in the vernacular that links the texts of the Graduale and the assigned psalm to the Sunday or feast day celebration of the eucharist in such a way that particular texts and tones evoke a particular Sunday, feast, or season once more.

The interactions between culture and liturgical music are inevitable; they never stop. The question is how much interaction we desire. Liturgical music is a window through which the culture most quickly enters our worship and music is the form that most quickly enhances or corrupts our understanding of God. The challenge for education is endless; I believe that internationally we must begin to take our educational responsibility more seriously.
Whose Culture? Whose Tradition? Educational Challenges

BY J. MICHAEL JONCAS

My academic training is as a liturgist, as someone trained in a variety of methods to recover, interpret, and critique public worship. I am not first and foremost a "pastoral liturgist," one trained in the human sciences to analyze and foster the expressive-communicative dimension of present-day liturgical assemblies. (In other words, I can't tell you how to get adolescents to sing at the weekday school Mass.) I am not a musicologist, concert artist, or conservatory-trained musician; my liturgical composition has been done in time snatched away from my primary responsibilities as a parochial vicar, university chaplain, teacher, and student.

I bring to this presentation a passionate interest in the renewal of Roman Catholic Christian worship mandated by Vatican Council II and a special interest in liturgical music as a privileged instrument of that renewal. As a historical scholar, I want to share my love for our worship heritage, especially its musical aspects, and encourage you to guard the ancient and noble

Not just multilingual but genuinely multicultural worship is developing in the United States.

\[\text{Nativity. Acrylic on canvas by Jackson Beardy. The virgin-mother-to-be holds the embryo. She and the child are attached to the sun symbol of the Great Spirit; she is also connected to Mother Earth, which nourishes her. An elder ritually offers a bowl filled with sacred things.}\]

\[\text{CCC 1976. All rights reserved. Reproduced with permission of the Canadian Conference of Catholic Bishops.}\]
traditions of sung prayer. As a liturgical composer, I want to place contemporary musical codes in service to the reformed liturgy and encourage you to make your own creative witness to our common faith. As a priest, I want to call all to a deeper love of God, a greater commitment to Christ, and a more thoughtful, self-critical, charitable, and effective exercise of pastoral care for all God’s people.

My presentation is in three sections. First I will discuss two contrasting understandings of “culture” and how these contrasting understandings affect our task as pastoral musicians. Next I will distinguish between “Tradition” and “traditions” in the musical elements of Catholic worship. And finally I will suggest four educational challenges that Roman Catholic musical worship faces in its second millennium. Each section begins with a commentary on an appropriate section of Sacrosanctum Concilium, the Constitution on the Sacred Liturgy, followed by questions raised by the church’s experience since that document was promulgated, and concluding with some reflections to advance our dialogue on these topics.

Two Notions of Culture

Articles 37-40 of Sacrosanctum Concilium (SC) provide “norms for adapting the liturgy to the culture and traditions of peoples”; these norms have been called the “magna carta” of liturgical adaptation. All four articles deserve detailed study, but I would like to concentrate on #37, which offers the foundation for a rapprochement between Roman Catholic liturgy and the various cultures in which Roman Catholics live:

Even in the liturgy the Church has no wish to impose a rigid uniformity in matters that do not affect the faith or the good of the whole community; rather the Church respects and fosters the genius and talents of the various races and peoples. The Church considers with sympathy and, if possible, preserves intact the elements in these peoples’ way of life that are not indissolubly bound up with superstition and error. Sometimes in fact the Church admits such elements into the liturgy itself, provided that they are in keeping with the true and authentic spirit of the liturgy.

I note five things about the Council’s teaching here: this article substantially repeats the teaching of Pius XII in his 1939 encyclical, Summi Pontificatus; the article nowhere defines “culture,” but rather gives a descriptive taxonomy of elements that form culture: a people’s “genius,” “talents,” and “customs”; the central principle affirmed here is that unity of faith does not demand rigid uniformity in liturgical expression, or to state the matter positively, that different cultures sharing the same faith may still express that faith in different worship formats; a negative guideline for admitting cultural elements into liturgy is that whatever is admitted must not be “indissolubly bound up with superstition and error”; a positive guideline for admitting cultural elements into the liturgy is that whatever is admitted must be “in harmony with the liturgy’s true and authentic spirit.” With that conciliar statement in mind, we need to examine two different meanings of “culture” that express two contrasting approaches to the integration of culture and liturgy. The first is “classicist” or “normative,” and the second is “empiricist” or “pluralist.”

Bernard Lonergan tells how the “classicist” notion was “conceived not empirically but normatively. It was the opposite of barbarism... It stressed not facts but values... It sought to produce not the mere specialist but the homo universale that could turn his hand to anything and do it brilliantly...” In contrast, Lonergan describes a second conception of culture based on models adapted from the human sciences as “a set of meanings and values informing a common way of life, and there are as many cultures as there are distinct sets of meanings and values... [This conception] is a product of empirical human studies. Within less than one hundred years it has replaced an older, classicist view that had flourished for over two millennia.”

For Lonergan, adopting one or the other of these contrasting ways of conceiving culture has enormous implications for the Christian missionary task. A classicist, for instance, “would feel that it was perfectly legitimate for him to impose his culture on others. For he conceives culture normatively, and he conceives his own to be the norm. Accordingly, for him to preach both the gospel and his own culture, is for him to confer the double benefit of both the true religion and the true culture.” The cultural pluralist, on the other hand, “acknowledges a multiplicity of cultural traditions” as well as several differentiations of consciousness within those various cultures. Missionary work, in this view, does not ask people to renounce their culture, but is a matter of proceeding “from within their culture and the missionary would seek ways and means for making it into a vehicle for communicating the Christian message.”

Music in Cultural Perspective

Adopting one or other of these contrasting understandings of culture has an impact not only on the Christian missionary task, of course, but also on our understanding of the church’s worship in relation to culture and on our roles as pastoral musicians in that worship.

If we conceive culture “classically,” then our instinct will be to program only the “highest, noblest, and most exalted” expressions of religious experience (defined, of course, by our own normative “high” culture) as music worthy of worship. We will search for a “classic” repertoire, one recognized by believers and nonbelievers alike as adhering to the strictest standards of musical art. We will train and hire singers and instrumentalists who may or may not be faith members of the worshiping assembly, but who can perform this repertoire in a manner befitting its musical excellence.
Unless we immerse ourselves in our biblical and liturgical heritage, we will remain at best skilled technicians, not ministers of sung prayer.

ably subscribe to journals such as *Eglise qui chant, Musica e Assemblea, Pastoral Music,* or *Music and Liturgy,* and we will aspire to become members of the international organization *Universa Laus.*

The content of a letter recently addressed to the Prefect of the Congregation for Divine Worship and the Discipline of the Sacraments powerfully expresses the anguish that believers may feel when they operate with a “classical” understanding of culture and confront worship experiences generated from a “pluralist” world view:

I am appalled and embarrassed by the state of the liturgy and the atmosphere of the mass as it is celebrated throughout the world… What have the Bishops done to the mass?… What has happened to the music of the Church? With its very invention, ecclesiastical choral music made an extraordinary and proud contribution to western culture. Why do the splendid and famous organs rest silent? The Church in the past, more often than not, insisted on high aesthetic standards. It was a fortress of excellence. Today, it’s like a massive circus tent… Your office… attempts to placate the average parishioner in hopes that he will participate in the sacraments…

If you find yourself applauding the author’s sentiments, admiring his forthright description of the present malady in liturgical music, and seeking to join his crusade to raise standards, you probably operate from a “classical” understanding of culture and a view of liturgy’s role as a “civilizing” force in culture. On the other hand, if you find yourself irritated with the author’s sweeping generalizations, historical naiveté, and condescension toward “average parishioners,” you probably operate from an “empiricist” understanding of culture and a view of liturgy’s role as an “expressive” force in culture.

Whichever notion of culture grounds your work, please remain critical of the limits of your own conceptualization, do not absolutize what must remain as provisional judgments based on your notion of culture, and remain open to a healthy and reasoned critique of your conceptualization from those people in the other camp. We need more genuine dialogue and less mudslinging.

**One Tradition, Many Traditions**

Three articles from Chapter VI of *Sacrosanctum Concilium* orient our discussion of the universal “Tradition” and particular “traditions.” SC #114 proposes a fundamental program for the renewal of liturgical music that has three parts: preserve and foster the
“treasure of sacred music” (although that treasure is undefined, as is the person responsible for such preservation and fostering); develop choirs, especially in cathedral churches (in keeping with the council’s emphasis on the role of the bishop and the liturgy over which he presides as the primary manifestation of the local church); but do not usurp the “active participation” that rightly belongs to the entire assembly of the faithful.

The other two paragraphs apply that program, respectively, to texted vocal liturgical music and instrumental music. SC #116 offers a twofold ranking of liturgical music by genre: Gregorian chant as “proper to” the Roman Rite, and all other genres permissible at least in principle. But two phrases in this paragraph are troublesome. Chant has pride of place “all other things being equal”—but that phrase is not defined. And other musical genres are permitted as long as they accord with the “spirit of the liturgy”—a concept that is more precisely presented in other parts of the document. In the discussion of instrumental music (SC #120), the pipe organ (rather than a harmonium or an electronic instrument) is singled out for praise as “traditional,” although its use was forbidden in the early centuries of Christian worship. The reason suggested for such praise is the organ’s “ceremonial” function (it “adds a wonderful splendor” and “powerfully lifts up the spirit”), rather than its fundamental liturgical task of supporting singing. Still, no other instrument is forbidden per se in Roman Catholic worship, as long as it meets the criteria of being suitable, dignified, and edifying.

These articles must be read in light of a distinction between universal Tradition and particular traditions. Richard McBrien puts the distinction well in his popular compendium Catholicism:

There is Tradition (upper case) and tradition(s) (lower case). Tradition (capitalized) is the living and lived faith of the Church; traditions are customary ways of doing or expressing matters related to faith. If a tradition cannot be rejected or lost without essential distortion of the Gospel, it is part of Tradition itself. If a tradition is not essential... then it is subject to change or even to elimination. It is not part of the Tradition of the Church. It is a perennial temptation for Catholics to confuse traditions (e.g., obligatory priestly celibacy) with Tradition... The process of sorting out Tradition and traditions is ongoing, and involves the teaching authority of the official Church, the scholarly authority of theologians, and the lived experience of the Christian community itself.16

Tradition, Traditions, and Musical Worship
If the process of sorting out the universal Tradition from the multiple traditions that embody it is difficult in other areas of the church’s life, it is extraordinarily difficult in examining liturgical music.17 So why does Sacrosanctum Concilium consider 6th-13th century monody normative for ("proper to") the Roman Rite in a way that 16th century Roman polyphony or 19th century Roman romantic productions are not?

If Tradition is that which cannot be rejected or lost without essential distortion of the Gospel, I claim that Christian liturgical music is not and cannot be categorized as Tradition, but rather as part of the church’s traditions concerning worship. Tradition demands the experience of Christian worship of God through Christ in the Holy Spirit in the holy church, expressed more or less adequately in musical and nonmusical forms, as that which cannot be eliminated without distorting the Gospel, but such worship is possible without musical elaboration. “Music is not indispensable to Christian liturgy, though its contribution is irreplaceable.” 18

I further claim that there is no one “perennial Christian musical Tradition,” but rather a variety of traditions in dialogue with their encompassing cultures, traditions that are more or less adequate for Christian worship. Third, I recognize that the various liturgical music traditions are not of equal value, but I claim that the major difficulty we face is developing adequate means for evaluating the various liturgical music traditions available to us. We need committed and civil discussion on questions like these: What liturgical music traditions have flourished in the past, and how have they related to the wider cultures that encompassed them? By what criteria have liturgical music traditions been evaluated, and how are they to be evaluated now? Which traditions may prove to be the

Christian liturgical music is not and cannot be categorized as Tradition, but rather as part of the church’s traditions concerning worship.

most adequate for the sung prayer of our communities today? How and by whom is that to be decided?

Recognizing the difficulty in stating “universals” concerning Roman Catholic liturgical music traditions, I still offer three operative guidelines based on SC #114, 116, and 120. From SC #114 I take the principle that Roman Catholic liturgical music must be at the service of liturgical texts and gestures; there is no room for ars gratia artis here, only ars gratia precisely liturgicae. From SC #116 I take a second principle: The development of Gregorian chant as proper to classic Roman Rite liturgy (understood first and foremost as the liturgy proper to the city of Rome and marked by its history and genius) provides a model for adapting, purifying, and transforming the musical traditions of other cultures for Christian worship. In other words, it is not so much the sound of Gregorian chant that is normative, but the process of cultural and liturgical interaction it manifests.

From SC #120 I take the principle that instrumental music may be admitted to Roman Catholic worship, but that its role is secondary to and supportive of texted vocal music.
Four Educational Challenges

I think that the educational agenda set by Sacrosanctum Concilium over a quarter-century ago is still valid and can direct our energies in the foreseeable future. So I will simply remind us of four challenges articulated in SC articles #115, 118, 119, and 121.

Form Musical-Liturgical Skills in Pastoral Leaders. SC #115 follows the entire document’s consistent pattern in calling for leadership education as a key to liturgical renewal. The article demands musical-liturgical formation on three levels of pastoral leadership: institutes of higher studies in sacred music should teach the teachers; those teachers should form the musical-liturgical skills of ordained and nonordained pastoral leaders; trained musicians who may not be in pastoral leadership should receive liturgical formation in addition to technical training in musical skills. The conciliar document displays a real wisdom in connecting teaching and practice: it is not enough simply to learn about liturgical music (music appreciation); the liturgical worship of those in formation should embody the principles that are taught.

Preserve and Promote Popular Religious Song. SC #118 moves beyond the education of pastoral leaders to the worshipping assembly itself, stating that “the people’s own religious songs are to be encouraged with care so that... the faithful may raise their voices in song.” Pius XII had encouraged popular religious song on the model of vigorous German hymn singing in 1955; this document recognizes that there are multiple traditions of popular vernacular religious song that no longer need to be confined to “sacred devotions,” but may be sung during the liturgy. “Getting the assembly to sing” is perhaps the area in which most pastoral effort has been expended in liturgical musical circles since the council, but no clear statements of objectives, techniques for promotion, and methods of evaluating congregational song have yet to be developed.

Adapt and Create “Enculturated” Liturgical Song. Since SC #119 addresses “especially mission lands” in its call to adapt worship with an ear to the people’s “own musical traditions [that] play a great part in the irreligious and social life,” its educational challenge might seem to apply only to those cultures whose contact with Roman Rite liturgy is relatively recent. Pastoral musicians from such cultures might find the musical aspects of the “Roman Missal for the Dioceses of Zaire” a model of liturgical-musical “inculturation” faithful to the provisions of SC #37–40.

At a deeper level, however, SC #119 challenges us all to assess what role music plays in our culture’s religious and social life and how that role interacts with music’s use in Christian worship. For example, in western Euro-American culture is jazz so associated with secular entertainment and soloistic display that it cannot embody the austere and communitarian aspects of Christian worship? Is rock music so hedonist and orgiastic as to render it incapable of expressing logike latreia (Romans 12:1)? Such questions may be especially acute in the United States, where a multiplicity of musical traditions exist side by side and the influence of the mass media is so pronounced. Not just multilingual but genuinely multicultural worship is developing in the United States. What “inculturation” will mean in such a melange of subcultures is still unclear, but it is clear that music, as one of the privileged bearers of cultural identity, will have a great role to play.

Create a Repertoire to Serve the Renewed Liturgy. SC #121 invites composers, “filled with the Christian spirit,” to “feel that their vocation is to develop sacred music and to increase its store of treasures,” especially texted music for choirs large and small “and for the active participation of the entire assembly of the faithful.” Although this final educational challenge seems to be addressed only to composers as creators of the repertoire serving the renewed liturgy, I believe it affects all pastoral musicians.

We are called to “cultivate” (the English translation says “develop”) sacred music; the Latin text uses colendum, an agricultural term that does not suggest museum-like preservation but active organic development of our liturgical music. We are called to cultivate...
not only large-scale works equally at home in church or concert hall, but also the Gebrauchsmusik that will support the sung prayer of local communities with more modest musical resources. Perhaps most important, we are called to cultivate a liturgical music that grows from the rich soil of scriptural and liturgical texts, so unless we immerse ourselves in our biblical and liturgical heritage, we will remain at best skilled technicians, not ministers of sung prayer. Our fourth educational challenge, then, concerns ourselves. Presuming our musical competence, the document challenges us to deepen our scriptural, liturgical, and theological knowledge, that we might promote a musical repertoire genuinely serving "the glory of God and the sanctification of the faithful" in the renewed Roman Catholic liturgy.

NOTES


4. This division follows that identified by Bernard Lonergan. T. S. Eliot may serve as a representative of the "classicism" understanding: "By culture, then, I mean first of all what the anthropologists mean: the way of life of a particular people living together in one place ... Now there are of course higher and lower cultures, and the higher cultures in general are distinguished by differentiation of function, so that you can speak of the less cultured and the more cultured strata of society, and finally, you can speak of individuals as being exceptionally cultured." T. S. Eliot, Notes towards the Definition of Culture (New York: Harcourt, Brace and Co., 1949), 124.

Here is an “empiricist” definition of culture, on the other hand, derived from the social sciences: "Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further action." A. L. Kroeber and Clyde Kluckhohn, Culture: A Critical Review of Concepts and Definitions (Cambridge, MA, 1952), 357.


6. Ibid., 300, 362.

7. Ibid., 363.

8. Ibid.


11. This correspondence (19 January 1990) was communicated to me privately; the author’s name, position, and address remain confidential.


14. This division replaces the older threefold ranking in Tract le sollicitudini (1903) and the sixfold taxonomy promoted by De musica sacrata et sacra Liturgiae (1958).

15. DOL #120, p. 25.


Unfortunately, that conclusion does not reveal the unspoken assumptions that brought Kovalevsky to those particular periods or allowed him to ignore, for instance, the traditions of Ethiopic chant, accompanied by drums, sistoms, and rhythmical bodily movement, and marked by textual and musical improvisation and an extraordinarily varied repertoire.


22. This adaptation was approved in 1988 by the Congregation for Divine Worship. Some of the music is available on tape—Rite zairois de la messe (CD1), Editions Saint Paul Audio-visuelles, B.P. 127 Limete, 10e rue, Kinshasa, Zaire.

23. DOL #121, p. 25.
“Onward, Christian Soldiers”: The Price of Change

BY JAMES NOTEBAART

The nineteenth century dawned on central Africa with the fury of a tornadic wind. When the maelstrom was over all of Africa had been partitioned into colonial possessions, probed by anthropologists, and preened by competitive religious organizations. The naked innocence portrayed by painters like Rousseau or landscapists like Church was rapidly being eroded. In its wake lay a new form of poverty and oppression at the hands of the colonial “master,” a sad end to the human motivations that began the century.

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The roots of the modern industrial world had already been laid at the century’s first light, and that world required raw materials and new markets. New technologies began to wrestle with worlds of new and established economic theory: in African terms this meant European expansionism. Raw materials were exploited and the black labor force was indentured to industry. The blithe footprints of explorers and missionaries like Sir Henry M. Stanley and Dr. David Livingstone were retraced by the heavy tread of economic imperialists like Cecil Rhodes.

At the same time a second force was welling up in the European consciousness—the quest for origins. Whether in reaction to Classicism or not, the question of human and cosmic origins broke out of the Romantic world view. Geologists searched the globe to find traces of Mother Gaia’s age; village squires like Charles Darwin reached for the mechanism behind the origin of species. Philologists raced to tribal areas, hoping to find the birth of language, and anthropologists looked for signs of the first innocence.

The primary flaw in all their operational theories lay in an exclusively male and European monoculture that guided their studies. These scientists worked to strip away the Victorian finery clothing the human species only to discover the “naked ape,” the Mr. Hyde to the proper Dr. Jekyll, at play in a male-dominated world of carnivores, though the beast lay not at humanity’s origins but within the Victorian self-image. The quest for origins turned into more of a self-examination than an anthropological Urwissenschaft.

Religion became the sometimes unwilling agent of industrial expansionism at home and abroad as well as a partner in the nostalgic search for origins, because religion was caught up in the prevailing ideas of the day. But religion had its own missionary agenda: to claim tribes in the name of Christ. As Europe divided up the globe, the expanding colonial powers carried their denominational faiths with them. Methodists,
Lutherans, Presbyterians and other Calvinists, Anglicans, and Roman Catholics all vied for the religious affections of the people. Religious claims were rapidly staked out, confusing the indigenous peoples' sense of Christianity. "Join us, not them!" was the tune struck to the beat of tambourines by Bible thumpers as well as to Gregorian tones by surpliced priests and medievally garbed religious.

Confusing? Yes, indeed. It is as difficult for us as for the missionaries themselves to separate their religious motivation from national sentiment. It is likewise difficult to separate various scientific studies from the churches' desire to become part of the cultures under study. At best, it is fair to say that religion had mixed motives as it participated in or followed colonial rule.

What They Brought with Them

It is important to understand what the churches brought with them to new environments in Africa and Asia. The answer is to be found in the religious movements of the nineteenth century. There was a general revival of the missionary spirit in many European denominations, and excursions into "The Japans," China, and Africa were commonplace. God's 'salvation army' was launching its great assault. Each denomination had its own primary motivation for its missionary effort; we'll focus on just one—the Roman Catholics. Three major patterns marked European Roman Catholicism in these years: the Romantic movement, which fostered the interior devotional life; a new idealism that was sweeping the continent; and the universalizing tendency in the institutional church.

The Romantic movement followed on the Neoclassicism of the late eighteenth and early nineteenth centuries. The refined architectural forms and lofty principles that were presumed to have been drawn from classical Roman and Greek society yielded to the brooding mystique of Gothic Europe. Now the legends of Gawain, the architectural principles of Augustus Welby Pugin, and the novels of Sir Walter Scott filled people's minds with new images. Nostalgia for a simpler yet more fanciful time spurred a new idealism, one that at least in part gave monasticism new life after the Enlightenment had devastated monastic populations.

The perfect society envisioned by monasticism bore fruit in a concern for "the world," as the contemplative accentuated the active. Religious foundations of women and men began to live in common but work among the poor, educating them and nursing their illnesses. It was in this context that Pauline Jericot founded the Society for the Propagation of the Faith in 1822. In this same period the Society of Missionaries of Africa arose (founded in Algiers), as well as other locally supported congregations of secular clergy and religious women.

The idealism that hoped to build a better society seemed to diminish human values. The world of simpler cultures across the seas attracted missionary zeal, and the idealism of the period was a strong force behind that zeal. But zealous missionaries came face to face overseas with the same industrial exploitation they had experienced in Europe, carrying the same human degradation.

A second factor in the shape that religion took in the missions was another byproduct of Romanticism: interiority. In its artistic expression, Romanticism drew the spectators into the picture, inviting them to experience the private world of the pictorial scene. When observers stood alone before art, facing their own emotions, the mediation of classical art forms was no longer necessary. Now there was a direct contact between art and the observer.

This same immediacy and interiority became a mainstay of popular devotional life, and its crowning architectural expression came in the building of Sacre Coeur in Paris. The writings of Therese de Lisieux, the "Little Flower," and similar authors expressed part of the spiritual package brought by the missionary church, and such texts were rapidly translated into vernacular languages. The appeal of gentle saints, whose compas-

The naked innocence portrayed by painters like Rousseau or landscapists like Church was rapidly being eroded.

After nearly one hundred years of missionizing, we have to ask: Are these the focuses that we want to foster today? They were taught so well that now they have become an integral part of what being a Roman Catholic Christian means in many parts of central Africa.

Nineteenth century European missionaries introduced this spirituality to Africa nearly two full generations before the German liturgical movement began to

**The quiet piety of European society that the missionaries taught was transformed into vibrant social ritual.**

spread the practice of the *missa recitata*. The German movement toward liturgical participation laid a groundwork that would have been intelligible to the communal societies of nineteenth century Africa, but the focus of that movement, namely the liturgy, was interpreted through an individualistic piety. That fact still remains one of the great stumbling blocks to renewal in Africa as well as other countries. People understand participation, although they may not sense what its focus should be.

Piety runs deep. The African transformation of private interiority into a communal cult tended to fix it even more permanently in society. Examples abound. Frequent reception of communion, for instance, has been advocated by Rome since 1903, but it is still seldom practiced by many whose faith was formed by nineteenth century values. Active participation in religious practices has always been valued, but the balance between liturgy and devotional prayer advocated by the Second Vatican Council has not been easily achieved in central Africa.

European society had already abandoned many of its private devotional elements prior to the time of the Council, and a strong and increasingly communal liturgical practice had been in place since the 1930s. This was simply not the case in central Africa. The devotional life kept its strong central place; there was no ritual void to be filled. When the Council refocused liturgical life on the central sacraments, many central African churches were slow to adjust. What started as a foreign element in the nineteenth century—a privatist interiority—has become a central focus of African religious experience. It does not yield easily. Many nineteenth century values are still a strong part of the central African church.

**"Universal" Means "Like Us"**

A third force framed nineteenth century Roman Catholic thought: the concept of a universal church. As Europeans became more conscious of the rest of the world, largely through emigration, the concept of a world church came into clearer focus. The complex nineteenth century society became the wellspring for
issues that surfaced at the First Vatican Council (1869–70). Papal supremacy and the need for a universal catechism, linked with other social issues, were the outer fringes of an inward centralizing movement that had its impact not only on the structure of the church but on its liturgy as well.

The rites that the missionaries brought with them retained their pure Roman form. Even though local hymnody (based on European melodies) was developed, other elements of worship, such as the Latin chants, refined movements, and precise gestures, struck a foreign note that did not yield to African cultural patterns as the deviations had. Even today, in isolated pockets of central Africa, there are carefully tended lace surplices, gold-plated “tulip” chalices, and Roman “fiddleback” vestments. These replicated clones of the nineteenth century are still used as liturgical apparel and vessels.

Universal rites (always the same, everywhere) were to be mirrors of a universal church. One preserved the church by preserving the rites. But this ideology made efforts at inculturation difficult. In the nineteenth century missionaries approached issues of inculturation by learning the languages, recording and chronicking the culture, its implements, arts, and so on. Seldom, however, did these local elements enter the church building. The missionaries learned about the people for evangelical purposes, to bring them the Roman expression of the church. The missionary narratives that translated their experiences into the categories of nineteenth century Europeans show that they were using a definition of “culture” based on the monoculture of Europe as the standard by which all other cultures were to be interpreted. Although this starting point is no longer considered valid, the use of an inherited Greco-Roman culture as a base for development strengthened the universalizing movement in the European church.

The idealism of nineteenth century Europe, its inferiority, and the Roman Catholic Church’s universalizing tendencies created a frame for the missionaries—their agenda, in fact. They marched into Africa to bring the faith. Many died after a two- or three-year effort; others followed in their steps. Wave upon wave took up “the white man’s burden,” bringing the church and with it cultural change. The white man’s world was appealing: it offered medicine, clothing, doctors and nurses, new technologies.

Unfortunately, efforts to “make converts” frequently placed tribal people in a dilemma of choice. If they chose the European ways, their own ways would die. The European cult, for instance, often replaced the tribe’s traditional religious cult. Missionaries even practiced cult suppression, speaking out against some practices they found offensive. People were forced to choose the (European) Christian faith or their own traditional ways. Christianity in central Africa was not built on the indigenous culture as its starting point; the culture was at best taken as a tool for evangelization.

Perfect Hindsight

As we look back with perfect hindsight, we have to ask whether such missionary efforts were really in the best interests of the faith and the culture, or whether the movement was simply part of the larger expansionism that gripped Europe in the nineteenth century. The answers are not easy. One thing is certain: The missionaries were fellow travelers with the people. They lived and died with them; missionaries and the people they served were buried next to one another. As for the rest: The idealism, inferiority, and universalism that marked the missionaries’ efforts left bittersweet consequences.

Missionary efforts today begin from a different starting point—from within the culture. Missionaries begin with the spirituality that embraces a culture and gives it meaning. This is where fruitful dialogue between faith and culture begins. I was once asked by a tribal person: “Will the church help me become myself, even to the point of retrieving my own religious heritage?” The answer to that question is also not an easy one. We can find an answer, however, when we ask some basic questions about Christ and culture: How is Christ part of culture to begin with? How does Christ change culture? How can Christ be above culture? As we are becoming more deeply attached to cultures, we are beginning to realize in a new way what it means to claim that Christ has visited the earth with redemption. We are arriving at a new starting point.
Ethnomusicology Can’t Solve All Our Problems, But...

BY EDWARD FOLEY

Liturgical studies have undergone a major revolution in the past three decades. This revolution is not simply the result of recent documents, widespread experimentation, or new books. Apart from the many changes in the structure, performance, and theology of Christian liturgy in the West, there has also been a change in the methods employed for studying worship.

Once the domain of canon lawyers and moral theologians, liturgiology was first transformed by the historical studies of pioneers like Josef Jungmann (d. 1975) and Bernard Botte (d. 1980). As liturgy emerged as a theological discipline, Odo Casel (d. 1948), Irénée Dalmas (b. 1914), and others helped to demonstrate that worship is a primary source of the church’s theology. Historical and theological methods were further complemented by the introduction of methods borrowed from the social sciences. Edward Schillebeecks has noted that the shift from a philosophical to an anthropological approach comprises one of the major changes in sacramental theology in this century.

The study of liturgical music is undergoing a similar transformation. Aside from the flood of new music, there are also changes in the methods of studying such music. Though historical studies in sacred music are not new, increased attention has been paid over the years to the history of music in worship and not simply the history of sacred music in concert halls. There is also a growing body of literature on the theology of music and liturgical music. Finally, in the past few decades, there has been increased attention to the behavioral sciences in the study of liturgical music. One discipline that is particularly useful in studying music in conjunction with the social sciences is ethnomusicology. This article is intended as a brief introduction to that discipline. We will begin with a discussion of the history and purpose of this science; we will then reflect on the possible contributions and challenges of ethnomusicology to liturgical music studies.

Beginning with a Nonwestern Focus

Some writers trace the roots of ethnomusicology back to the Renaissance, when European composers introduced folk music and exotic foreign elements into their compositions. More significant was the eighteenth century interest in the music of nonwestern societies. Jaap Kunst reckons Alexander John Ellis (d. 1890) as the founder of this science. Ellis, a British mathematician and philologist, demonstrated through his research that it was possible to construct musical scales totally different from those employed in the West and that these scales were perceived as normal and logical by those who used them.

During the same period other pioneers were pursuing musical research from the perspectives of psychology (Carl Stumpf), anthropology (Walter Fewkes), physiology (Otto Abraham), and a raft of other physical and behavioral sciences. It is clear from this early history that ethnomusicology was not the outgrowth of a single discipline, but the convergence of several methods, developed roughly at the same time, applied particularly on music of nonwestern cultures.

By the last decade of the nineteenth century ethnomusicology, or “comparative musicology” as it was called, emerged as a distinct musical science. Though not distinguished by a particular method, comparative musicology did clearly differ from the broader field of musicology. Musicological studies concentrated primarily on the history and compositional analysis, textual criticism and performance practices of western music. Comparative musicology, on the other hand, served to critique the ethnocentrism of musicology and focused on nonwestern music.

Edison’s invention of the phonograph in 1877 was pivotal for the development of this new science. This recording device solved the dilemma faced by western scientists of notating nonwestern music. Even when pitch and rhythm were correctly noted, hand transcrib-
tions could not adequately record the timbre or performance styles of nonwestern voices and instruments. A second important scientific contribution to the birth of this science was the development by Ellis of the "cents" system of pitch measurement. This system divided each half tone of the scale (=12) into one hundred equal parts (cents), totaling 1,200 divisions in the scale. This system made it possible to record precisely the intervals of nonwestern scales.

The first half of the twentieth century witnessed considerable activity in comparative musicology. Archives were established, field work pursued, and research conducted. All contributed to the growing interest in nonwestern and folk music. Such contributions prepared for the founding of the International Folk Music Council in 1947. In 1950 Jaap Kunst argued that "comparative musicology" was an unacceptable term, because it promised to comprise more than it intended and because this science did not make comparisons any more than other sciences. In its place Kunst suggested the term ethnomusicology. By December 1953 the first volume of the Ethno-Musicology Newsletter appeared, and in 1955 the Society for Ethnomusicology was established.

Between the Polarities

From the outset there have been varying opinions on the purpose and focus of this science. Some ethnomusicologists are passionately committed to studying and preserving the music of nonwestern societies, while others admit that, besides the study of nonwestern music, there is a place for studying folk or traditional music even in western cultures. Bruno Nettl has, for example, suggested that ethnomusicology concerns itself with a threefold study: the music of nonliterate societies; the music of Asian and north African high cultures (i.e., China, Japan, Java, Bali, southwest Asia, India, Iran, and the Arabic-speaking countries); and folk music (i.e., music in oral tradition found in those areas dominated by high cultures).

More recently some ethnomusicologists have moved beyond the geographic confines of "nonwestern" music or the characteristics of "folk" music to apply the science of ethnomusicology to the study of music in any culture. The French ethnomusicologist C. Marcel-Dubois explains:

Ethnomusicology is closest of all to ethnology, in spite of its obvious features of musical specialization. It studies living music; it envisages musical practices in their widest scope; its first criterion is to address itself to phenomena of oral tradition. It tries to replace the facts of music in their socio-cultural context, to situate them in the thinking, actions and structures of a human group and to determine the reciprocal influences of the one on the other; and it compares these facts with each other across several groups of individuals of analogous or dissimilar cultural level and technical milieu.

These polarities in defining the scope of ethnomusicological study are, to some extent, a function of the two dominant approaches operative in the field today: the musicological and the anthropological. The more
musicological approach is epitomized in the work of Mantle Hood, who stresses that ethnomusicologists need to develop "international musicianship." This means that true ethnomusicologists need not only listen to nonwestern music, but they must also participate as performers in such events. The development of bicultural musical skills becomes essential for the ethnomusicologist, according to Hood.

A second approach is anthropological, exemplified in the work of Alan Merriam. Merriam challenges the "nonwestern" focus of ethnomusicological studies, which focuses on the where rather than the how or why of the science. Merriam believes that ethnomusicology is best defined as "the study of music in culture." Here, the approach of the anthropologist rather than the musicologist-as-performer predominates.

To some extent the anthropological approach dominated ethnomusicology in this country until the 1960s. Anthropologists and other social scientists "far outnumbered musicologists in the letters, field reports, and course assessments that make up the bulk of the contents of the Ethno-Musicology Newsletter during the 1950s." From the very beginning, many of the contributions that we would consider ethnomusicological appeared in anthropological journals or series.

Though various positions on the methodological continuum between anthropology and musicology yet exist, there appears to be a growing combination of these methods in the field. At the same time, the perspective is gaining ground that ethnomusicological studies are not studies of exotic sounds or musical systems for their own sake but for the sake of understanding human culture. This point was underscored in the introduction to a recent volume from the Department of Ethnomusicology at UCLA:

Increasingly in recent years, ethnomusicologists have subjected concepts and methods in their field to serious rethinking. To take but one familiar example, the transcription and analysis of music for their own sake, or for the mere purpose of describing stylistic profiles, is less central than it once was. Interest in problems such as that of music's meaning, or how it operates within a system of social value, has grown correspondingly and scholars have come to recognize that "music" or "musical activity," however these are perceived or defined, are inseparable from other cultural, behavioral, aesthetic and cognitive realities, all coexisting as complex and interacting networks.

For Liturgical Music: The Promise

Though ethnomusicological studies can make innumerable contributions to current studies of liturgical music, there are two that should be stressed. The first is the development of a deeper understanding of music's function in ritual. This concern is especially pertinent since the appearance of Sacrosanctum Concilium (1963), which moved away from the ancient tradition of judging worship music as though it were an objective reality that could be virtuous or immoral in and of itself. As late as 1903, Pius X required that music must be holy and "exclude all profanity not only in itself but also in the manner in which it is presented." Though this directive recognized the possibility of a "profane" performance, it also presumed that music, apart from any usage, had the potential for profanity in and of itself. From this perspective the only appropriate music for worship was "sacred" (= holy) music. Such has been the standard view of the church since it accepted Middle- and Neo-Platonic views of music in the patristic period. The result has been an aesthetic approach to evaluating the church's music in which Gregorian chant and the music of Palestrina stand as the prime measures of beauty.

A significant departure from this approach, foreshadowed in Musicae sacrae disciplina (nos. 34–5), was made explicit in Sacrosanctum Concilium (SC), which did not rely heavily on abstract philosophical or theological criteria for evaluating worship music, but emphasized the function of such music. The decree notes that it is in the wedding of music to words that music forms an integral part of the liturgy (SC #112). Even more significant is the statement that sacred music will be holier the more closely it is joined to the liturgical rite (#112). While employing a language of holiness reminiscent of Pius X, SC clearly moved toward a functional definition of sacred music, stressing that its holiness is not only or essentially a matter of ontology, aesthetics, or ethics, but instead is related to music's ability to wed itself to text and rite. This shift is akin to the previously mentioned change that has taken place in sacramental and liturgical theology in this century, which seeks to understand sacraments not only from a philosophy of nature but also from an anthropology. More than any other branch of science, ethnomusicology offers methods for exploring the "function" of music in worship.

A second potential contribution of ethnomusicology will become more apparent as cultures wedded to western sacred music traditions increasingly encounter contemporary liturgical music from western and non-western sources. The church in the United States, for example, is currently experiencing an unparalleled expansion in its Hispanic population. Concurrent with this expansion is the development of Hispanic liturgical music. The instinct of liturgical musicians in this country is to judge all such music according to the nineteenth century compositional standards embodied in most theory textbooks. This ethnocentric approach is heartily challenged by the precepts of ethnomusicology, which do not allow for such a bias.

Ultimately the acceptance of ethnomusicological principles will at least challenge, if not displace, the conservatory approach to evaluating music that begins with the Bach-Beethoven-Brahms paradigm. As Helen Myers cautions, "Ethnomusicologists are great egalitarians. They avoid value-judgments that would rank the music of Society A over that of Society B. They prefer to report a society's own ratings of its musicians than to impose judgements from outside." From such a perspective, the canons of eighteenth and nineteenth
Only by understanding the music, the culture in which it functions, and its cultural interface with ritual, can we begin to offer suggestions and directions...

...century European music cannot be imposed arbitrarily on the ritual music of the U.S. in the twentieth century. Rather, it is essential that the cultural canons emanating from the same culture that produced the music be applied.

Such a procedure will become eminently clear to our church as we increasingly confront liturgical music that, unlike the music of Spanish-speaking communities, does not have roots in western culture. Like all liturgical music, according to the principles of Music in Catholic Worship, the liturgical music of Vietnamese, Korean, and Chinese Christians, for example, needs to be evaluated musically, liturgically, and pastorally. Western standards, however, are incapable of serving virtually any of those judgments about these repertoires. It is only by understanding the music itself, the culture in which it functions, and its cultural interface with ritual, that we can begin to offer suggestions and directions for the development and critique of such music. This is an area virtually unrecognized by most liturgical musicians today.

Ethnomusicology can offer many other benefits to the study of liturgical music. It can, for example, supply us with more adequate methods for studying not only music as it is composed but music as it is performed. Furthermore, it can help us understand more clearly how music serves as an agent of social change and, therefore, enables worship to be an act of conversion and mission. Most of all, the study of ethnomusicology can help us understand how music enables a particular people to express their faith in a specific place, time, and culture, and therefore help us render more appropriate pastoral judgments.

For Liturgical Music: The Challenge

A real challenge that ethnomusicology brings to liturgical music studies is the challenge of field work. In her summary of ethnomusicology, Helen Myers notes, "Armchair scholarship is a thing of the past. Fieldwork is a focal point, and each researcher is expected to collect his or her own data." From my perspective this is the major lacuna in contemporary liturgical music studies. If we are going to accept the twentieth century challenge of the behavioral sciences and the promise of new sciences such as ethnomusicology, then we must teach our students to wed their library work to field work. Though individual impressions and opinions abound, The Notre Dame Study of Catholic Parish Life is the only published study to date that gives us a
relatively objective picture of liturgy in Roman Catholic parishes in the United States today, and yet the study offers little retrievable data about liturgical music. Only serious musical-liturgical studies based on adequate field work will move liturgical music into dialogue with the pastoral-liturgical method.

Alan Merriam once wrote that if an understanding of music is to be reached, it is clear that no single kind of study can successfully be substituted for the whole. Such is also true for our understanding of liturgical music. Though ethnomusicology will not solve every musical dilemma facing the church of the twenty-first century, it will provide us with important methods for addressing these issues in the coming century.

Notes

2. See, for example, Joseph-Marie Amiot, Mémoire sur la musique des Chinois tant anciens que modernes (Paris: Nyons, 1779); and William Jones, "On the Musical Modes of the Hindus," Asiatick Researches 3 (1772) 52–75.
10. See Merriam, "Definitions" vii.
18. Symbolic of this development is the recent publication of the Hispanic hymnal Flor y Canto by Oregon Catholic Press.
20. One exception is the work of I-To Loh of the Asian Institute for Liturgy and Music in Manila, as exemplified in "Contemporary Issues in Incultration, Arts and Liturgy: Music," an address to the Societas Liturgica, 16 August 1989 (York, England).
22. See Music in Catholic Worship, # 39.
24. My foray into field work was reported in a joint paper with Mary McGann, "Why Roman Catholics Sing," presented to the music study group of the North American Academy of Liturgy, 3 January 1990, in St. Louis, MO.
26. In 1983, in his vice-presidential address to the North American Academy of Liturgy, Mark Searle noted that a new branch of liturgical scholarship was beginning to emerge. Searle believes that this new area, which he calls "pastoral liturgical studies," is a necessary complement to the more established historical and systematic approaches to the study of liturgy. He suggests that pastoral liturgical studies, employing methods mostly borrowed from the human sciences, has three tasks. First there is the empirical task of describing what goes on in worship, i.e., "to retrieve the event from its temporal dimension and to make it available for analysis." Such empirical work will allow one to make legitimate comparisons "between the theological claims that are made for liturgy and the actual experience of the Christian people." The second or hermeneutical task of pastoral liturgy is the study of how "the symbolic words and gestures of the liturgy operate when they engage the believing community." Third, the findings emerging from the empirical and hermeneutical tasks need to be compared with the historical tradition and the theological claims made for the liturgy. Searle calls this the "critical task." See Mark Searle, "New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies," Worship 57 (1983) 291–308.
27. Liturgical music studies are ready to take up the first of these tasks, the empirical task.
Hymnal

Flor y Canto


This recently-published hymnal is a very welcome addition to the available repertoire for Spanish-speaking and bilingual parishes. While Flor y Canto has all the titles contained in the first OCP Spanish-language hymnal (Canticos de Gracias y Alabanza), it also contains close to five hundred new titles. The music is written by composers from throughout the Spanish-speaking world. As is the case in many English-language hymnals, the titles in this book are arranged according to the liturgical year, the sacraments, and the parts of the Mass. Of some benefit to the non-Spanish-speaking music director is the fact that song titles appear in Spanish and English.

There are three indexes: an alphabetical listing of song titles; music for the Mass ordinary; and a list of the eighty bilingual songs in this hymnal. These indexes are not as detailed, however, as those to be found in many English-language hymnals.

The music is in many styles from all regions of the U.S. as well as Mexico, Cuba, Puerto Rico, and Spain. Composers include Mary Frances Reza, Bob Hurd, Carmelo Erdozain, John Schiavone, Skinner Chavez-Melo, Cesareo Gabarrin, Carlos Rosas, Manuel F. Garcia, and J. A. Espinosa, among others.

Several titles will be of interest to musicians planning the rites of the RCIA. For the rite of acceptance, for instance, there are “Dicho se el Pueblo—Salo 32 (33)” (Garcia), “Caminaré” (Espinosa), and “Cristo y Su Cruz” (Madurga). For the rite of election consider “Pueblo Santo y Escogido” (Martin), “Misericordia Señor, Hemos Peado” (Garcia), and “A Quien Iremos” (Reza). For the scrutinies there are “El Señor Es Mi Luz—Salo 26 (27)” (Garcia) and “Señor, Tu Eres Nuestra Luz” (Gabarrin). For Easter Sunday: “En La Manana de Resurreccion” (Erdozain).

This hymnal has hymns based on Scripture, plenty of hymns to Mary, and many new hymns with a communitarian flavor due to the use of plural subjects and verbs. While not negating an individual’s commitment to Jesus Christ as savior, this latter kind of text reflects a growing awareness and acceptance by Hispanics of the communal nature of redemption and worship.

There are several new hymns for the seasons that are worth noting. For Advent: “Alegría de Esperar” (Elizalde), “Abre Tu Tienda al Señor” (Erdozain), and “Esperando, Esperando” (Gabarrin). Delightful Christmas carols include: “Un Niño Nos Ha Nacido” (Gabarrin), “Aurora y Clavel” (Erdozain), and the more traditional “Vamos, Pastoritos” (Gabarrin), plus quite a few translated traditional English and German carols for Christmas and Epiphany. Among welcome additions to Lenten hymnody are “El Señor Es Tierno y Compasivo” (Rodriguez) and “Hoy Vuelvo de Lejos” (Erdozain). “Porque Nos Invitas” (Gabarrin) is a eucharistic hymn that merits attention.

In addition to many fine new pieces for the liturgical seasons and the sacraments, pastoral musicians can look to interesting Mass settings, such as Bob Hurd’s “Misa de las Americas,” John Schiavone’s “Misa de la Reina de los Angeles,” the “Misa Bilingüe” by Kevin Joyce, the eucharistic acclamations by Ronald F. Krisman, and L. J. Luna’s setting of the “Gloria.”

A final word of caution: Not all of the songs subsumed under a particular seasonal heading (such as Lent) are appropriate for that season, e.g., “Madre de Nuestro Pueblo” (Miletu).

Dolores Martinez

Congregational

No Greater Love


The Constitution on the Sacred Liturgy (1963) was a catalyst of change. Since Vatican II’s promulgation of that document there has been a continuing dialogue about the nature and shape of the liturgy and how music is to be an integral part of the action. Four elements of concern are receiving current discussion: unifying devices, the transition to and from the spoken word and music, the role of the participants, and the rhythm of the entire service. This review examines how Michael Joncas’s No Greater Love addresses these four elements.

No Greater Love consists of eight movements—music for all the sung portions of the Mass. Because of the length and nature of some movements, it may not be advisable to use all eight movements in one liturgy; some choices might be made, for instance, among the processional “I Will Go Up,” the penitential rite “Kylie Eleison,” and the “Glory to God.” Even so, this is a unique resource in which the stylistic consistency will provide a high degree of unity to a liturgy, in distinction to the potpourri of styles frequently present in liturgies both before and after the Council.

In addition to its unity of style, No
Greater Love exhibits some cyclic characteristics, repeating certain passages in new contexts, such as the reappearance of the processional theme in the "Glory to God" and the recurrence of melodic elements from the Preface in the doxology. The use of Greek and Latin as well as English gives the composition a larger feel, a unity with the church past and present. Perhaps Joncas’s greatest musical skill appears in his writing for the entire assembly: these melodies are memorable, wonderfully supple shapes, easy to learn, and capable of inviting and encouraging everyone to participate. In short, they unite.

The transition between the spoken word and the music can often be a jarring experience. How many “Great Amen,” for example, seem to come out of nowhere and appear to have no purpose whatever? In contrast, several examples in No Greater Love illustrate sensitivity to this transition problem. The coda of the processional gradually focuses in on the greeting that follows it, and beginning the responsorial psalm with a solo voice fuses the word and music in a movement from silence to response. Singing the whole eucharistic prayer solves many of the transition problems inherent in this part of the liturgy when the prayer is spoken and the responses are sung.

The musical roles of the cantor, choir, and assembly are beautifully integrated in No Greater Love’s processional, Gloria, Agnus Dei, and communion processional (“No Greater Love”). The integration in these movements is accomplished in fairly traditional ways. But having the presider sing the whole eucharistic prayer is a fairly unusual practice that enhances the presider’s musical role, a role that may be described as minuscule in most other situations. The choir also has a special role during the eucharistic prayer, underlining the presider’s singing with its own texts and providing a momentum that culminates in the assembly’s singing of the acclamations.

The texts that compose the eucharistic prayer are varied in form and content, so it is only natural and logical to set them with different styles and textures. Individual moments in Joncas’s setting are not always completely successful; nevertheless a clarity is achieved that is admirable and functional.

The eucharistic prayer setting also offers the chief example of greatest control over large-scale rhythm in the service, where great skill is exhibited in the approach to the acclamations—high points of considerable power—and in the shaping of the musical forces to focus on smaller but intense moments such as the institution narrative. The transitions between spoken word and music, already commented on, also affect the rhythm.

Here, then, is liturgical music that accomplishes everything it intends, created by someone who has reflected on the role of ritual music, a composer who has spent many years at his craft, a priest with experience as a presider, and a human being with a need to communicate the spiritual.

Even though the various arrangements of No Greater Love provide great flexibility in the number and use of instrumental musicians, it is probably true that use of the entire work will be reserved for special occasions.

James Callahan

Recitative

This issue we take a quick look at some choral octavos from OCP’s Hispanic music collection, Colección Coral: Cantar Alabanzas.

Pan de Vida. Bob Hurst, arr. Craig Kingsbury, Assembly, three-voice choir, organ, guitar. #9110. $0.90. From the collection Everlasting Your Love, songbook #8897, $6.95; cassette #8889, $9.95. Good for the communion rite, it also carries the theme of the Last Supper and Christ’s mandate to wash one another’s feet. This piece is particularly suited for use on The Solemnity of the Body and Blood of Christ and Holy Thursday.

Soy Feliz. Emilio Vicente Mateu, arr. Patrick Loomis, Assembly, SATB, keyboard, guitar, solo instrument. #8888. $0.90. An easy choral arrangement with a simple descant for the refrain and the verses set in an imitative fashion, with men’s voices echoing the women’s. The optional English verses are printed on separate pages. Harmonies and the accompaniment are simple, while the guitar accompaniment appears on separate pages to help the guitarist avoid turning pages.

Dios Te Salve, María. Juan J. Sosa, Assembly, two-voice choir, keyboard, solo instrument. Chord symbols for guitar. #8863. $0.75. A charming setting of the Hail Mary; the refrain is a harmonized melody, while the verses are unison or solo. The setting is a lilting 6/8.

Dios Te Salve, María de América. Alfredo A. Morales, F.S.C, Assembly, SATB, keyboard. #8972. $0.75. This solemn piece has a refrain in a strong march-like rhythm that gives it a very patriotic flavor. The single verse is in 3/4 with the same strength provided by the dotted rhythms from the refrain.

Aclamamos al Señor. Mary Frances Reza, Assembly, two-voice choir, keyboard, flute. #8964. $0.75. A very energetic song of praise; the melody is simple yet interesting. The four verses are set for unison choir or solos. The refrain is provided with an interesting harmony part.

Canción del Testigo. Arr. Patrick Loomis, Assembly, SATB, piano, guitar; flute part provided. #8887. $0.75. Written in C, this piece has the refrain in the major mode marked allegro, with the verses marked lento and set in the minor mode. The choral and keyboard parts are of small to medium difficulty; verses are set for a three-voice choir.

Resucitó. Kiko Argüello, arr. Mary Frances Reza and Frank Brownstead, Assembly, keyboard, guitar, trumpets. #8879. $0.80. The refrain is made up of the melody and a single harmony part in thirds. The four verses are translated into English and set below the Spanish verses.

Pescador de Hombres. Cesareo Galarán, arr. Joseph Abell, Assembly, SATB, keyboard and/or guitar. #8824. $0.75. Written in a barcarole tempo, this popular piece has a bilingual setting provided. The accompaniment is easy and flowing. The refrain is set in thirds for the most part and is of easy to medium difficulty; the first and third verses are for unison choir, while the second and fourth are set for SATB choir. This choral setting gives a rich, full sound to what has become a favorite piece for many people.

Misa Bilingüe. Kevin Joyce, arr. Craig Kingsbury, Assembly, cantor, SATB, organ, guitar, two trumpets, two trombones. #8973. $0.85. This entire Mass setting is written on two distinct melodic motives, one of which is a rising five-note scale. The cantor and assembly parts are very simple, while the choral parts fill out the melody in a very solemn fashion. An easy Mass for the assembly to learn, this piece is valuable for bilingual celebrations, since the English and Spanish texts are interwoven in a way that allows English- and Spanish-speakers to be involved in the same music.

Dolores Martinez 43
Organ

Six by Callahan


These publications by Charles Callahan present many sides of this versatile composer’s writing for organ. Although one wonders about the appearance of yet another partita on “Ein Feste Burg,” these five settings (Introduction and Chorale, Trio, Bicinium, Canticum, Postludium) are well crafted and might serve nicely as introduction, interludes, or postlude to the singing of this wonderful chorale.

Two other pieces are not difficult. The pleasant Von Paradis Sicilienne would be a perfect wedding prelude. The piece was originally scored for violin and continuo by Von Paradis (1759-1824), who was a pianist, organist, singer, and friend of Mozart. The Aria, though not difficult to perform, is highly recommended. It is a gorgeous, lyrical, slow movement in the great tradition of organ arias. (Are all late-eighteenth century pieces in this style indebted to the Aria by Flor Peeters?) Callahan makes wonderful use of the organ’s color stops here.

The Partita on Laßt Uns Erscheinen displays Callahan’s highly facile technique. The work contains six movements: Entrada, Chorale, Duo, Trio, Reflection, and Toccata. The piece, which would serve equally well as recital or service music, is moderately difficult to perform.

The final two selections are quite appealing. The Thanksgiving Suite is suave, and its appeal is immediate. The work contains four movements based on four well-known hymn tunes used in the United States for Thanksgiving Day: “St. George’s Windsor,” “Bunessan,” “Kresmer,” and “Nun danket alle Gott.” Advent Music for Manuals contains eight brief chorale preludes that are delightful, simple to perform, and very useful as hymn preludes or interludes. Particularly noteworthy are the settings of “Wachet auf,” “Veni Emmanuel,” and “Nun komm, der Heiden Heiland.”

Chorale Preludes by Kickstat


These short chorale preludes display a fine contrapuntal sense. Some of the tunes employed by the composer may not be familiar to congregations in this country (“O Jesulein Seuss,” “Warum soll ich mich denn Grümen,” “Herr Christ, der einig Gottes Sohn”), while others will be welcome additions to any Midnight Mass prelude (“In dulci jubilo,” “Von Himmel hoch,” “Quem Pastores,” “Wir schön leuchtet der Morgenstern”). Not difficult.
Improvisations by Burkhardt


Morning Star Music Publishers.

Morning Star has given us eight more very useful chorale preludes on well-known hymn tunes. Especially inventive are Burkhardt’s improvisations on “O dass ich Tausend,” “Lobe den Herrn,” “Earth and All Stars,” and “Allein Gott in der Hoh.” These pieces are not difficult; they make ideal preludes or interludes for hymn singing.

Craig Cramer

Books

One of the real pleasures of serving as a book review editor is the opportunity to receive and peruse many of the fine resources that are published each year to enrich and assist in our ministry. One of the corresponding frustrations is the limited space that allows us to review only a handful of these resources. This issue, we look briefly at several books that have been received during the past year, which participants at this summer’s liturgy and music conferences may have seen at the exhibits.

Paul F. X. Covino

To Christ I Look: Homilies at Twilight


Walter Burghardt’s collections of homilies have inspired numerous preachers and musicians in their weekly challenge to break open the word of God for their local communities. Those ministers, along with the many others who turn to Burghardt for proof that excellent preaching is still possible, will be delighted with this newest addition to the Burghardt “series.” In addition to sixteen homilies for the seasons of the liturgical year, there are homilies for the Solemnity of the Body and Blood of Christ (often an occasion that leaves preachers less than inspired), a Marian vespers (wonderfully entitled “She Holds High Motherhood”), Labor Day, and baptism. Perhaps most appealing in this volume are the six wedding homilies, a particularly valuable resource for priests and deacons who may be seeking new insights into effective preaching at weddings.

Easter for 50 Days


Three authors from Australia and New Zealand have brought together their collective experience in the RCIA to address the perennial post-Easter-Vigil challenge: how to stretch the church’s Easter season of joy out over fifty days and, concurrently, how to observe the period of mystagogy. Beginning with some introductory summary statements concerning the RCIA and the Easter season, the authors quickly move on to provide reflections on the Easter Scriptures, activities for children, suggestions for parish organizations, and even a format for an RCIA “reunion” retreat. The book is literally packed with practical material for the season.

The weakest aspect—and it runs throughout the book—is the visual material. Even after describing the RCIA’s central symbols (e.g., water, oil, fire), the authors’ emphasis is on making banners and other visual displays that are at best one step removed from the actual symbols. In _Celebrating the Fifty Days of Easter_, another book from the same publisher, Daniel Connors does more justice to this core cluster of symbols by reflecting on their use in liturgy and life and by inviting the reader to pray through these primary expressions of Christ’s presence.

Thirty Years of Liturgical Renewal

_Frederick R. McManus, ed_. United States Catholic Conference. 1987. 279 pages. $16.95

Pastoral musicians are quite familiar with Music in Catholic Worship and Liturgical Music Today, both statements from the United States Bishops’ Committee on the Liturgy (BCL). The BCL statement _Environment and Art in Catholic Worship_ is also fairly well known. But in addition to these rather lengthy statements, the BCL has published a significant number of shorter—and less
well-known—statements concerning various aspects of the liturgy in this country.

This volume chronicles major issues in the liturgical renewal of the last thirty years (1957–1987) by providing the official texts of many of these statements. A brief history of the BCL and a commentary on the texts are provided by the eminently capable Fred McManus, a peritus at the Second Vatican Council and an authority on liturgy and canon law. Topics addressed include concelebration, copyright violations, general intercessions, and the sign of peace.

As we have said before in this column, church documents are our primary sources in liturgy and music, and statements such as those from the BCL are keys to pastorally enshelshing the documents. Monsignor McManus’s book does a valuable service by bringing these statements together in a convenient and accessible format.

This Is the Word of the Lord: Lector Training Program


Michael Sparough’s name is familiar to NPM members because he and his Fountain Square Pools troupe have presented their delightful and inspiring blend of music, dance, drama, and humor at conventions and gatherings throughout the United States. In this collection of three audio cassette tapes and a study booklet, Sparough brings together his expertise in public performance and his understanding of Scripture to assist parish readers in the formidable ministry of proclaiming the word of God. This is much-needed resource, and Michael Sparough possesses the unique combination of talents to direct it.

The tapes and booklet are divided into twelve lessons that address theology and Scripture as well as numerous aspects of effective proclamation (e.g., articulation, breath control, inflection, eye communication). There is also useful information about the arrangement of the lectionary, how to read the ordo, and an introduction to the issue of inclusive language.

Some parishes have a tradition of bringing in someone each year to offer training to new readers and continuing formation for current readers. This is an ideal practice, assuming that the person is competent in Scripture, liturgy, and public speaking. In the majority of cases where such a combination of talents is not available, Sparough’s program offers an excellent option, one that is financially accessible to any parish.

Two Books Begin a New Series


These two volumes are the first in a series of short books on liturgy from the Office of Catechesis and Worship of the Diocese of Rockville Centre. Under the banner of the “RVC Liturgical Series,” these books do not present new or unique material, but rather offer simple summaries for parish liturgical ministers and those who wish to know more about liturgy. The brief chapters are written by a variety of contributors, most of whom work in parish or diocesan positions in the New York area. For the most part the chapters are easy to read—many of them appeared previously in the Rockville Centre diocesan liturgy newsletter—and they do a good job of highlighting and explaining the major issues. At the same time, the chapters reflect the diverse writing styles and areas of interest of the various authors, and this makes for a less than smooth transition from one chapter to the next. Greater editorial consistency would improve what are otherwise commendable books for popular distribution.

Paul F. X. Covino

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United States Catholic Conference Publications Office
3211 Fourth Street, NE
Washington, DC 20017-1194
One of the many good reasons for investing in a MIDI setup.

Many of us have been caught in situations where we needed to have sectional rehearsals to teach choral parts, but we didn't have the space, time, or resources to do them. MIDI technology allows us to use timbre (tone color or characteristic sound) to help solve some choral problems. But before we discuss ways to use the setup, let's review some features to look for in a synthesizer that allow flexibility in rehearsal and rehearsal preparation.

**Favored Features**

A polytimbral synthesizer can produce more than one timbre at the same time, layering sounds like an organ, and by splitting the keyboard, like a multimaneul organ, a synthesizer allows the player to separate solo timbres from accompaniment timbres or to delineate voices in polyphonic music. The player determines where the keyboard is going to be split and then assigns a different timbre to each part of the keyboard (e.g., trumpet sound to the top octave, cello sound to the middle, and so on). Most synthesizers are now multimbral to fifteen or more sounds and can have their keyboards split in four or five places.

You will also want a polyphonic sequencer that can play at least sixteen notes at the same time. When you have a piece of music with four voice parts and a complete accompaniment, the number of notes being played at one time quickly adds up. Another feature to look for when considering a synthesizer is assignable outputs. This feature allows you to send a particular sound to a particular speaker. You can use the synthesizer's polytimbral feature and assignable outputs to produce a different and unique sound for each voice part in your choir, which helps each part “lock on” to their particular sound among many different sounds and rhythms.

**Outputs and Sequencers**

How do we use assignable outputs to tell the synthesizer which voice to send where? Right now, the only way you can accomplish such assignments on a synthesizer is with a device (similar in function to a tape recorder) called a sequencer. Three types of sequencers are currently available: a sequencing program for a computer (e.g., Professional Performer for a MAC or Voyetra for an IBM); a synthesizer built into the synthesizer (e.g., the Korg M-1 or the new Peavey keyboard); and a stand-alone sequencer machine. All work in a similar fashion: they record whatever you play on your keyboard for later playback. The advantage of computer-generated sequencing programs is that you can make changes in tempi more easily and add other nuances to your accompaniments. Be not afraid: sequencers are as easy to use as (or easier than) tape recorders.

As with any new rehearsal technique, however, you should introduce the synthesizer slowly, beginning with easy skills (single part, unaccompanied), gradually increasing the difficulty and complexity until the singers can sing their parts with the accompaniment and no doubling. By using a sequencer to play individual parts with a different timbre for each voice, with a separate speaker for each vocal section, the voice parts are isolated to such a degree that one can, in effect, rehearse individual...
parts simultaneously. Does this save time? You bet it does. Even if you use the accepted practice of having the other voices hum while you rehearse one part, you will save a lot of rehearsal time. But don’t forget the eleventh commandment: “Do not kid thyself.” It will take you time apart from the rehearsal to prepare the sequencer. Still, the amount of time I have outside of weekly rehearsals is somewhat flexible; the amount of rehearsal time I have each week is not.

The diagrams on this page illustrate two possible setups for keyboards, speakers, and sequencers. I prefer the first because it allows you to control the volume of each voice more readily while you are seated at the keyboard.

Be aware that some newer pipe and electronic organs are equipped with MIDI technology—and pipe organs can be retrofitted for MIDI, allowing you to play your synthesizer or enter music in your sequencer from the organ console. There are four steps to this procedure:

**More Advantages**

There are several more advantages to a system like this. For instance, you can make rehearsal tapes for your individual choir sections that progress from an easy sing-along to an integration with other parts. I purchase a box of twenty-minute tapes (ten minutes on each side) and dub copies myself. With a stereo cassette machine you can add further learning flexibility by putting the voice part on one channel and the accompaniment parts on the other. This allows the chorister to balance the parts while listening. Here’s the order in which I format the tape: the part alone; the part in one timbre, accompaniment softer in another timbre; the part in one timbre, vocal parts and accompaniment in different timbres; all parts and accompaniment in the same timbre.

This system also allows you to play the accompaniment sequence at a slower tempo without lowering the pitch of the original music or to transpose the accompaniment higher or lower for rehearsals. On the other hand, an accompaniment that is unyielding in its tempo and rhythmical precision assists the choir during rehearsal in developing a sense of rhythmic vitality. (It was for such a reason, remember, that your music teacher insisted that you practice with a metronome!) Finally, the system allows you to leave the keyboard and roam while the choir is singing.

If you have been able to use computer generated sequencing then you can begin to lobby the people who handle finances for a music writing program (e.g., Professional Composer for the Macintosh or Music Notes Plus for the IBM) that will allow you to take those same tracks that you made for your choir and print out doubling instrumental parts automatically transposed for any instrument.

The use of a synthesizer’s multimbral capabilities to facilitate choral rehearsals is only one application of exciting new technologies for church musicians. If you have found, or if you know someone who has found, an innovative use of MIDI technology that would be of interest to Pastoral Music readers, write to us: MUSIG [MIDI Users Support and Information Group], 1513 SW Marlow, Portland, OR 97225.
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Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in their ad. Please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.)

New Hotline Headquarters. The Hotline service has moved back to the NPM National Office. It will still be handled by Joyce Kister, one of our members now on the National staff. The Hotline phone number is (202) 723-5800. Please ask for Joyce Kister; if she is unavailable, leave your name and phone number, and she will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Position Available

Music Director/Liturgy Coordinator. Report to pastor; develop/direct liturgical music program; be principal organist; direct choirs; participate in staff collaborative ministry. Submit résumé/salary history/letter explaining your vision of music ministry within large urban Catholic parish to: Search Committee, St. Barnabas Parish, 10134 S. Longwood Drive, Chicago, IL 60643. HLP–3939.

Assistant to Music Director/Organist. Large 2,500+ family parish is searching for a part-time musician to assist director with liturgies, adult and children’s choirs, funerals, and weddings. Vocal skills and ability to work with all ages are a must. Contact: Musician Search Committee, 140 W. Pine Street, Roselle, IL 60172. HLP–3958.

Music Director. Part-time in 1,500-50 household, social-justice-oriented parish with new church. Responsibilities: cantor formation, adult choir, and music planning for all parish celebrations. Knowledge of liturgy, contemporary and traditional music. Salary negotiable. Send résumé to: Rev. Eugene J. McKenna, St. Lucy Church, 909 West Main Road, Middletown, RI 02840. HLP–3976.

Liturgy/Music Coordinator. Full-time member of pastoral staff. Prefer candidates with advanced degree in music/liturgy or equivalents, plus three years experience. Position available September 1, 1990. Résumés: Personnel Committee, Paulist Center Community, 5 Park Street, Boston, MA 02108. For further information, contact Rev. Michael J. Park, CSP, at (617) 742-4460. HLP–3977.

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Pastoral Musician. Parish of 1,100 families seeks qualified musician with keyboard, vocal, and leadership skills. Five weekend liturgies, choir rehearsals, assist assembly with worship. Starting salary $19,000, negotiable. Vacation/benefits included. Send résumé to: Rev. Paul F. X. Seitz, Pastor, 1209 Brushy
**Creek Road, Taylors, SC 29687, or call (803) 268-4352. HLP-3979.**

**Director of Music Ministry.** Full-time position in a 900+ household parish. Requirements: good understanding of liturgy, keyboard skills, ability to work with a liturgy planning team. Responsibilities: three weekend liturgies, adult choir, cantors, weddings, funerals. Salary negotiable. Full benefits. Contact: Rev. Emmett Marceau, Visitation Parish, 1106 State Street, Bay City, MI 48706. HLP-3980.

**Liturgical Assistant.** Well-organized person to assist Minister of Music as needed, e.g., conducting, cantoring, singing with choir. Formal vocal training preferred. Also responsible for sacristan duties at college chapel. Half-time position. Please send résumé to: Director of Personnel, Assumption College, 500 Salisbury Street, Worcester, MA 01615-0005. E.O.E. HLP-4981.

**Organist / Choir Master / Elementary School Music Teacher.** Candidate should be well-qualified in liturgy, competent with organ and keyboard, and experienced in classroom teaching. Salary negotiable. Parish located in attractive “Olympic Village.” Send résumé to: St. Agnes Parish, 6 Hillcrest Avenue, Box 748, Lake Placid, NY 12946. (518) 522-2200. HLP-3982.

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**Minister of Liturgy and Music.** Full-time at historic church of 1,300 families. Organist, choir director, supervision of contemporary choir, development of children’s choir, cantor training, liturgical planning. Degree/experience in music and liturgy. Competitive compensation. Send résumé to: Search Committee, St. Andrew’s Church, 631 N. Jefferson, Roanoke, VA 24016. HLP-3986.

**Music Minister.** Full-time. Parish loves to sing and has been at the forefront of the liturgical renewal for the past 23 years. Vocal and keyboard skills, knowledge of liturgical music, degree in music, and ability to work with people a must. Competitive salary and benefits. Résumé to: Search Committee, St. Rochus Church, 314 Eighth Avenue, Johnstown, PA 15906. HLP-3988.

**Director of Music Ministries/Organist/Liturgist. Duties—weekend Masses, baptisms, weddings, funerals, holy hours, ordinations, Chrism Festival, direct semi-professional choir, organize concert series. Degree and experience preferred. Send résumé, repertoire ex-**

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Pastoral Musician. 10–15 hours a week, including playing 2 weekend Masses. Person responsible for coordinating the development and promotion of all aspects of the liturgical music program for 750 families, includes organ and guitar. Salary negotiable. For job description, send résumé to: Sister Doralle Gering, St. Joseph Parish, 405 St. Joseph Avenue, Aurora, IL 60505. HLP–3990.

Directors of Music Ministry. The Diocese of St. Petersburg, FL, has openings for full-time Directors of Music Ministry. Please send a current résumé to the Music Committee, Diocese of St. Petersburg, PO Box 40200, St. Petersburg, FL 33743. HLP–3991.


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