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**FATIMA, PORTUGAL**
(Left) Parish Members from Rhode Island and Massachusetts.

**LOURDES, FRANCE**
(Right) Members of the Charismatic Movement of Rhode Island gather at Lourdes.

**ROME, ITALY**
Mr. Ron Procopio, Director, and members of St. Brendan's Choir of Riverside, Rhode Island are greeted by Pope John Paul II during their choir's concert tour in April 1990. After the choir's tour the Director wrote: "We were extremely pleased with all aspects of our trip. Joyful Pilgrims handled 190 people with courtesy, care and professionalism. Our concerts and Masses were well organized and, of course, our audience with His Holiness, Pope John Paul II, was an experience we will never forget. The choir is anxious to hear about our future travel plans."

**HOLY LAND**
(Left) St. Francis Xavier Parish Group, pose in front of a mosque in Jerusalem.

**MEDJUGORJE, YUGOSLAVIA**
(Right) Members of the Charismatic Movement at the base of the cross atop Mount Krizevac.

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In This Issue . . .

We review the history of Christian ritual music. In an article on "Liturgical Music" recently published in The New Dictionary of Sacramental Worship (edited by Peter Fink, SJ [Collegeville, MN: The Liturgical Press, 1990]), Edward Foley correctly points out (p. 855) that "Though a significant number of historical works have been published they are for the most part histories of church music, i.e., chronologies of the music itself. The history of liturgical music, however, is the story of the interplay of the music with the rites. It requires not only an accurate chronology of musical composition but also attention to: 1) the shape and implied theology of the worship which was the context for such music; 2) the physical setting for this worship; and 3) the role of the specialized musicians, ministers and assembly who enacted this worship."

If told properly, our history is always fascinating. Here are few key samples from this issue.

charged music for liturgy? This question faced the choirmaster at Notre Dame in Paris in the eighteenth century (Donakowski). "The work of the St. Cecilia Sor- cieties was a great success. The artistic merits of many of the compositions that it sponsored, however, were questionable" (Hayburn).

And even in our day the fascination continues. "Twenty-five years ago . . . the Roman Catholic Church made one of the biggest gambles in its history, and schol-

ars and church leaders are still assessing what was won and lost . . . Opinion polls in the 1970's and 1980's indicate that American Catholics have been generally receptive to the new rites. Yet the 25th anniversary of the Vatican Council's action also finds many of the reform's most informed supporters asking whether the whole effort has wandered off course." (Heinmiller).

Within the last several months the book Why Catholics Can't Sing by Thomas Day (Crossroad) and two articles by Rory Cooney in Modern Liturgy magazine—"A Church Musicians' Manifesto" and his review of Day's book—have . . .

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## FOR CLERGY & MUSICIANS: LITURGY

**Hymns in Roman Catholic Worship after Vatican II**

**BY VINCENT A. LENTI**

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**A Brief History**

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Cover: St. Benedict, Archabbey of Maria Laach, Germany.

Additional illustrations courtesy of Helicon Press, Baltimore, MD; Warner Bros. Inc.; Film Stills Archive, Museum of Modern Art, New York, NY; Rev. Lawrence Heiman, C.P.P.S.; Conrad L. Donakowski; Gordon E. Truitt; and GIA Publications, Chicago, IL.
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Left: St. Matthew's Cathedral Choir
Below: St. Thomas St. Catherine Liturgical Choir

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St. Cecilia's Church Choir
St. John the Evangelist Choir
Mission Basilica de Alcala Choir
St. Patrick's Cathedral Choir
Guardian Angels Church Choir
St. Anthony's High School
Merrimack College Choir
Metuchen Festival Choir

SOME OF OUR 1990 CHOIR TOURS:
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St. Joseph Seminary Choir
Sacred Heart Church Choir
St. Rene Goupil Choir
St. Mary's Cathedral Choir
St. Bartholomew Church Choir
Holy Spirit Chorale
St. Mary Magdalene Choir

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Pittsburgh Convention—1991

Plans are now complete for the NPM National Convention in Pittsburgh, PA, July 9-13, 1991. Our large NPM Chapter in Pittsburgh is planning quite a feast for all who come, and they are famous for their "koinonia."

Singing a New Church, this year's theme, recognizes that, over the last fifty years, major shifts have taken place in the way we image the church (and in the ecclesiology behind those images). We have moved from a picture of the church as a "hierarchical" tiered wedding cake, to the church as Christ's "mystical body" before and after the Council, to the powerful image of the pilgrim people of God. For musicians, these changing images mean that we have made a "pastoral" shift, moving the responsibility for being church from the clergy only to all the baptized, who share responsibility for the community's life.

Expo Day is Tuesday, July 9, with sixteen skill sessions, lots of meetings, and even an organ tour of many of the fine instruments in Pittsburgh. Three special programs begin in the afternoon: the DMMD Institute, Advanced Studies for Choir Directors led by Oliver Douberly, and Advanced Studies in Cantor Performance led by Jim Hansen. These three programs are a response to the need for "more advanced programs" for people who have attended previous Conventions.

All three programs have this in common: (1) there will be four afternoon sessions, running from 2:30 to 4:00 (1:00 to 4:00 for the DMMD Institute); (2) attendees are expected to attend all four sessions; and (3) special qualifications are required for registration: for the DMMD Institute, you must be a DMMD member or pay a fee of $175; for the Advanced Studies in Choir Directing or Cantor Performance, you must have attended a previous NPM summer program for Choir Directors or Cantors.

Advanced Studies in Cantor Performance will be divided into four sections: The Psalms in Scripture (focusing on this principle: The psalms reflect the two great stories of the Jewish Scriptures—creation and exodus; they are a commentary that both informs the story and is informed by the story); The Psalms in Performance (the principle: The role of the cantor is best served when the power of proclamation is shared with the assembly); The Cantor in the Future (the principle: The public presence and principles of hospitality forge a new style of service); and Performance of New Repertoire to demonstrate these principles (those who take part in this track will be part of the rehearsal and performance of this psalmic repertoire).

Advanced Studies for Choir Directors will be a rehearsal (open for others to witness) leading to a performance of Schubert's Mass in C, sung before other Convention attendees. Its purpose is to demonstrate the use of the treasury of sacred music outside the eucharistic liturgy.

The DMMD Institute features a program led by Robert Page, famous conductor of the Pittsburgh Mendelssohn Choir, in advanced choral conducting techniques. He will deal with the voice (the difference between solo vocal techniques and choral or group vocal techniques); working with the non-professional voice; vibrato; and stylistic differences among the periods of music and how they affect conducting and vocal techniques.

Convention Opening. The Convention officially opens Tuesday evening with a celebration of welcome and gathering hosted by NPM Pittsburgh. Then the national community of NPM will gather to celebrate a communal Rite of Anointing from the Pastoral Care of the Sick. We have two reasons for celebrating this sacrament together. NPM's role is to assist its members in suggesting ways to celebrate the liturgical life of the church and certainly the communal Anointing of the Sick is occurring more frequently in parish celebrations, especially since the introduction of the revised Order of Christian Funerals. But at a deeper level, we celebrate this rite because there are a number of people in the music and liturgical ministries with serious sicknesses, especially with AIDS, AIDS Related Complex (ARC), and other HIV-caused diseases, and several members of NPM have asked that we have a communal anointing for them and all the sick among us.

The committee needs your help in order to prepare for this event. We have to determine the number of ministers we will need, so please send to the NPM National Office the names of people (or simply a number, if sharing the names is an uncomfortable act) who are likely to seek sacramental anointing at our service.

Wednesday begins with a slide presentation by Rev. John Buscemi on Images of the Church reflected visually. Two sets of workshops (each with fifteen workshops) lead to an evening of quartets: John Ferguson, Hymn Festival; Tom Conry, Exodius; John Callen and Rory Cooney, (title to be announced); Nansi Carrol, Sue Seid Martin, and Oliver Douberly, Creed.

Thursday begins with a debate—"Can Catholics Sing?"—between Thomas Day, who says "NO," and Elaine Rendler, who says "YES." It should be exciting. Thirty-three workshops in two sessions provide something for musicians—for cantors, organists, keyboardists, choir directors, choir members, and handbell ringers, as well as repertoire sessions—and something for others as well—clergy, lectors, liturgy planners, parish staff, dancers, campus ministers, parish music educators, seminary music teachers—and there are topics that will interest everyone—those in Hispanic and African American parishes, those working in social action, advanced liturgy, chal-
lenges to the field, and Scripture. The evening will conclude with two performances in Pittsburgh’s Cathedral of St. Paul of a beautiful concert, “Singing a New Church,” by the thirty-voice choir of The National Shrine of the Immaculate Conception (Washington, DC), led by Dr. Leo Nestor. NPM Pittsburgh is even offering an optional night-time boat cruise and buffet for those who attend the first performance.

Friday begins with Dr. Nathan Mitchell establishing the theological foundations for “Singing a New Church.” The DMMD annual meeting follows. There are twelve more workshops offered that day and five performances to choose among: From Genesis to Revelation: A Celebration of the Spiritual with St. Benedict the Moor Parish, Pittsburgh; Mozart’s Coronation Mass sung by the Ephphatha Choir of Peoria, IL; an Organ Recital by Ann Labounsky; Schubert’s Missa in G conducted by Oliver Douberly; and New Cantor Repertoire coordinated by James Hansen. The evening ends with a festival celebration of the eucharistic liturgy.

Saturday begins with the NPM Members Breakfast, featuring the humorous “Sacristy Power” from Chicago, together with awards and a report on the state of our Association by Virgil Funk. More workshops. And the Convention closes with a commitment service for pastoral musicians for another year of service to the local church.

College credit is available for participation in the whole Convention as well as in several sections of the Convention through Mount St. Mary’s in Los Angeles. Contact the NPM National Office if interested.

A dynamite program has been planned both for those who have never attended an NPM Convention and especially for those who have attended past Conventions and are looking for “something more.” Here is a fresh challenge. Make plans to come July 9-13, 1991. All members will be sent a full brochure in January.

Book of Remembrance

A Book of Remembrance will be inaugurated at the Pittsburgh Convention, containing the names of NPM members and church musicians who have died. All of our members are invited to share in this act of remembering, even if you will be unable to join us in Pittsburgh, by sending names and dates of our deceased members who will be placed in our Book of Remembrance.

New Summer Programs

This year NPM is sponsoring a new summer school of Music Theory and Composition. Dr. Elaine Rendler will coordinate this intensive study week. The school is designed to assist all musicians in deepening their understanding of music, with a special focus on those who work in liturgical settings but have not had adequate time for extensive music theory. The school will also offer a discussion forum among composers and song writers, a place to share thoughts and suggestions, to try out new ideas. All of this will take place on the beautiful, peaceful campus setting of the Bergamo Center in Ohio. Registration will be limited, so register early.

In addition to this new school, NPM will once more offer its regular programming for Cantors and Lectors, Choir Directors, Organists, and Guitarists. After a very successful first year (see the last issue of Pastoral Music for a report), the second NPM Gregorian Chant School will be held at St. Meinrad’s Archabebey in southern Indiana, with a special field trip to the Cistercian monastery of Our Lady of Gethsemani in Kentucky, where Thomas Merton lived and is buried.

Free brochures for all the NPM schools and institutes will be mailed automatically to our members, subscribers, and all parishes in the U.S. early in 1991. If you are not an NPM member, a subscriber to Pastoral Music, or on a parish staff, and would like to be put on the mailing list for these brochures, please contact the National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. FAX: (202) 723-2262.

New Publications from The Pastoral Press


Advent of Our God

James Hansen, program coordinator for the NPM School for Cantors and Lectors, has published The Advent of our God: A Service for the Season of Advent (cassette, music book, and assembly guide). Its premiere performance at the NPM Convention in Phoenix, AZ, this summer clearly indicated that this work is a welcome addition to the Advent repertoire. Available from Oregon Catholic Press, 5536 NE Hassalo, Portland, OR 97213. Phone: 1 (800) 547-8992; in Oregon, phone: 1 (800) 422-3011.

Welcome, Kevin!

Kevin James Truitt was born on October 5, 1990, the son of our managing editor, Dr. Gordon E. Truitt, and his wife, Carole. Our congratulations to the proud parents and to Kevin’s sister, Jaime, and his brother, Brendan. Interested NPM members and friends will be able to meet Kevin and his family at the National Convention in Pittsburgh next summer.

Keep in Mind

John Grady, longtime organist and director of music at St. Patrick’s Cathedral in New York and organist for the Metropolitan Opera, died at the age of 56 on September 27 and was buried from St. Patrick’s on October 3, 1990. He had begun as organist at St. Patrick’s in 1965 and was named its music director in 1970. In addition to Cardinal O’Connor and two of New York’s auxiliary bishops, the large congregation for the funeral Mass included clergy and laity from around the city and representatives from the AGO, the Conference of Roman Catholic Cathedral Musicians, and other musicians. The cathedral choir led the singing.

Isaac Watts composed this text, now altered slightly and incorporated into the Order of Christian Funerals: “There’s an inheritance divine / Reserved against that day / Which uncorrupted, unedified, / Can never waste away.”

Liturgical Weeks Archive

Special thanks to Msgr. James Coniskey of Christ the King Cathedral, Lubbock, TX, for his gift to NPM of
fourteen volumes of Proceedings of the North American Liturgical Weeks (sponsored by The Liturgical Conference) dating back to 1942. In this fiftieth anniversary of the first Liturgical Week, these volumes will receive a permanent place in the NPM Library. We need copies of the Proceedings from the following years to complete our archive: 1940, 1941, 1945, 1947-50, 1952, 1957, 1958, 1963, 1964, and 1966-69.

MENC: Future Goals

The Strategic Planning Committee of the Music Educators National Conference has announced a set of specific long-range goals that may have a significant impact on the nation's awareness of music's importance and its ministerial role. Among the six goals are the need to affirm the importance of music education as a profession and to educate and recruit new music teachers. In addition, there is a need to inform persons who are not music educators about the purposes and values of music education in the schools.

In terms of music curriculum, the goals encourage educators to maintain and build on the quality music programs in America's middle schools and to increase the amount and quality of music education in preschools, day-care centers, and kindergartens.

The most exciting and challenging goal may be the most directly ministerial: to develop appropriate responses to the several major societal problems that are affecting America's youth. Called "Music and Children at Risk," this program may benefit from the input of music ministers who are aware of music's healing and strengthening value as well as its ability to create alternative worlds.

Meetings and Reports

European Musicians to Church Authorities: Promote Music

At the Third European Conference on Church Music (Rome, September 1990), the representatives of associations and commissions of church music in thirteen countries (Italy, East and West Germany, Austria, Switzerland, France, Portugal, Poland, Belgium, Luxembourg, Holland, Yugoslavia, Malta) as well as the representative of the Pueri Cantores approved the following statement:

Conscious of our responsibility, as far as possible, to promote sacred chant; persuaded of the importance of music in the celebration of the liturgical rites; and convinced of the instructions of Vatican II and papal directives, we petition all the competent ecclesiastical authorities immediately to:

- see to a judicious and worthy implementation of church music during the liturgical rites;
- provide musical instruction and ongoing formation in sacred music to seminarians, deacons, and priests as well as to all those who are responsible for the liturgy;
- encourage the organization of church choirs in order to maintain a liturgical music worthy of its name;
- consider an appropriate remuneration for music directors, organists, and diocesan music officers in accord with their position in society;
- support through all means available the creation of new compositions by competent composers;
- intervene with the government on public occasions for the recognition of church choirs as organizations of cultural importance.

We declare that we are ready with all our competence, knowledge, and common sense to implement these recommendations.

FELC Meeting

Over three hundred delegates to the National Meeting of Diocesan Liturgical Commissions (Chicago, October 15-18) examined the meaning of liturgical ministries today. Representatives from diocesan offices of worship and liturgical commission members recalled, as NPM did last summer, the fiftieth anniversary of the first Liturgical Week in Chicago in 1940. After a profound theological analysis of ministry by Mary Collins, OSB, they were charged by Kathleen Hughes, RSCJ, to look with vision and courage at contemporary challenges that face our worship, especially class stratification, feminism, fundamentalism, globalization, and personnel shifts. A concluding process session by Barbara O'Dea, DW, took a close look at those who serve as ministers at the liturgy.

NPM

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Of special interest this year was the report on a questionnaire, responded to by eighty-two dioceses, which showed some interesting results. 62% of the dioceses responding indicated that they had parishes without a resident pastor—40 parishes in one diocese, 44 in another, 52 in another, 61 in another, and 68 parishes without a resident priest in yet another diocese. Religious women are most often chosen as the lay pastoral administrator (reported in 82 parishes); but lay leaders of prayer, lay preaching, and weekday communion services are not very common in most dioceses, and only two dioceses indicated that Sunday celebrations without priests are common in their parishes. Less than 4% celebrate morning or evening prayer in the parish on a regular basis.

Of interest to NPM members is that of the 83 dioceses, 7 have guidelines about vesture for cantors and 3 have rules about vesture of choir members. While no parish uses a psalmist in addition to a cantor, 17 of the cathedrals do. Most dioceses do not have training programs for lay ministers, nor do most have salary and job description guidelines for musicians (31 dioceses did, 41 did not, 9 gave no answer).

The survey concluded with a list of most frequently requested services from diocesan offices of worship: training liturgical ministers (58), clarification of liturgical law and pastoral practice (33), liturgical planning with parishes or offering resources (30), responsibility for diocesan celebrations (20), music—guidelines, weddings, copyrights (15), the RCIA (15), building and renovation (14), and general liturgical education and workshops (13).

This year’s meeting, as always, contained a report from the Bishops’ Committee on the Liturgy Secretariat. (For some items highlighted in that report, see the June-July issue of Pastoral Music [14:5] 13-4.

In the business sessions, the FDLC delegates approved a number of statements of concern that could move the liturgical reform forward. Chief among them was a call to return to the ancient order of the initiation sacraments (baptism, confirmation, eucharist) not only for adults (as in the RCIA), but for all acts of initiation. They expressed a concern over the clericalization of Catholic worship, especially the ordination itself, which are sometimes seen as “clergy only” events where no seating is provided for lay people who might wish to participate. Delegates requested the FDLC Sacraments Committee to highlight elements of ordination that can enhance these liturgies as acts of the whole church.

In addition, the participants voiced strong support for the use of feminine as well as masculine metaphors for God and humanity in the church’s prayer, and delegates recommended that the U.S. church return to the standing posture for the eucharistic prayer.

McKenna Ensemble Jubilee

Rev. Edward McKenna conducted The McKenna Ensemble in its “gala birthday and silver jubilee concert” on October 14 at Rosary College in River Forest, IL. The program featured the world premiere of McKenna’s “Piano Concerto in F” and act two of his 1988 opera, The Magic Cup (libretto by Andrew Greeley).

Gregorian Missal

Paraclete Press has made available the English version of the Solesmes Gregorian Missal, a publication intended to help people participate in Sunday Mass sung in Gregorian chant. The book contains the Latin and English texts for all Sundays and solemnities as well as the ordinary and proper chants of the Graduale Romanum, redistributed in accord with the three-year lectionary. It also puts back into circulation some authentic Gregorian pieces that were not used for centuries. While the English translations of the proper chants are unofficial, they are provided to aid in participation in the Latin texts, because the chant settings are for use with the Latin.

The Gregorian Missal is available for $17.95 from Paraclete Press, Hilltop Plaza, Rt. 6A, PO Box 1568, Orleans, MA 02653.

Basilica Psalter

Jay Hinstiger, minister of worship at the Basilica of St. Mary, Minneapolis, MN, has composed new settings of the B cycle responsorial psalms for Sundays and major feasts. The unique feature of this composition is that there are two settings for many psalm verses—a more elaborate version with a wider musical range, and a simpler, chant-like setting that can be sung a cappella—designed to meet the needs of different assemblages and the varying skills of pastoral musicians. The Basilica Psalter: Responsorial Psalms for the Parish Church, Cycle B is available ($24.95) from The Liturgical Press, PO Box 7500, St. John’s Abbey, Collegeville, MN 56321-7500. (612) 363-2213.

Awards to Lutherans

Paul Manz, renowned Lutheran organist, was one of four recipients of the Gutenberg Award of the Chicago Bible Society at the Society’s 150th anniversary dinner on October 23. Manz is a professor of music at Christ Seminary-Seminex and artist-in-residence at the Lutheran School of Theology, Chicago. The Gutenberg Award has been presented yearly since 1952 to individuals who work to spread the good news of the Gospel.

The Lutheran Music Program, under the direction of Dr. Carlos Messerli, has received a grant of $75,000 from the Lilly Endowment for its national Lutheran high school summer camp. The two-year award is intended primarily to provide support for development, staff, and program activities. The Lutheran Music Program was founded in 1981 to encourage young people to develop and exercise their musical gifts in the context of the church and its worship. For more information, contact: Dr. Carlos R. Messerli, Lutheran Music Program, Inc., 2225 Washington Street, Lincoln, NE 68502. (402) 474-7177.

Seasonal Planning on TV

In cooperation with North American Liturgy Resources, the Diocese of Buffalo has scheduled a two-part “live” telecast on CTNA that discusses the liturgies of Advent and Christmas (on October 25, 1990) and those of Lent and Holy Week (on January 17, 1991). The program is sponsored by the diocesan communications department, the liturgical commission, and the Church Musicians’ Guild (the local NPM Chapter), and it features Fr. Lucien Deiss, C.S.Sp., and Mr. Daniel Consiglio. Participants register ahead of time and then attend the course offerings at one of three special sites. For more information, contact: Communications/Diocese of Buffalo, 795 Main Street, Buffalo, NY 14203. Attn: Pat Austin.
New Alice Parker Video

Sing and Rejoice—Help for Hymn Singing is a new video that demonstrates the well-known hymn singing techniques of Alice Parker. It is now available ($39.95) from Melodious Accord, 801 West End Avenue #9D, New York, NY 10025.

Dynamic Parish

The Institute for Pastoral and Social Ministry at the University of Notre Dame has prepared an eight-part series of two-hour programs on video cassettes designed to spur reflection and discussion among parish leaders on current trends and future possibilities for American Catholic parishes. Each program contains a facilitator's guide, reflection papers, a videotape presentation of the program's theme, a discussion guide, and a resource list. The programs are based on information from the Notre Dame Study on Catholic Parish Life in the United States. "Priestly People," the third program in the series, examines the meaning of liturgical participation, especially at the eucharist. For more information, write: Media Ministry, 1201 Hesburgh Library, Notre Dame, IN 46556.

Music in the Desert

Internationally-known organ historian Barbara Owen has compiled a history of the Salt Lake City Mormon Tabernacle organ. This instrument is perhaps the most frequently heard pipe organ in America. The Mormon Tabernacle Organ: An American Classic is available ($19.95) from the Organ Historical Society, Box 26811, Richmond, VA 23261.

Gregorian Chant Tour

Fr. David Nicholson, O.S.B., is organizing a Gregorian Chant Workshop Tour of France and Switzerland for next summer (June 10-27). The itinerary includes visits to Solesmes and Einsiedeln as well as four other abbeys and convents. For complete itinerary and costs, call McCurdy Travel in Woodburn, OR, toll-free: 1 (800) 523-1150. Or leave a message for Fr. Nicholson at (503) 845-3030. The tour is limited to thirty persons.

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DMMD News

The Board of Directors of the Director of Music Ministries Division (DMMD) met in Chicago on June 25, 1990. A great deal has been accomplished in the past year, and many more exciting projects are either in the works or are planned for the future.

Membership. There are 357 paid members of the DMMD at present. The Board is looking at ways of increasing DMMD’s visibility at conventions, making more pastoral musicians aware of the Division, and encouraging local networking of DMMD members.

Professional Concerns. The professional concerns committee, under John Romeri’s leadership, has distributed a questionnaire to diocesan music offices or their counterparts all over the United States in an effort to gather information on the state of music ministry. The committee is also nearing completion of a very fine booklet on hiring a church musician. This booklet should be a significant contribution to communities looking for guidance on selecting a suitable pastoral musician.

Education. Next summer’s National Convention in Pittsburgh will feature a special track for DMMD members. This track will be an intensive, advanced level workshop on choral conducting. Tentative plans are also being made for a wintertime seminar to be held in Florida in 1992.

Just Compensation. The DMMD Board contributed a steering committee member to the recently completed project on the just compensation of non-ordained church employees that was initiated by the National Conference of Diocesan Directors of Religious Education, funded by the Lilly Foundation, and conducted by the National Catholic School of Social Work at The Catholic University of America. Now that the final report has been published, the various organizations will be seeking to make their members aware of the findings and recommendations and to influence church leaders to implement them at the local level. (Copies of the report are available from the National Conference of Diocesan Directors of Religious Education, 3021 Fourth Street, NE, Washington, DC 20017-1102. A summary report costs $6.95, while the full report is $12.95.)

Elections. Four at-large positions on the DMMD Board of Directors will be filled this spring by election of the members. Nominations may be made in writing by January 6, 1991, to the election committee chair, Michael J. Kenney, 857 Audubon Place, Shreveport, LA 71105.

J. Michael McMahon

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NPM Chapters

So, on what day of the week does your Chapter meet? From all the information received at the National Office, it seems that events occur on every day of the week except Thursday, which is probably the most popular choir rehearsal night. (And as you will note in this column, they sometimes happen even on that sacred night!)

All-day workshops occur most frequently on Saturdays, and the Indianapolis Chapter has held successful social events on Friday nights. Sunday afternoon meetings are popular in some Chapters.

So, meet on... whatever day seems most convenient to the majority of members. But do meet! The exchange of learning, storytelling, and fun sharing that occurs when liturgists and musicians gather is wonderful.

Support your local Chapter—make every effort to attend scheduled programs—they need you—regardless of the day!

Rick Gibala
National Chapter Coordinator

Buffalo, New York

"The Church after 2,000 Years—Where Are We Going?" Mr. Jeffrey Porter, the presenter, touched on issues such as a unified worship experience in diocesan parishes and striking a balance between traditional and contemporary music. The program, held on May 10 at St. Edmund's Church, was hosted by Mrs. Maria Smith and the parish choir. On June 10, Chapter members held a buffet supper on a cruise ship.

Patricia Otis
Chapter President

Charleston, South Carolina

The annual state meeting was held on Saturday, May 19, at St. Mary's Church, Greenville, from 8:30 a.m. to 3:45 p.m. The Chapter conducted a cantor school from June 11 to 14 at St. Michael's Parish, Garden City.

Sr. Evelyn Brokish
Chapter Director

Erie, Pennsylvania

St. Bernard Church, Bradford, hosted a program on wedding music on May 22. On June 19, a program of music composed by diocesan musicians was held at Notre Dame, Hermitage. John Romeri, music coordinator for the Pitts-burgh Diocese, spoke about the National Convention to be held in Pittsburgh in 1991.

Susan Grettler
Chapter Director

Jefferson City, Missouri

On April 28, the Hospitality Singers of Jefferson City presented a program: "Hospitality and Entrance Songs." The program was hosted by the parishioners of Saints Peter and Paul Church.

Diane Hennessy
Chapter Director

Knoxville, Tennessee

Chapter members gathered for the Thursday, May 17, meeting to rehearse for the ordination of Van Johnson.

Mary Catherine Willard
Chapter President

Metuchen, New Jersey

Sr. Mary Gomolka, R.S.M., conducted a presentation on evening

Arlington, Virginia

A hymn festival on May 1 at St. Rita Church, Alexandria, celebrated the installation of the new Steiner-Reck tracker pipe organ. Dr. Paul Skevington, host musician, led the program along with the adult choir from St. Rita's. Over 350 persons attended the program.

Dorothy Peterson
Chapter Director

Bridgeport, Connecticut

In February, Bishop Edward Egan gave his approval for the establishment of a permanent NPM Chapter in Fairfield County/Diocese of Bridgeport. On March 4, the First Sunday of Lent, area pastoral musicians met for evening prayer with Father Andrew Varga, chairman of the diocesan liturgical committee, who gave a homily on ministry. The service was followed by fellowship and discussion of plans for the Chapter.

Frank Labbancz
Chapter Director

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prayer at the annual meeting, at which elections were held, on Monday, June 11, at St. Joseph Church.

Joseph Rademacher
Chapter Director

Pittsburgh, Pennsylvania

The annual diocesan choir festival took place on Wednesday, May 2, at Sacred Heart Church. Elmer Isler was guest conductor. A music "garage sale" was held during May in both the Allegheny and Beaver/Lawrence branches.

John Romeri
Chapter Director

Portland, Oregon

On May 6, Fr. Paul Janowiak, Mr. Kim Armbruster, and Mr. Leif Kerwald presented a workshop on the wedding liturgy. The program was held at St. John's, Milwaukie.

Michael Prendergast
Chapter Director

Rapid City, South Dakota

An all-day workshop on July 21 at Blessed Sacrament Church ended with the celebration of Mass at 5:30 p.m. Bishop Charles was the guest speaker, and a panel led the afternoon discussion on "How to Work Well with the Pastor."

Jackie Schnittgrund
Chapter Director

St. Louis, Missouri

The annual choir festival was held on May 21 at Our Lady of Providence Parish. Ten parish choirs sang individually, and then they combined to sing two pieces. Results from a survey of diocesan clergy that asked them to evaluate their musicians (!) were presented in the Chapter newsletter.

Dr. Marie Kremser
Chapter Director

San Antonio, Texas

NPM-CASA held a program on wedding music—"Before and Beyond the Wedding March"—on Saturday, May 12, 10:00 a.m.—12:00 noon, at Assumption Chapel at St. Mary's University. On July 14, Most. Rev. Edward Carmody spoke on "Facing the Music: Growing through Parish Music Assessment."

Cecilia Felix
Chapter Director

Scranton, Pennsylvania

We held a clergy/musician dinner at St. Catherine of Siena Church, Moscow, on May 21. The program topic was "How NPM Can Benefit Your Parish." A liturgical convocation was held on Saturday, June 9, at Marywood College.

Paul Ziegler
Chapter Director

Editor's Note. The staff of Pastoral Music magazine and the National Office congratulate Richard P. Gibala, our National Chapter Coordinator, on his recent appointment as director of music at The Cathedral of St. Thomas More, Arlington, Virginia, and we wish him well in his new ministry.

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When the Second Vatican Council was convened by Pope John XXIII, discussion on reviving the church’s liturgy began only eleven days after the opening session. On the second day of that debate, the continued use of Latin was already under assault, led by the feisty Patriarch of Antioch, Maximos IV Saigh, who declared: “The Latin language is dead; the Church, however, lives and the language which mediates grace and the Holy Spirit must also be alive, because language is for men and not for angels.”

Despite such bold words and considerable support for the Patriarch’s point of view, the Council reaffirmed that “the use of the Latin language is to be preserved [note the imperative] in the Latin rites,” while it merely conceded that the use of vernacular languages might be afforded a “suitable place” if warranted by local conditions (CSL #36). From that apparently small concession arose the most significant external change in Catholic worship in over a thousand years, for less than ten years later the use of Latin in Catholic worship had practically disappeared.

From that apparently small concession arose the most significant external change in Catholic worship in over a thousand years.

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.

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. The first two parts of this article appeared in the August-September and October-November 1990 issues of Pastoral Music.

No single decision of the Council more directly affected hymn singing, since the introduction of vernacular languages logically encouraged the increased use of vernacular hymnody.

In 1967 the Vatican’s Sacred Congregation of Rites issued new instructions for music in the liturgy in the document Musicae Sacram. Reading these instructions now, more than two decades later, in view of the extraordinary changes in Catholic worship, one is tempted to conclude that Musicae Sacram was a rather conservative statement. The document attempted to encourage congregational participation by suggesting that the people should have a part in singing the Mass properly and that the chants of the ordinary might be shared between choir and congregation (#16). The boldest suggestion, however, was that any part of the proper or ordinary might be sung rather than spoken in a Low Mass and that it might be “appropriate to have other songs at the beginning, at the presentation of the gifts, and at the communion, as well as at the end of Mass” (#36).

The suggestion for a recessional hymn is interesting, and perhaps somewhat curious, in view of the fact that historically there had never been a provision for singing at the end of Mass. When such singing did occur, it was permitted under the notion that the Mass had ended, and therefore any music (whether hymn singing or an organ postlude) was not really part of the liturgy itself and not subject, therefore, to the rules or “rubrics.”

The suggestions for congregational singing in Musicae Sacram opened the door to hymn singing at Mass for the entire Catholic Church, and this development reached its fulfillment two years later with the publication of the revised Missale Romanum (399 years 19
after Pius V’s revision appeared following the Council of Trent). The missal’s General Instruction suggested the appropriateness of “another suitable song” to replace the antiphon and psalm of the introit, offertory, and communion (see GIRM #26, 50, 56). Unlike Musicam sacram, the General Instruction no longer used the distinction between Low Mass and High or Solemn Mass: hymn singing was now appropriate at all Roman Catholic liturgies.

Not without a Struggle

Chant and the historic Mass texts were not abandoned without a struggle. Singing the simpler Latin chants was clearly promoted by Rome through the publication of the Kyriele simplex in 1965 and the Graduale simplex in 1967. Both were efforts to promote those simpler chant settings that were seen as more appropriate in view of the directives mandated by the Second Vatican Council. A further effort in this direction came in 1974 with the publication of Jubilate Deo, a well-chosen sampling of chants for congregational use.

But these efforts were sailing against the tide that was carrying the Catholic Church in a totally different direction. Moreover, such efforts were severely compromised by the lack of agreement among chant advocates as to whether the texts to be chanted could or should be translated from Latin into the vernacular. The Mass propers were historically and emotionally bound to certain chants, and thus to the Latin texts. But the church had definitely moved—by accident, design, evolution, revolution, or however one might describe it—to a vernacular liturgy. And hymnody was an appropriate and convenient pre-existing resource that could be easily incorporated into these newer forms of worship.

One of the strangest episodes in the history of this question involved an official Vatican reply printed in Notitiae (No. 5:406) in response to a question about the permission granted in 1958 for the people to sing religious songs during Low Mass. The reply stated:

That rule has been superseded. What must be sung is the Mass, its Ordinary and Proper, not “something” no matter how consistent that is imposed on the Mass. Because the liturgical service is one, it has only one cantor, one motet, one voice, the voice of the Church. To continue to replace the texts of the Mass being celebrated with motets that are reverent and devout, yet out of keeping with the Mass of the day... amounts to confusing an unacceptable ambiguity: it is to cheat the people. Liturgical song involves not mere melody, but words, text, thought, and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing during Mass.

What makes this statement so astonishing is its appearance in 1969, the very year in which the General Instruction to the new Missale Romanum presented specific instructions to the contrary!

Notwithstanding the resistance in certain Catholic circles, the practice of singing hymns, which had never really a millennium and a half have been discarded.

Something Borrowed, Something New

Hymn singing has finally achieved a role of major importance in the Roman Catholic Church. To provide suitable material, there has been much borrowing from Protestant sources. There has also been much new material written for Catholics to sing, some of it rather "trendy" and a great deal of it designed for rather instant appeal. But before anyone criticizes too heavily, they should bear in mind that there is enough bad hymnody and bad music in everyone's tradition to cause appropriate musical embarrassment. It is for-
over 1,200 individual items including service music, psalm settings, prayers, and 410 hymns. Worship is ambitious enough to earn its critics, but no publication of this size and scope could be immune to criticism. It is a serious publication as a hymnal and service book and can take its place among the better books of its kind currently in use.

Any discussion of the past "tradition" of Catholic music always assumes some uniformity because of the unifying effect of Latin as the language of worship. But the fact that carols and vernacular hymnody grew over a period of hundreds of years should lead to an understanding that there have been diverse "traditions" in Catholic church music. In the post-Vatican II church, that diversity will undoubtedly be enhanced. Hymnody and hymn singing will probably be strongest in those areas of the world with a strong presence and tradition of Protestant hymnody and hymn singing, since interaction among the various churches will be a significant influence.

At present Catholicism appears to be borrowing more than it is giving in such interaction, but in time, a church that has made contributions to the repertoire of hymnody for more than 1,600 years—a church that not too long from now may encompass a billion souls on the face of the earth—can hardly avoid having a major impact on the future of hymnody and hymn singing in the Christian world.

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Early Christianity expressed itself in a spontaneous outpouring of lyric praise. Many of the rhapsodic hymns of the apostolic church have been identified in the New Testament, and in modern editions of the Bible they are usually distinguished from the prose text. Paul quoted from this repertoire often and encouraged the constant use of “psalms, hymns, and inspired songs” (Ephesians 5:19; Colossians 3:16). Whether or not he intended to make stylistic distinctions among three separate types of poetry and song being used in the Christian community cannot be ascertained from the Greek text of his writings.

Given the subsequent development of Christian poetry, which was almost invariably sung, it seems unlikely that Paul had the biblical psalms in mind. The latter served the early church primarily as an apologetic resource: the words of David were regarded as messianic prophecies brought to fulfillment in the person and ministry of Jesus. The biblical psalms did not claim the position they were to enjoy in the medieval Mass and office until their “discovery” by the first monks.

Unfortunately, we have no clues about how early Christian hymns were sung or about the context in which they were used. Of their popularity we can have no doubt, and their musical style had much in common with elements present throughout the Mediterranean world. Oral tradition controlled the transmission of the early Christian musical repertoire, which was exclusively vocal. Musical instruments, because of their association with pagan society and cult practices, met with implacable resistance from Christian leaders.

Early Sources

The belief that Christian musical practices derived in some way from the ancient synagogue or the Temple has been shown to rest on very shaky foundations. The theory was based in part on similarities observed between what is now known as the “liturgy of the word” and the synagogue Sabbath service of the early Middle Ages. Evidence for the activities of the synagogue in the first centuries of the Christian era, however, is exceedingly sparse. (Surprisingly, much of it comes from the New Testament!)

Both during Jesus’ lifetime and during the years when the Christian liturgies were being formed, the synagogue was not a focal point of Jewish worship. It functioned rather as a community center and a place where the Torah could be read and studied. Music formed no part of this exercise. Only the Temple at Jerusalem featured music, performed by a large staff of vocalists and instrumentalists, to accompany the daily animal sacrifices and the annual festivals. Not only were Temple conditions inapplicable to early Christian worship, but also by the time a solemn, public Christian liturgy began to develop in the later fourth century, mutual animosity had long since driven a wedge.
between Jews and Christians. By this time, moreover, the rabbis were not in agreement about the constituent elements of the Temple liturgy that had ceased many generations earlier.

During the centuries of sporadic anti-Christian persecution by Roman authorities, Christians continued to "sing a hymn to Christ, as to a god," as Pliny the Younger wrote to the Emperor Trajan about the year 110 C.E.3 This very early tradition of private hymn composition is represented now only by accidental survivals, like the hymn discovered in a late third-century papyrus fragment from Oxyrhynchus in Egypt. The evening hymn Phos hilaron ("Joyous Light of Holy Glory") must be at least as old. The earliest hymn text in common use today is probably the Gloria in excelsis, two versions of which stem from the late fourth century.

The popularity of hymnody made it an attractive vehicle for heterodox clergy to use in promoting their theologies. This action necessitated countermeasures that produced orthodox Christianity's first identifiable hymnographer, the Syrian deacon Ephrem (c. 306–72). Many of his hymns had refrains—"Glory to you, Messiah King, who saved the holy church with your blood" or "Blessed be the Lamb who feeds his flocks"—in order to facilitate group participation.

The earliest descriptions of the eucharistic liturgy do not suggest that music of any kind had an important place in it.

The Eastern Churches continued to develop a rich tradition of hymnody, much of which, like the kontakia of Romanos and the works of the kanon writers, dramatizes the subjects of the hymns: biblical events or episodes in the lives of saints. Their complex imagery and theological finesse would probably be lost on today's congregations, but many current hymnals have two wonderful examples drawn from this repertoire: "Come, You Faithful, Raise the Strain" and "Let All Mortal Flesh Keep Silence." (The tunes, of course, are modern.) Among the Western hymn writers, Ambrose, bishop of Milan during the late fourth century, exercised a lasting influence through the vigor and popular appeal of his verse. Augustine of Hippo (354–430) was enthralled—too much, he feared—with the music he heard in the cathedral of Milan.

The earliest descriptions of the eucharistic liturgy do not suggest that music of any kind had an important place in it. By the time of Augustine, however, a biblical psalm between readings had become a component of the North African liturgy. A soloist rendered the verses, while the congregation responded with an invariable refrain. (Solo chanting was the normal manner of psalm rendition in the early Mass and office; centuries were to pass before choral chanting of the psalms became common in the monastic office.)

The only other musical item in the Mass at this time was the singing of Psalm 34 (with the refrain "Taste and see . . .") or Psalm 145 (with its refrain, "The eyes of all are lifted to you") during the reception of communion. Subsequently, other psalmodic chants for the choir were inserted at important moments in the liturgy (entrance, the presentation of offerings). All of these chants were finally grouped in annual cycles for feasts of the Lord and the saints. By the time this stage was
forever, either because they were never written down, or because the form of notation (neumes without staff lines) places insuperable barriers to their decipherment. The Visigothic (or Mozarabic) chant of Spain constitutes the greatest loss of this sort: the music for the rite is completely preserved, but the staffless neumes cannot be transcribed.

The chant sung in Gaul before the reign of Charlemagne is known as “Gallican” chant. It was superseded as the Roman liturgy was introduced over the course of the eighth and ninth centuries. Now only fragments remain, included in manuscripts of the triumphant Gregorian repertoire. Until a comprehensive study appears, however, the extent of what has been preserved will remain difficult to assess.

One of the most important Italian regional repertoires, Beneventan chant, was sung from about the mid-seventh century throughout the region in southern Italy controlled by the Lombards. Some pieces have been preserved, but most of the music disappeared gradually with the waning of the Lombard kingdom in the ninth century.

The chant of Milan, called “Ambrosian” after the great hymnographer and bishop mentioned above, continued to be sung up to our own time. It is independent of the Gregorian repertoire and has special chants for the distinctive Milanese Rite.

One special Italian repertoire has presented modern scholars with what must be the most puzzling enigma of medieval music. This body of chant, now called “Old Roman,” was sung in Rome until the thirteenth century, at least in some churches. The textual basis of Old Roman chant corresponds to that of Gregorian chant, with which it shares certain musical relationships as well. Its musical style, however, is fundamentally different. The existence of this genuinely Roman chant has raised numerous complex questions about the Gregorian repertoire as well. How did the two chants diversify? Where and why did this diversification take place? Who sang the Old Roman repertoire? When was the Gregorian repertoire first notated? These questions are likely to occupy scholars for many years to come.

Notes


3. *Editor’s Note*. “Before the Common Era” (B.C.E.) and “Common Era” (C.E.) are the religiously neutral terms frequently used instead of B.C. and A.D.

ne of the richest periods in the history of sacred music is from 1000 to 1300, three hundred years that saw the growth from simple monody to the beginnings of polyphony, the flowering into organum, and subsequently the growth and development of what we know as the motet, with its various precursors and subsequent refinements.

In musical terms these were years of enrichment, development, refinement, and growth of unprecedented endeavor. How the art and craft of music survived and grew in these centuries is all the more remarkable when we place the composers and their works in historical perspective, noting the forms of church governance (or the lack thereof), ecclesiastical differences, and liturgical variations (in rites, languages, feasts, and ethnic patterns that were not to die without a struggle).

Two Become One

In the Western Churches at the beginning of this period there were two distinct liturgical orders. Rome and North Africa observed the “Roman” Rite, while the rest of Europe followed the “Gallican” orders. This more elaborate Gallican liturgy was practiced not only in Gaul, but in the “entire territory from the Iberian Peninsula, over Gaul, up to the Danube countries, as well as Gallia Cisalpina (the British Isles and Upper Italy).”

Josef Jungmann notes that across this territory there was not so much “one liturgy, but rather one common liturgical system. Everywhere more or less the same feasts were celebrated and the same liturgical order was basic for the celebration of the Mass; but the prayer texts varied from country to country.” Furthermore, and most telling, Jungmann notes:

Even each feast and each votive Mass had its own formularies from beginning to end, Jungmann says, “and these Mass formularies were not one single prayer, a rounded-out anaphora, as in the liturgy of the Orient; each Mass formulary was divided into a lengthy series of individual prayers.”

Two collections of texts that can be considered representative of the Gallican Rite are the *Mone Masses* (so named after their first editor) and the *Missale Gothicum*. Both reflect the diversity and variety not only of prayers for the feasts, but also of those texts associated with the eucharistic prayer. Jungmann notes, for example, that “in eleven of fifteen Prefaces, God’s plan of salvation is praised… It is striking that the *Sanctus* chant is introduced in about half of the cases in such a way that it seems offered to Christ.”

The relatively sober Roman rituals were always “under attack” in these years from the other more dramatic and elaborate rites, such as those of Byzantium and the “Gallican” family, and under the force particularly of imperial political pressures various elaborations were eventually incorporated into the Roman practice.

Desiring to unify the Gallican empire in religious ritual as well as politics, Pepin and Charlemagne "insisted that the Roman Rite should be observed..."
throughout their domains,” so they “sent to Rome for a sacramental that would be used as a norm.” But when Charlemagne’s liturgical advisers received copies of the Roman ritual books, they found them “incomplete,” missing “traditional” elements familiar to Gallican practice. So they added in the missing pieces, and eventually a mixed rite arose in Charlemagne’s empire, a “Romano-Gallican” form in which a central model was elaborated by various additions.

By such measures the Roman Rite, or at least its mixed Romano-Gallican form, was imposed on the Franks, and gradually the old Gallican Rite died out. But because “those who were charged with copying the Roman service books managed to incorporate many Gallican elements,” the rite did not completely disappear. In fact, the combined Romano-Gallican Rite eventually worked its way back to Rome, where it was adopted in place of the pure Roman forms. Added to the Roman model were elements from a rite that was “more solemn and elaborate; the prayers longer, more diffuse, more ornate and more varied; there was a larger place given to the dramatic, the symbolic, and the sensible.”

Musical Ornamentation

As for the music of these rites, monastic (Gregorian) chant prevailed as the vehicle for sung worship and for the divine office (the liturgy of the hours). In time the simple monodic formulas gave way to longer and more ornate forms, gradually assuming a larger share of the time for worship through the development of melismatic chant (many notes sung over one syllable). For a while the melismatic current rode high, resulting in the initiation, growth, and development of tropes (texts and melodies added to liturgical texts) and farcing (literally “stuffing,” adding melodies and words to amplify one short section).

The trope was both a new musical form and a new literary form. Extra words were added to the Kyrie, the Gloria, and the Læ, missa est, with occasional ventures into the chanted epistle. Gradually troping became more than just musical interpolation of texts; it became (1570), a document designed to return the liturgy to Roman simplicity and to eliminate unnecessary accretions to the text.

The dramatic use of tropes became an art form during the reign of Charlemagne, as they developed to expand, explain, or comment on the established text. The Quem quaeritis of the Easter sepulchre drama is one of the best known and a forerunner of the later liturgical sequence Victimae paschali laudes.

The transition from monodic writing to polyphonic composition can be considered a natural phenomenon of musical and artistic growth, yet the steps in the transition are not so clear. “The earliest stages of polyphony are obscure, not only from the scarcity of contemporary written material, but also because that limited amount of material has itself undergone different interpretations at the hands of scholars.” Identifiable elements of the transition include the organum, the conductus, the clausula, and the hocquetus.

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In his decree Docta sanctorum patrum (1324), Pope John XXII rejected any means of musical composition that expressed contemporary art.

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a form unto itself. Along the lines of the trope was the sequence, a reshaping of the melismatic chant of the Mélita jubilus so that a syllabic chant resulted. Fartings appeared mainly in the Marial farcings of the Gloria around the eleventh century. All of these innovations (except for a few sequences) were summarily cast off, however, with Pius V's bull Quo primum tempore
three-part vocal work in a Spanish manuscript; and contemporary with them or after them were Frenchmen such as Jean Probus, Robert de Sabillon, and Thomas de Saint Julien, and Englishmen... Master John Filius Dei, Makeblite of Winchester, and Blakesmit, one of the courtiers of Henry III.17

Besides the school of Paris, other important schools were Chartres, Limoges, Compostela, St. Gall, Cividale, Padua, Winchester, and Worcester.

A development allied to organum was the conductus, which differed from it in several respects. There was a similarity of rhythm in all parts of the conductus as well as a lack of plainsong base. Whereas the organum composer relied on plainsong for a cantus firmus, the composer of the conductus "had either to compose his melody or borrow it."18

The clausula was a "closing item" offering a shortened remnant of the preceding melismatic chant from which it had been derived. Together with this special closing was the development of the hocquetus or "hocketing"—literally a "hiccuping"—of the text. (A noteworthy example can be found in the Messe de Notre Dame of Guillaume de Machaut.) Hocketing gave a decided rhythmic impulse to the quieter chant, so much so that Pope John XXII (1316–34), in his decree Docta sanctorum patrum (1324), rejected any means of musical composition that expressed contemporary art.19

And the Song Goes on...

The era of the Ars Antiqua that this article treats ever so briefly was a time filled with music worth knowing, i.e., Gregorian chant with its modal serenity, organum with its raw power and embellished cantus firmi, the tropes, conductus, clausula, and the longer sequences. All offer moments of breathtaking beauty to those who explore the church's great musical patrimony.

Even as the Ars Antiqua gave way to the Ars Nova and the great polyphonic masters, so the diversity of musical composition was to build and rebuild on the earlier foundations so carefully laid by composers whose only notice is most often found in music history books. Yet we find in our own times that composers are still returning to their historical roots to rediscover the staying power of the musical art and artists of the past. Thus the song goes on.

Notes

2. Ibid.
3. Ibid 228.
4. Ibid.
5. Ibid.
7. Ibid. 90.
9. Ibid. For those interested in comparing the Gallican and the Roman Rites, Archdale King's Liturgies of the Past (London: Longmans, 1959) contains an extensive presentation of the Gallican Rite, its prayers, ceremonies, chants, and other liturgical paraphernalia.
10. O'Shea, Worship 120.
13. King, Liturgy of the Roman Church 43. Additional information regarding the use of tropes and farcings may be found in Archdale King, Liturgies of the Religious Orders (Milwaukee: Bruce Publishing Co., 1955).
15. Ibid. 271.
17. Ibid. 1:221ff.
18. Ibid. 1:226.
19. Fellerer, History 56. For the complete text of the bull see Robert F. Hayburn, Papal Legislation on Sacred Music 95 A.D. to 1977 A.D. (Collegeville, MN: The Liturgical Press, 1979) 17ff. For the interested reader, the late David Munrow and the Early Music Consort of London recorded Music of the Gothic Era on an Archiv production (2723D45) consisting of 3 LPs in stereo, in which examples of the musical types mentioned in this brief survey receive artistic and historically accurate renditions.
The Renaissance was a period of discovery, remarkable human achievement, and tremendous artistic and cultural transformation and accomplishment. Philosophy, literature, art, and architecture came under the influence of humanism, which focused on the understanding and appreciation of the value and wonder of human life. In sculpture and architecture the rediscovery of classical Greek and Roman ideals led to a new search for harmony and balance: extravagant Gothic decoration, aimed heavenward, was abandoned in favor of classical simplicity modeled on human and natural proportions.

Renaissance polyphony, along with Gregorian chant, is one of the hallmarks of the Roman Catholic musical tradition. Perhaps it is really the sound of Palestrina’s music that is most closely identified with the Roman Catholic Church, but Palestrina’s output represents the end of the Renaissance, and several earlier musical developments point the way to his music. Like J. S. Bach, Palestrina is often viewed as the culmination of an era, yet it is true that monumental music was also written by distinguished composers before him.

A Scent of Fresh Roses

Scholars and historians differ on the dates for beginning and ending the Renaissance, which is perfectly understandable, since the gradual development of traits that mark significant changes in style between one historical period and the next make exact dates for significant change difficult to pinpoint. One commentator, however, did take a strong stand on the exact beginning of a new musical style. In the introduction to his counterpoint treatise in 1477, Johannes Tinctoris pointed to the late 1430s as the general period of the change. Before then, he wrote, “there does not exist a single piece of music . . . that is regarded by the learned as worth hearing.”

Tinctoris was referring to a change in style that occurred during the productive periods of John Dunstable (d. 1453) and Guillaume Dufay (ca. 1400–74), who could be considered the most important transitional composers between the medieval and Renaissance periods. In fact, if we really want to pin Tinctoris’s dating down to a specific time and place, we could point to March 25, 1436, in Florence. That date marks the performance of one of Dufay’s greatest motets, Nuper rosarum flores, composed for the dedication of Brunelleschi’s cathedral, Santa Maria del Fiore. Though construction of the cathedral began in 1294, the isorhythmic proportions of the motet have been shown to match the building’s architectural proportions.

Dufay’s most important colleague in the region of Burgundy was Binchois (ca. 1400–60). Composers like

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Continued on page 32.
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them began to attach a greater importance to the bass, which evolved from the contratenor (a part that was sung against the tenor, often below it), and this development signaled a gradual movement away from the domination of a slow cantus firmus tenor part. The result of this trend would be a smoother, clearer, and more harmonic sounding texture.

The continuity of sound that is so often associated with Renaissance polyphony is demonstrated by the music of Johannes Ockeghem (ca. 1420–97). By avoiding any clear-cut cadences, Ockeghem gives the impression of an endless stream of sound. Jacob Obrecht (ca. 1450–1505), on the other hand, wrote in a more choral style, with the sections of the pieces defined by cadences. Josquin des Prév (ca. 1445–1521) was influenced by both of these composers, and his motets demonstrate the fusion of their styles. In his motets and Masses, Josquin extends the overall vocal range of choral music and creates dramatic effects by means of the standard compositional devices of his day. Among his many admirers was Martin Luther, and his popularity in his own time is confirmed by the fact that some of the first music ever published—by Petrucci, the first great music publisher—included three books of Josquin’s Masses.

A Profound Effect on Music

The Protestant Reformation has had a profound effect on music since its outbreak in the sixteenth century. At first, because Luther’s initial concerns were more with doctrine than rite, any changes in music had more to do with theological than liturgical needs. For instance, Luther was not opposed to the continued use of Latin, but his reliance on Scripture rather than the authority and tradition of the church eventually led him to provide music with German texts that would promote more fully his own interpretation of Scripture in the minds of his followers. These “chorales” were generally adaptations of plainsong or German religious songs. Some had original texts and music, such as Ein feste Burg, which Luther probably wrote himself.

The first Evangelical (Lutheran) songbooks were produced in the 1520s, and many important German composers wrote sacred music for the Lutheran Church, among them Jakob Handl, Johannes Eccard, and Hans Leo Hassler. The Reformation in Germany had far-reaching effects, and vernacular religious music was soon being composed for Protestant churches throughout Europe. In England, John Merbecke provided a complete musical setting for The Book of Common Prayer in 1550, one year after its publication. In France and Switzerland, Calvinist composers setting French texts included Bourgeois, Goudimel, and Le Jeune.

In 1545 Pope Paul III convened the Council of Trent to clarify Roman Catholic doctrine and to legislate reforms especially in light of the Protestant Reformation. The Council expressed a concern that florid chant melodies and complicated, tangled polyphony severely hindered the understanding of the texts, and it recommended the simplification of sacred music. Implementing this recommendation entailed a major recension of the chant repertory that eventually led to the publication of the Medicean Gradual (1612). The editors—Palestrina’s students Anerio and Soriano—believed that the long melismas they were excusing were corruptions of the original chant melodies, but nothing could have been farther from the truth! Unknowingly, these two great composers actually disfigured some of the church’s most ancient melodies in the name of reform.

There remains an elusive and mystical quality to this music, which is so dependent on moderation and emotional equilibrium.
liturgical texts was so strong that the Council was on the verge of banning polyphony altogether, that is, according to the famous legend, until they heard Palestrina's Missa Papae Marcelli. After they heard this new Mass that followed the principles set forth by the Council, the legend says, the bishops decided to permit polyphony to continue.

Whether or not Palestrina was actually the "savior of church music," his style is highly recognizable and accessible to modern ears. He is one of the few composers whose music has been admired consistently and without hiatus since his lifetime. There is no other composer before Bach whose music has been so carefully scrutinized, dissected, analyzed, and, of course, imitated. Countless music students have been required to write exercises in "species" counterpoint (a pedagogical system that was probably unknown in the Renaissance) in an attempt to understand the discipline of Palestrina's art. Books full of rules and regulations have attempted to teach the secret of his style, yet there remains an elusive and mystical quality to this music, which is so dependent on moderation and emotional equilibrium.

Several other composers active toward the end of the sixteenth century are often linked with Palestrina, probably because they worked in similar capacities in other parts of Europe. Orlando di Lasso (Roland de Lassus, 1532–94) was born in Belgium but traveled widely and eventually went to Munich in 1556. A prolific composer, as was Palestrina, he wrote over sixty-five Masses and at least five hundred motets. Lasso allowed the meaning of the words to have a direct influence on the musical motives he used, a device borrowed from the madrigal. For this reason his sacred music has a more personal and less objective sound than Palestrina's.

Lasso's work was greatly admired by Joachim Burmeister, an early seventeenth century theorist who constructed a detailed analysis of one of his motets, giving us insight into how musicians of that time viewed each other's music. Burmeister even catalogued the various types of motives, or figures, that Lasso used to portray certain texts.

Tomas Luis de Victoria (1548–1611), the outstanding Spanish composer, wrote twenty Masses, forty-five motets, and thirty-two four-voice hymns. His music owes its highly devotional character to its smoothness and simplicity, heightened by a certain freedom in handling dissonance. His most famous work is the motet O magnum mysterium, which portrays both the wondrous awe and the joy of the nativity.

Thomas Tallis (ca. 1505–85) and his pupil William Byrd (1543–1623) are sixteenth century England's most important composers of sacred music. Much of Tallis's English church music, in the simple and syllabic style that follows guidelines set by the English Reformation, is extremely well suited for the modern English liturgy, especially his settings of If Ye Love Me and Verily I Say unto You. William Byrd succeeded in assimilating the style of polyphonic writing practiced on the Continent and using it with consummate fluency and freedom. He remained a Roman Catholic throughout the English Reformation, and he wrote both Latin and English church music, including the monumental Gradualia, which contains polyphonic settings for the Mass propers of several cycles of important feasts.

Somebody keeps buying those new releases by The Tallis Scholars and other groups!

Composers of this era often matched their music to the space in which it was performed, and compositions designed for use amid the splendor of St. Mark's Cathedral in Venice illustrate the development of a practice that placed groups of singers in various parts of the church, generally in the balconies. Although many Renaissance composers used this device, called cori spezzati, the multiple musicians' galleries of St. Mark's provided an especially well-suited setting. Adrian Willaert (ca. 1485–1562), born in Flanders, was maestro di cappella at St. Mark's from 1527 until his death. His successors, the Gabrieli uncle and nephew Andrea (ca. 1510–86) and Giovanni (1557–1612), wrote polyphonic music that corresponded well with the extraordinary pomp of Venetian ceremonies.

Somebody Must Like It!

The use of Renaissance music in modern liturgy is often criticized by those who do not consider it to be "meaningful" or "relevant." Granted that the language of the texts (Latin) and the musical language are not (ostensibly) familiar to modern ears, still they must be appealing to many people, because somebody keeps buying those new releases by The Tallis Scholars and other groups!

Perhaps that continuing secular interest might help make our parish choirs more willing to extend themselves to learn and better understand this important repertoire of the church. And perhaps the people of our parishes would be enriched by the prayerful attitude that this music expresses.

Many choir directors resist teaching their choirs Renaissance motets because they recognize the relation of this music to the space for its performance, and the poor acoustics of some church buildings do not support such continuous sound. Perhaps the place to begin is to rehearse the choir occasionally in a building or a space more resonant than the usual space for worship, even in the school gym, purely for the sake of the sound. But be careful: The choir may convert to Palestrina!
Magnify the Word: From Reformation to Romanticism

BY CONRAD L. DONAKOWSKI

During one scene in the recent film Mission, a Jesuit missionary in Paraguay befriends a native warrior by playing the oboe. (The same warrior had slain other missionaries who had not tried to communicate with him through music.) That Jesuit’s use of music as a language beyond words typified one of the Roman Catholic Church’s great strengths during the period between the European Reformation and the Romantic era.

The time from the Renaissance to the American and French revolutions was also the era of the Enlightenment, when philosophers and musicians challenged the assumptions that had governed Western culture since pre-Christian antiquity. By the beginning of the nineteenth century, a new cultural environment included concerts of music for its own sake without a liturgical setting or courtly patronage. Some liturgists have since scolded the baroque compositions of Handel’s century, the classical of Mozart’s, and the romantic of Bruckner’s as “merely operatic” showing off.

The facts, however, are otherwise. During those centuries music just grew up, working its way toward a declaration of independence, changing its status from servile to collegial. This development paralleled democratic trends in other aspects of society, as people and certain human faculties, once thought inferior like the musical impulse, attained equality. We are still working out the conflicts that arise whenever persons or activities formerly held in submission demand a collegial role.

Years of Controversy

The story of church music from the sixteenth to the early nineteenth centuries is saturated with controversies like those around us today. In the 1500s, for instance, both the Protestant and Catholic Reformations were influenced by a trend reorienting Western culture away from medieval oral traditions to a new focus on the printed word. Gutenberg’s invention of movable type for printing enabled many families to own a Bible. Thinking that Christian worship should be based more clearly on the words of Scripture, John Calvin—among others—proposed to pare the liturgy down to “four walls and a sermon.” The Reformed Churches (including the Huguenots, Presbyterians, and Congregationalists) tended at first to limit their church music to the chanting of psalms according to a few formulas, of which the hymn tune Old Hundredth is a familiar example.¹

Such a radical pruning of church music eventually proved to be too puritanical even for the Puritans’ descendants, so the Reformed Churches revised their

Musicians, warned the official church documents, ought to return to their servant status.

attitude toward the calling to a ministry of music, leading eventually to the happy state found in many churches of that tradition, in which lively congregational singing and professional music standards reinforce one another.

The Calvinist reform, and the worship that expressed it, was intended for a limited membership of the “elect,” whereas Luther’s reforms in Germany and those of Henry VIII and Thomas Cranmer in England were intended to reach whole nations. Therefore the Evangelical (Lutheran) and Anglican (Episcopal in the U.S.A.) Churches took a more pragmatic, middle-of-the-road approach to liturgical reform by retaining more of the nonverbal “smells—‘n’-bells” components of religious ritual. Luther, for example, insisted on vernacular singing, but he also promoted liturgical practices that depended on musical professionals.

Dr. Conrad L. Donakowski, professor of historical musicology at Michigan State University, is minister of music at St. Thomas Aquinas Church, East Lansing, and author of A Muse for the Masses: Ritual and Music in an Age of Democratic Revolution.
The ultimate authorities of the Catholic Reformation were the bishops attending the Council of Trent (1545–63). Like the Calvinists, they wanted to keep music subordinate to the text. Some of the bishops were inclined to scrap polyphonic music, whose complex interwoven melodic lines seemed to obscure the words. (Some tenors were reported to be singing naughty songs buried in the inner voices!) The composer Palestrina came to polyphony’s rescue, runs the legend, by composing the Missa Papae Marcelli, which demonstrated how to combine artistic line with a clear text. Compared to early polyphony, the choral music beginning with Palestrina’s time had a relatively more choral, homophonic sound that made the words easier to follow. The “Palestrina style” also continued unbroken the heritage of music that evolved from Gregorian chant.

The bishops at Trent wanted most to emphasize the sacred character of the sacramental system above the vagaries of individual interpretation. So the Tridentine reform insisted that even those texts of the Mass assigned for performance by a choir must also be uttered by the celebrant. This made the elaborate music of a “high” or “solemn” missa cantata more a parallel accomplishment than a collegial participation. In places where no musicians were available (or even desired, as in Ireland during anti-Catholic persecutions) to sing the prescribed propers and ordinaries of the Tridentine liturgy, the “low” missa recitata, in which the priest did everything, became the norm. Singing and instrument playing might occur during a “low” Mass, but it was considered to be outside the sacred action. Music was no longer technically an integral part of the action.

This distinction was not fostered by professional musicians but by liturgists, who felt the need to protect the unique role of the priesthood against Protestant tendencies. Yet the bishops saw that the church needed to appeal to all peoples, so it must embrace all aspects of human nature. In response to the diverse needs of a global church, the post-Tridentine Roman Catholic Church permitted and even encouraged paraliturgical devotions alongside the strictly regulated official Latin liturgy. Heartfelt texts addressed to Jesus “hidden” in the Blessed Sacrament and “revealed” in the Sacred Heart, Marian devotions, and personal appeals to intercession by various saints flourished in song. They helped to build a tradition of Catholic hymnody with personal texts and sentimental music.

New Styles in Music

Meanwhile, the continuing search for music to enhance liturgical texts led in the seventeenth century to the adoption of a compositional technique devised for a new secular musical genre: opera. The “new style,” exemplified by the innovations of Claudio Monteverdi (1567–1643), avoided polyphony. From Italy the new practices spread across Europe during the 1600s, influencing compositions like the German-Luth-
eran J. S. Bach’s impeccably religious “Jesu, Joy of Man’s Desiring,” which is clearly related to the pagan stories being sung at the same time on the operatic stage. The melody stands out in company with the obbligato in triplets, which embellishes the chorale without obscuring it. The bass is essential, but it does not interfere with the text. The inner voices are merely filler, playable on any chording instrument (and the organ provides such a combination of melody, strong bass, and chords all in one package).

Slimming the musical texture down to a melodic line (or two) plus accompaniment led to an unanticipated development. When the accompaniment was sim-

The classic orchestral Masses [are] beloved by those who think the liturgy ought to be a playful place with lots of time for poetic inspiration.

The melody was freed of the complex relationships required in polyphony. The resulting opportunity to interpret the feelings behind the text by using solos inspired arias that turned the vowels into purely musical sounds. Beautiful solo songs done well magnified the words; done poorly, they were acoustic tinsel. Some scholars think that this re-emphasis on solos amounted to a revival of the Mediterranean, Italian style, which had always been melody oriented. In short, the Baroque style of composition was invented to subordinate music to text, in accord with the principles of the various reformations, yet its results favored gorgeous solo singing.

In non-Catholic countries critics worried that the operatic style imported with Italian musicians was “popish”—a sort of musical Guy Fawkes bomb in their liturgical basement. In Catholic countries, on the other hand, critics complained that solo singing was “operatic,” meaning “worldly” and even “risqué.” Actually, opera came from a respectable, church-going family and had a pious twin, the oratorio. The name derives from the “Oratory,” a big hall built in downtown Rome by St. Philip Neri, whose specialty was youth ministry. When he noticed that the young people were turned on by music, Neri used it just as his fictionalized contemporary, the Jesuit missionary in Paraguay from the movie Mission, did to attract people who remained otherwise aloof. Though performed without sets and costumes, the oratorio used the same lavish solo singing as opera to enlarge on the emotions behind the text.

As the usual controversies between purifiers and beautifiers of church music raged on, the “Italian,” “Jesuit,” “Baroque,” or “operatic” style took Europe by storm from Rome to Cracow, and it even reached as far
as Mexico City. Complementing the music were the optical-illusion frescoes, as fantastic as lights shows that spilled across the ceilings and down the walls of new Baroque and older “Baroque-ized” churches.²

The audiences most supportive of this “operatic” music were Protestants, whose churches remained equally intent on congregational singing. The art historian Sir Kenneth Clark has grudgingly admired the church’s ability to dignify the whole human being by creating a multimedia style of expression at once Catholic and catholic in which anyone could share.³

Reason and Revolution

The eighteenth century was the age of the classic orchestral Masses, such as Mozart’s and Haydn’s, beloved by those who think the liturgy ought to be a playful place with lots of time for poetic inspiration. The same century is also called the Age of Reason and the “Enlightenment” after the philosophers who polemicized against anything irrational, especially the seductions of the “operatic” Catholic liturgy. Thinking that religion was for human beings, not for God, they worked to make the liturgy a classroom. The trend now ran away from mystical chants and right-brain symbolism and toward didactic social relevancy.

Viewers of the film Amadeus will recall the earnest figure of Emperor Joseph II, ruler of the Hapsburg lands that included most of Central Europe. He closed monasteries and decreed that church music ought to be sung congregationally in the vernacular and teach a scientific attitude to religion. He supported a streamlining that seems to have anticipated Vatican II. In the film’s classic phrase, the Emperor felt that Mozart’s church music had “too many notes,” and he preferred instead square-cut hymn tunes that the congregation could sing. Even existing hymn tunes were rationalized in this period. A good example is the regular meter imposed on Luther’s famous chorale “Ein Feste Burg.” His original version had an irregular meter; the version found in hymnals since the eighteenth century has a regular meter whose beats per measure do not vary.

Toward the end of the 1700s, the Enlightenment’s own critical spirit faced challenges summed up in the writings of a French philosopher, Jean-Jacques Rousseau, an amateur composer often forced to make his living by copying music in that age before the photocopier. Everything from child care to political science was influenced by Rousseau’s ideas, which stressed that humanity lives not by reason alone, but equally by feelings, imagination, and tradition.

A fresh wave of reformers took Rousseau’s ideas to mean that liturgy, education, and every worthwhile human endeavor must acknowledge that the “sentiments” are basic.⁴ Applications of theories like Rousseau’s abounded: The choirmaster at Notre Dame de Paris, for example, discarded St. Augustine’s notion that church music should be unemotional. Instead, he decreed, church musicians must employ the widest possible range of musical expression in order to develop the assembly’s range of participation.

Before such ideas could be incorporated into the church’s mainstream thinking, however, a great collision polarized the growing estrangement between the church and modern culture: the French Revolution. Within a generation the revolutionary ideals of “liberty, fraternity, and equality” reached around the world. That erstwhile choirmaster from Notre Dame, Hector Berlioz’s teacher Lesueur, wound up cranking out propaganda songs and grandiose ceremonial music for the rituals of the new civic religion.

The greatest musician of the time, Ludwig van Beethoven (1770–1827), believed that the French Revolution’s trilogy “liberty, brotherhood, and equality” was virtually a new set of commandments, which he
hoped Napoleon’s subsequent conquests would bring to Vienna. Eventually disgusted with the dictatorial behavior of the French emperor, Beethoven still celebrated the Revolution’s democratic ideals in music like the choral setting of Friedrich Schiller’s “Ode to Joy” in the finale of his Ninth Symphony. Applying the same mentality to the liturgy in his Missa Solemnis, Beethoven carefully fitted his composition to every syllable of the liturgical texts, but the work as a whole would overshadow any church service with the grandeur of its liberated music.

In that exciting but confusing age, artists and musicians followed Beethoven’s example by speaking of themselves as people called to offer humanity the inspiration formerly claimed only by religion. Surrounded by so many revolutions occurring at once—industrial, political, economic, and cultural—the church said “No thank you” to publicists like Franz Liszt, who maintained that church music ought to expand its horizons to embrace both the otherworldliness of Gregorian chant and the humanism of the Marseillaise. Some official church documents, such as a decree issued by Cardinal Constantin Zurla governing worship in the churches of Rome (December 20, 1824), warned that musicians ought to return to a more careful, “graver,” and more “sober” service of text and rite. And Cardinal Odescalchi warned in 1835: “In the performance of music one must observe the gravity and decency demanded in the sacred place and required by the sacred rites . . .”

Liberalism in Art

“Liberalism in art” is how Victor Hugo, the author of Les Miserables and The Hunchback of Notre Dame, defined the new movement called “Romanticism,” though its precise definition is most elusive. Its major premise is democratic: Every person should participate in life’s finer things. The Romantics often idealized folklore or tradition because they wanted to enfranchise the culture of illiterate, common people.

Because some Romantics savored the church’s traditions at which the Enlightenment had scoffed, Catholic liturgists have sometimes confused the traditionalist side of Romanticism with the whole movement. Yet even the “back to the middle ages” traditionalists, who wanted to return liturgical music to Latin chant and classic polyphony, were rebels. They opposed the excesses of laissez-faire capitalism, which seemed to place individual material success ahead of the older community-minded values that built the Gothic cathedrals.

modern world. Their quest is now common among thinking people. Like the Christian, the Romantic believes that humanity is not a commodity, but an eternity.

Ironically, those denominations today that have the strongest congregational singing are also those most likely to share good performances of music from the centuries when Catholic nations dominated Western musical life. In order to gain respect for total participation in the liturgy, Catholics must learn to respect their own heritage. The first step is understanding our forebears who, in the face of misunderstanding and unreasonable restrictions, created an art that, like Mary, did not merely accompany but served to "magnify" the Word.

Music was no longer technically an integral part of the action.

Notes

1. Every church musician knows that the Old Hundredth ("All People That on Earth Do Dwell") can be a vehicle for any text in the same poetic meter. If the whole Psalter were translated into that meter, one tune might suffice for the whole book; no professional musicians need apply.

2. To hear what it was all about, listen to an aria from a great non-Catholic, non-Italian master practitioner of the operatic style, Georg Friedrich Handel (1685–1759), who combined virtuoso singing with churchy reverence in oratorios such as Messiah. He even recycled a coquettish, prima donna aria by scatting on a Bible text, "For unto us a child is born," with melismas on the final word that flew like a Gregorian jubilus.

3. Kenneth Clark is most widely known for his appearance as host on the public television series Civilization.

4. Today a writer making the same point might argue that the "right brain" components of human nature are as fully human as the ability to calculate.


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Throughout the history of the Roman Catholic Church there has been a need for vigilance in the composition and performance of sacred music. In the seventeenth, eighteenth, and nineteenth centuries especially, secular forms influenced by operatic style invaded the Masses, vespers, and other liturgical services. Often these actually became sacred concerts with liturgical accompaniment. The fault lay with the introduction of instrumental music with its concomitant secular style, operatic embellishments in the form and character of the music, the length of the compositions, and the actual incorporation of operatic melodies with Latin texts into the liturgical services.

Gaspare Spontini wrote to the Primicerio and the Congregation and Academy of St. Caecilia in Rome in 1839 on “The Condition of Music in the Churches of Rome.” He described it this way:

“...The House of God has been invaded by a horde of plagiarists. One brings into the Church the Jerusalemme of Zingarelli, an opera produced in a theatre, but here adapted to the words of the Gloria. Another introduces the Onassis and the Carissimi of Cimarosa, another theatrical work disguised as a Mass. One the Eliza and Claudio of Mercadante, set to a Vesper. The final duets of Rossini’s Gazzetta Lada and Armida, sung to the solemn and sacred words of the Tantum Ergo.”

In his Memoire Storiche de Palestrina, Baini gives additional information on music in the churches of Rome when he asks: “What ideas can be awakened in the minds of hearers, when they hear in the church a Kyrie, a Gloria, a Credo, or a motet; or hear performed on the organ the same air, in the same rhythm, and with the same expression that afforded them amusement the previous evening, when they danced to it, and when it evoked some latent passion, or excited a new one?”

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One favorite example was the melody La Donna è Mobile set to the words of the Kyrie eleison.

Richard Wagner, the famous German opera composer, stated the problem this way:

“The first step in the decay of true sacred music was the introduction into it of orchestral instruments. Through them and by their freer and more independent use, religious utterance was forced to assume a sensuous character, greatly to its own detriment and to that of singing as well. The virtuosity of the instrumentalists called forth in the singers a similar virtuosity. Soon certain sections of the texts were marked out as standard texts for operatic airs and singers trained in the manner of the Italian opera.”

Popes from the sixteenth to the nineteenth centuries sought to remedy the situation by legislation on sacred music. Writing in 1885, John Singenberger summed up the attitude of many Italian musicians in their response

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The gradual “Christus factus est” from the Solesmes Graduale Triplex, with the neumes from the Laon manuscript above the square notation and the neumes from the St. Gall manuscript family below. Illustration courtesy of Abbaye Saint-Pierre de Solesmes.
to the legislation of the popes and the Congregation of Sacred Rites:

Ever since the formation of Caecilian Societies, it has been a constant source of embarrassment to all well-wishers of the cause to account for the practice in the Roman city churches and throughout Italy generally. If we except the Papal Chapel, the Church of the Anima and perhaps one or two more, the vocal or concerted music to be heard at sacred functions in the other three hundred and odd churches of Rome, and sometimes even in the Basiliicas, oscillates between undignified

Under the statue of St. Peter he wrote, Hic leges datur (here the laws are given), and under that of St. Paul, foris observantur (they are obeyed elsewhere).

triviality and elaborate theatrical effect; whilst as to organ playing the less said about that the better.

How is this strong anomaly to be accounted for? Is all the rest of the Catholic world to be bound down by liturgical laws and Roman musicians abandoned to their own sweet will?

Apropos of this question, we might recall a witty sally of Pasquino. On the exterior facade of the Porta del Popolo, there are two statues: the one on the right is of St. Peter with his finger on a book, which he holds in his left hand; that on the left is of St. Paul, who has his left arm raised pointing out from him in a northerly direction.

Pasquino wrote under the statue of St. Peter, Hic leges datur (here the laws are given), and under that of St. Paul, foris observantur (they are obeyed elsewhere).

We should be sorry to admit any truth in this pasquinade with regard to the faith, piety, or religious observances of the clergy and people of Rome. But in the matter of music it seems to have some force.4

Serious Efforts at Reform

Serious efforts to reform sacred music were made with great success in the nineteenth century. With the approval of the Statutes for the Roman Society of St. Caecilia in 1830 and those for its German counterpart in 1870, a return to historical forms began. A cappella music in the style of Palestrina, Victoria, and di Lasso was restored to use. Gregorian chant and Latin and vernacular hymnody were revived for congregational use and choral groups. The return was slow in Italy and France, but in Germany it was effective and widely adopted.

German reform movements commenced from Munich, but they were developed in Regensburg. Franz Witt and the Caecilian Society brought church music reform to countries that used the German language. This movement received papal approbation in 1870, and Witt's reform ideas were circulated through two church music periodicals, Fliegende Blätter für katholischen Kirchenmusik (1886) and Musica Sacra (1868).
It holds yearly congresses and assists local dioceses in church music reform and progress. Through the rest of the nineteenth century, Caecilian and St. Gregory Societies spread across Europe, and in 1873 the American Caecilia Society was founded. The work of the St. Caecilia Societies was a great success. The artistic merits of many of the compositions that it sponsored, however, were questionable, for in addition to many fine compositions there were banal and inferior works that were given wide acceptance and used indiscriminately. The Catalogue of the Society of St. Caecilia listed a wide variety of music for liturgical use that reflected this range of compositions. If the text were complete and the compositions were diatonic and simple, the music was used regardless of its artistic merit. Many worthy works created apart from the Caecilian movement were overlooked, however, and some of the worthier compositions of the Caecilians themselves were excluded.

Reform Reaches the U.S.

In the first half of the nineteenth century, Benedict J. Fenwich, bishop of Boston from 1833 to 1846, wrote of church music: "There was no singing at all in two-thirds of the Catholic churches of America. Congregations know as much about music of any kind as they do about Greek."

The impetus for church music reform commenced in the Middle West. When German immigrants came to America, they often brought with them teachers who were trained to act as organist-choirmasters in Catholic churches as well as to impart learning to the students in the parochial schools. Catholic "normal schools" were soon established to train additional teachers.

The first American Caecilian Society was established in Holy Trinity Church in Cincinnati on November 22, 1838, by Father Martin Henmi. The Society published a magazine, Liedertafel. A second Caecilian Society was formed in Cincinnati by Frederick Ritter in 1856; it continued until about 1861. In 1844 Father Henmi was appointed the first bishop of Milwaukee, and he established the Catholic Normal School of the Holy Family at St. Francis, Wisconsin, to which he induced Father Joseph Salzmann to come from Germany in 1856. Father Salzmann in turn requested that Franz Witt send professors for his school, and John Singenger and Max Spiegler arrived in 1873.

The American Caecilian Society was established at St. Francis School on May 7, 1873. Within four years the Society had 3,000 members, and the school had 101 students. For three years they published two monthly magazines: Caecilia in German, and from August 15, 1882, until July 15, 1885, Echo in English. By 1900 the Society had 5,000 members.

The American Caecilian Society held national conventions, and hundreds of singers joined in programs of exceptionally fine caliber. Summer schools were conducted at various locations in the United States, and graduates from the school and the summer sessions produced the majority of church musicians in the United States during the last quarter of the nineteenth century and the early twentieth century.

The problems commenced with the adoption of the ideas of mensural notation in the late fifteenth century. Musical editors were appalled by the chant's disregard of quantity in the length and brevity of syllables. The definite change commenced with the reform editions of Guidetti, the Directorium Chori of 1582, in which two aspects of chant as it appeared in the medieval manuscripts were changed: the reduction of the Gregorian melismas (many notes on one syllable) on unaccented syllables and the addition of even longer groups of notes on an accented syllable.

On May 3, 1608, Pope Paul V gave the printer Raimondi the privilege of being the sole producer of chant books for fifteen years. This edition was printed by the Medici Press in 1614 and 1615, and its completion marked a decisive step in the disintegration of the church's chant tradition. The editors modified almost every phrase of the melodies, preparing a chant that was disfigured, not in accordance with the ancient manuscripts.

A revival in chant use took place during the seventeenth and eighteenth centuries in Belgium, France, Germany, and Italy. Chant had been sung by religious orders and chapters of cathedrals and collegiate churches in the fifteenth and sixteenth centuries, but in these latter years there was a desire to restore chant to the services in which lay people participated.

An even greater revival took place in the nineteenth century. The mutilated editions of the seventeenth and
eighteenth centuries, especially those of Venice and Paris, were reprinted both for the Roman Rite and for special rites. Almost all of these editions had their original source in the Medicean edition of 1614–15.

The popes of the nineteenth century desired an official edition of the chant books that would become uniform in the Western Churches. Pope Pius IX, in particular, sought a uniform solution in the edition of Frederick Pustet, and Monsignor Franz Xavier Haberl was chosen as editor. Unfortunately this version was mainly a reprint of the Medicean edition with additional use of the Venetian Antiphonary of 1582 (which had been followed by the Mechlin edition and the Campana project). Both the Medicean and the Venetian books lacked the chants for the ordinary of the Mass, so Pustet engaged Haberl to complete the work by composing the missing items. On November 15, 1878, Pustet received a papal approbation for the exclusive printing of chant books for a period of thirty years.

Solesmes Intervenes

In 1833 Dom Prosper Guéranger, O.S.B., re-established monastic life in France at the ancient, abandoned monastery of St. Pierre de Solesmes, Solesmes-sur-Sarthe. His Benedictine monks sought to revive the Roman liturgy, and in order to do so they produced chant books based on ancient manuscripts.

The work at Solesmes took place during the general revival of interest in Gregorian chant in France and other European countries. In 1860 Canon Gontier organized at Paris a congress for the restoration of chant and sacred music. His work, *Method raisonné de plain-chant*, set forth fundamental principles for chant research. A congress on Gregorian chant at Arezzo in 1882 made known the principles used by the Solesmes monks in their chant restoration, and in 1885 Dom Joseph Pothier, O.S.B., of Solesmes produced a *Liber Gradualis* based on codices from many sources. This book at once revealed the great inaccuracy of the Pustet edition and its contrast with the Solesmes research. Moreover, the intense anti-German feeling in France following the disastrous Franco-Prussian War (1870) added greatly to the strong resentment against the faulty Pustet editions. And weight was added to the Solesmes cause by such scholars as Dom Guerrino Amelli, O.S.B., Msgr. Carlo Respighi, and Dom Raphael Moltitor, O.S.B.

Pope Leo XIII had advocated a reform of church music, but it was left to Pope Pius X (Giuseppe Sarto) to accomplish the change. His background was closely associated with sacred music. As a seminarian, priest, and bishop, Sarto had taught Gregorian chant and other music; and in 1888, as bishop of Mantua, he issued synodal decrees that treated church music. As a bishop he was asked to respond to Pope Leo XII’s request for suggestions for additional legislation on the reform of sacred music after the appearance of *Ordinatio quoad sacram musicam* (September 5, 1884), and the now-Cardinal Sarto sent his opinions to the Congregation of Sacred Rites between August 20 and 24, 1893. After his installation as archbishop of Venice, Sarto issued a pastoral letter on sacred music (May 1, 1895), and shortly after his election as pope (August 9, 1903), he issued his important *motu proprio* on the reform of sacred music, dated November 22 of his election year.

Though he treated many topics in his statement, Pius X was particularly interested in the active participation of the faithful at Mass. He advocated the singing of Gregorian chant and Latin and vernacular hymns; moreover he insisted on the need for schools of formation for church musicians, and to assist in this matter he asked Father Angelo de Santi, S.J., to found the Pontifical School of Music at Rome.

The pope arranged for “official editions” of the Gregorian chant melodies to replace the defective Pustet editions, and he established a pontifical commission to accomplish this change on April 25, 1904. On May 22 of that year he wrote to Dom Delatte, abbot of Solesmes, to request that the monks of Solesmes prepare the official editions. The abbot acceded to the request, although the scholars and consultors to the pontifical commission decided to revise the proofs prepared by the monks. (This was not the pope’s original intention.) After the resolution of editorial differences, the monks resumed their work on the official chant texts.

The researches at Solesmes produced such useful volumes as the *Liber Usualis* (1934) containing the chants for Mass, vespers, compline, and other services, which has been widely used in seminaries, novitiates, and other religious houses. Their latest publications are the *Graduale Neumé* (Gregorian notation plus the neumes from which the Gregorian notation was produced), prepared by Dom Eugene Cardine, and the *Graduale Triplex* (with two groups of neumes from various manuscripts). This new work makes possible a new dimension which gives the expressive part, the musicality of the chants, both melodic and interpretative. And a new *Gregorian Missal*, with the ordinary and proper parts of the Mass for Sundays and Solemnities in Latin and a vernacular language, makes possible the participation of the people at Sunday and festival Masses.

The reforms of sacred music in the nineteenth and twentieth centuries had a twofold purpose. First, they aimed to rid the church of worldly music. The operatic and profane styles were replaced by music that was in accord with the sacred character of divine worship. Second, the reforms gave the congregation an active part in the music of these services. The success of this purpose—or the lack of it—was often due to the interest of local ordinaries and the extent of their efforts to train adults and especially children in the chants and songs.

Vatican II has changed the aspect of worship by introducing the vernacular languages. Unfortunately
much of the music being used now lacks the quality and sacredness worthy of the house of God. However, the congregation’s participation is much greater than it had been previously. It is to be hoped that new compositions will embody musical excellence as well as functionality as we continue to “sing to the Lord a new song.”

Notes

1. Echo III:3, 60. Note: I have in my possession the almost complete and only known edition of Echo. I purchased it from the library of William Arthur Reilly of Boston, MA, after his death. Unfortunately a few pages are missing. If anyone who reads this article should have a copy, I would be very grateful to have copies of pages 83–4 of volume II and pages 3, 4, 9, 10, 43, and 44 of volume III. Please contact: Rev. Msgr. Robert F. Hayburn, 1615 Broadway, San Francisco, CA 94109.

2. Echo III:3, 69.


5. The following is a list of church music groups that foster the ideals of the Caecilian Society in various countries, along with the date of their founding and the names of their publications.

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<tr>
<th>Country</th>
<th>Name &amp; Date</th>
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<tbody>
<tr>
<td>Germany</td>
<td>Cecilienverein, 1868</td>
<td>Musica Sacra &amp; Die Kirchenmusik</td>
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<tr>
<td>Austria</td>
<td>Cecilienverein, 1868</td>
<td>Musica Sacra &amp; Die Kirchenmusik</td>
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<td>Switzerland</td>
<td>Cecilienverein, 1868</td>
<td>Musica Sacra &amp; Die Kirchenmusik</td>
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<td>U.S.A.</td>
<td>Caecilia Society, 1873</td>
<td>Caecilia (German) &amp; Echo (English)</td>
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<td>Society of St. Gregory 1914</td>
<td>Catholic Choirmaster</td>
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<td>Holland</td>
<td>Dutch Society of St. Gregory, 1874</td>
<td>Gregorius Blad</td>
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<td>Yugoslavia</td>
<td>Caecilian Society, 1877</td>
<td>Sueta Cecilija</td>
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<td>England</td>
<td>Society of St. Gregory, 1876</td>
<td>Liturgy</td>
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<td>Ireland</td>
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<td>Society of St. Caecilia, 1880</td>
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<td>France</td>
<td>Schola Cantorum, 1894</td>
<td>Tribune de S. Germain</td>
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<td>Hungary</td>
<td>Hungarian Caecilian Society, 1897</td>
<td>Magyar Kornes</td>
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<td>Poland</td>
<td>Assoc. of Organists &amp; Choir Directors, 1898</td>
<td>Muzyka Koscienia</td>
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<td>Czechoslovakia</td>
<td>St. Cyril Society, 1873</td>
<td>St. Cyril</td>
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<tr>
<td>Spanish</td>
<td>Spanish Caecilian Society, 1912</td>
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6. The first volume of the monumental Paléographie Musicale presented a Gradual of the tenth century from the Abbey of St. Gall library. A comparison of this manuscript with the Solesmes Liber Gradualis of 1883 proved that the Solesmes editors had reprinted the ancient melodies note for note and group for group.

The advocates of the Pustet editions contended that a single manuscript was insufficient proof. To refute them, the Solesmes monks presented the sources for the response Gradual Justus ut Palma in the Solesmes Gradual. It was the same melody as that in 219 Antiphonaries dated from the ninth to the seventeenth centuries.

7. Dom Pothier, editor of the 1883 Liber Gradualis, differed with Dom André Mocquereau, O.S.B., on the rhythmical interpretation of the chant: to assist in singing the Solesmes interpretation the monks had added “rhythmical signs” to their editions. It was finally decided to issue the books of the Vatican edition without these interpretative signs.

Further problems emerged because Mocquereau had made use of many new sources recently collected at Solesmes when he published his edition of the Liber Gradualis in 1903.

The monks at Solesmes refused to continue their work until the problems were worked out, but they eventually went back to work on the Vatican edition after a visit by Dom Mauro Serafini, abbot of Subiaco, to Quarr Abbey, where the monks were living because they had been expelled from France. Between August 25 and 28, 1913, the monks agreed to resume editing the church’s official chant books, and all present official chant texts are still prepared by these devoted monks.

8. This Gregorian Missal first appeared in a French edition; it is now available in an English version from Paraclete Press, Hilltop Plaza, Route 6A, PO Box 1568, Orleans, MA 02653.
A Turning Point:  
The Vernacular Invasion

BY LAWRENCE HEIMAN, C.PP.S.

Ludwig van Beethoven is remembered as the great liberator of music. With his catalytic *Eroica* symphony (1803), he sounded the death knell for crippling traditional musical conventions. The poet Goethe is said to have remarked on hearing the *Eroica*, “From this day forward, music will never be the same, and you can say you were there at the start of it.”

We should be proud to have been a part of the process.

One hundred and sixty years later, Catholic church music had a comparable turning point. The Second Vatican Council, and specifically the Constitution on the Sacred Liturgy (1963), liberated Catholic liturgy and its music from many of the conventions of the past and made possible undreamed-of developments in the future. Léon Joseph Cardinal Suenens, in *A New Pentecost*, put it this way: “Everything points to the fact that we are living at a turning point in the history of the Church, in which the Holy Spirit is revealing, to a degree unknown before, a mystery of death and resurrection.”

That turning point for worship came in the Constitution’s call for “full, conscious, and active participation” in a renewed, vernacular liturgy. This call occasioned a sudden need for a brand-new repertory of musical settings, but of special significance was the expanded notion of liturgical music—now officially recognized not just as the handmaid of liturgy, but as an integral element—and those who served as music ministers.

For centuries past, music had been viewed as a kind of adjunct to the liturgical ceremony, which took place from the congregation’s perspective at a somewhat distant, clergy-centered altar. Liturgical texts had been pretty well “frozen” since the Council of Trent (1545-47, 1551-52, 1562-63), and their musical accouterments fared similarly. Classical polyphony had reached its culmination in the sixteenth century and then suffered a decline from which it never fully recovered. Gregorian chant had peaked even earlier, in the tenth and eleventh centuries, and thereafter suffered an extensive period of deterioration until the nineteenth and early twentieth centuries when, thanks to the Benedictine monks of Solesmes and others, restorative research started to change the picture. But the texts for Gregorian chant and polyphony were in Latin, a stumbling block to full, conscious, and active participation, especially for twentieth-century American worshipers. The need for a revolution in liturgical music was becoming evident to more and more people.

In the nearly two thousand years of the church’s history, there has been only one comparable revolution in its musical life, and it took place about a millennium ago in a drastic encroachment on the monopoly of medieval monophonic chant as the church’s official music. It was the dawn of polyphony. To their credit, the polyphonic upstarts Leonin and Perotin rooted

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Rev. Lawrence Heiman, C.PP.S., is director of the Rensselaer Program of Church Music and Liturgy at Saint Joseph’s College, Rensselaer, IN.
their innovative organum in tradition, incorporating Gregorian elements and even extended Gregorian passages in their experiments. This practice of incorporating chant elements continued, more or less, through the sixteenth century, polyphony’s golden age.

Charting New Paths

Unfortunately—or perhaps providentially—we took another route in the twentieth century. Turning our backs almost totally on our traditional heritage, we stumbled ahead, charting new paths, convinced that music’s ministerial role could best be served with a totally new repertoire. No Leonin, no Perotin, no Beethoven came forward to salvage still-useable elements of our musical past. In all fairness, it must be admitted that we did make some effort to retain tried and true elements from former days, but by and large, success in salvaging past elements has been minimal.

We tried the contrafactum approach, in which chant melodies were kept intact, with English translations replacing the original Latin. There were also attempts at centonization, patching together diverse, compatible

Gregorian incises to accommodate English translations. Father Paul Arbogast’s 1964 edition of Complete English Propers is an example of this approach.4 Gregorian psalmody in English provided another experiment, as did various attempts at imitating the Anglican psalmody system. Finally, in 1966, there was Harry and Alphonse Gunter’s Verna Canto, a new style of chant.5 But none of these courageous efforts yielded lasting results thanks, among other factors, to repeated changes in the official texts for the Mass during these crucial years of aggiornamento.

Similar efforts were made to salvage time-honored polyphony. Translations or totally new texts were set to existing contrapuntal strands of melody, but most of the accommodations, like those of the chant, were none too favorably received. By and large, almost overnight our rich tradition of Gregorian chant and classical polyphony virtually collapsed, or at least seemed to.

The specter of the resultant gaping vacuum in music for the liturgy was ominous. The challenge in 1963 was to fill that vacuum with music that would result in the worshippers’ full, conscious, and active participation—as it remains our challenge today.

The vacuum and the challenge it created occasioned various responses. Euphoric liturgists, ecstatic with a vision of renewed rites in the language of the people, seemed almost unaware of the musical problems that lay ahead. Quite simply, we had virtually no vernacular liturgical music. English hymns appropriated from other religious persuasions succeeded somewhat better than adaptations of the chant and polyphony had, but overeager grassroots music makers rushed forward to meet the needs of the moment and become instant publishers. A number of seasoned composers and accomplished parish musicians, with a perception that they were unneeded and rejected, abandoned the cause. Still others, with undaunted apostolic zeal, decided to ride out the storm and continue in the often thankless role of liturgical music composer or minister for what had traditionally been an essentially nonsinging congregation.

It is not difficult to understand the euphoric reaction at that time of those who were blissfully ignorant of what musicians had to face. It is easy to criticize the often none-too-professional creations of the “new composers” and to bemoan the loss of quality composers and talented practitioners. On the other hand, there are those courageous, gifted composers and parish musicians—names purposely withheld—deserving of our admiration and undying gratitude because, with steadfast zeal and uncommon optimism, they refused to give up the ship, hoping for what Cardinal Suenens called “the surprises of the Holy Spirit.”

A Historic Gamble

Peter Steinfels wrote in the December 11, 1988, issue of the New York Times:

Twenty-five years ago this month, the Roman Catholic Church made one of the biggest gambles in its history, and scholars and church leaders are still assessing what was won and lost. . . . Opinion polls in the 1970’s and 1980’s indicate that American Catholics have been generally receptive to the new rites. Yet the 25th anniversary of the Vatican Council’s action also finds many of the reform’s most informed supporters asking whether the whole effort has wandered off course.

Obviously both for the liturgy in general and for liturgical music—our particular concern here—the period of renewal dating from the Second Vatican Council has been a period not lacking in struggle and frustration, false starts and disappointments, and yes, downright failures. But there have also been successes, even exhilarating triumphs, sufficient in number and magnitude to justify Cardinal Suenens’s comment that “the power of the Holy Spirit is at work deep within the heart of his Church, breathing into it a fresh youthfulness.”
Two instances of fresh beginnings deserve special mention. Already in 1964 the two Societies of St. Gregory the Great and St. Caecilia had amalgamated to launch the new Church Music Association of America with Rt. Rev. (later Archbishop) Rembert Weakland, O.S.B., as its charter president. Similarly in 1976 the National Catholic Musicians' Association was succeeded by the National Association of Pastoral Musicians with Rev. Virgil Funk as charter president.

The pace of the liturgical renewal may have seemed to be molto adagio, but compared to the millennium it took for Gregorian chant to develop or the half-millennium for polyphony to blossom, our twentieth century progress has resembled the pace of the proverbial hare rather than that of the tortoise. Some observations are in order to bear out this claim.

• After our plodding efforts and all-too-often frustrated attempts trying to coax people simply to recite the responses of the so-called "dialogue Mass," we had reason to wonder if American congregations would ever be anything but silent worshipers. However, some older readers will remember the thrill during a North American Liturgical Week at which, for the first time, we were permitted to challenge the rafters with vernacular song. Our enthusiastic “Praise to the Lord” marked a moment of triumph. We gloried in the flavor of it all.

• We were quite ecstatic when we first experienced the “four-hymn Mass,” but we soon discovered that this approach was totally inadequate and contrary to sound liturgical principles.

• Like submissive servants of the liturgy, we next tried to fill almost every moment of worship time with vocal sound of some sort, until our liturgical mentors came to our rescue and assured us that even silence could have a liturgical value.

• Next we welcomed the new emphasis on acclamations and responses, a development that opened new avenues for composers and worshipers alike.

• We had grudgingly disbanded our choirs in blind obedience to misguided pastoral advice and misplaced enthusiasm, but meanwhile we awaited—patiently or impatiently—their eventual reinstatement and a dawning recognition of their liturgical usefulness.

• We had gone with the flow, heeding the well-meant advice that liturgical unity could and should be attained through thematization of just about everything including the banners and draperies, but we breathed a sigh of relief when our liturgical mentors made an about-face and allowed that the eucharist itself provides eminent thematic potential and that, therefore, further attempts at thematization-at-all-cost are quite ill-advised.

• In the ’60s we made agonized efforts to evaluate our new brand of liturgical music in the light of Pius X’s criteria: holiness, beauty, and universality. Then in the ’70s, Music in Catholic Worship, issued by the Bishops’ Committee on the Liturgy, came to our rescue with its threefold, seemingly easy-to-apply judgment (though perhaps not as easily applicable as we thought): the musical, liturgical, and pastoral judgment.

The list of rapid changes could go on and on, and undoubtedly, the bottom line will be quite different from what it appeared to be in our 1963 prognostications. However things will eventually turn out, it is true that we’ve come a long way in a short time, for which we should be grateful to a multitude of individuals and...
organizations, and we should be proud to have been a part of the process. Here are some of the accomplishments that seem likely to be long-term:

- Most of our congregations are actually singing with varied degrees of conviction, some even with an evidently renewed sense of being church.
- Some of our choirs have survived the ravages of change; others temporally defunct have been revived.
- The cantor is no longer a novelty, but has become a regular member of the team of music ministers.
- A most encouraging sign is the unprecedented interest of clergy and lay people in matters liturgical, including sacred music.
- Diocesan offices of worship offer workshops in liturgy and liturgical music at the local level, a valuable resource especially for those whose situations preclude in-depth schooling.
- At the national level, the National Association of Pastoral Musicians organizes conventions, workshops, and clinics in ever-increasing areas, providing needed updating for those already schooled in liturgy and music and offering significant insights for those unable to enroll in more extended programs.
- For those fortunate to be able to study at greater length and depth, more opportunities are available than ever before in programs of liturgical studies, liturgical music, and especially in recent years, undergraduate and graduate programs that integrate liturgy and music.
- Pastoral Music and other publications, including diocesan newsletters, bring a wealth of current information to grassroots ministers of music.

This itemization is by no means complete; apologies to persons and organizations whose significant contributions are not cited. Despite all of these accomplishments, however, this is no time to be satisfied with the status quo. The stark reality is that much still remains to be done. To quote Cardinal Suensens once more: “The Council . . . opened new vistas and charted fresh ways for renewing the Church, but it entrusted to the future the task of bringing to full fruition the consequences.”

At the Future’s Dawn

The future to which Cardinal Suensens referred has begun, and we are at its start. We have three choices: to give up in despair and revert to the past (unthinkable, of course); to succumb to complacency and be satisfied with the status quo (equally ill advised, for to stand still is tantamount to going backwards); or to heed Cardinal Suensens’s message of hope, realizing that the future shape of our liturgies depends to no small degree on how we shape our liturgical music today. Old-timers might ask, “Quid faciendum in hac causa?” (“What is to be done in this case?”) Whatever the solutions, they must be goal oriented and realistic.

The goal has already been identified: the full, conscious, and active participation of all the worshipers in liturgical celebrations. The means of achieving that goal, however, are not so easily identified. Suffice it here to express the dream—perhaps the realistic hope—that the future will be enriched with the following:

- Ministers of music who are uncommonly prayerful, liturgically knowledgeable, musically competent, and equitably remunerated;
- Composers who are persons of faith and liturgical orientation, who are thoroughly acquainted with past traditions, keenly conscious of present needs, and refreshingly creative in meeting future needs;
- Singing congregations, spiritually vibrant and attuned to liturgical realities;
- Parish programs that embrace an integration of congregational, choral, contemporary, and cantorial elements, vocal and instrumental media, and a wide spectrum of musical styles and forms appropriate for meeting the needs of our highly varied worshiping assemblies;
- Church leaders whose priorities reflect the Constitution’s statement that “the liturgy is the summit toward which the activity of the Church is [to be] directed . . .”

The late Dr. Ralph Keifer once referred to the role of the pastoral musician (minister of music) as an “evolving role, which is only beginning to take its rightful place in Catholic worship.” The evolving process begun at Vatican II continues into the ’90s and beyond. Surely after all that we have been through we have the poetic license and the Christian optimism to combine two out-of-context quotations to affirm: What’s past is prologue; the best is yet to be.

Notes

3. See CSL # 112; DOL # 112.
4. Published in Cincinnati, OH, by the World Library of Sacred Music.
5. Published by the Gregorian Institute of America, Toledo, OH, before it became GIA and moved to Chicago.
8. Suensens, A New Pentecost, x.
9. Ibid.
10. CSL # 10; DOL # 10.
12. The original quotations are from William Shakespeare, The Tempest, II:1, and Robert Browning, “Rabbi Ben Ezra.”
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Reviews

Instrumental

Coronation!

Mark Courtney. Brass (2 trumpets, 2 trombones), percussion (tympani and snare drum), organ. Art Masters Studios, Inc. Full score and parts. B–22. $19.00

Mark Courtney has created a short processional piece based on the hymn tunes Diademata ("Crown Him with Many Crowns") and Coronation ("All Hail the Power of Jesus’ Name"). After an extensive introductory fanfare based on the head motive of Diademata, the organ joins the instrumentalists in presenting the actual tune. A brief transition (and a reprise of the introductory material) leads to Coronation, presented immediately by solo trumpet and snare drum. A concerted restatement by brass and organ is followed by a brief reprise of the opening fanfare to complete the piece.

The brass writing is effective and accessible, and it is kept well within the ranges of each instrument. The percussion parts allow for a single player. The tunes are presented in a straightforward manner with a few alternate harmonies to sustain interest. Courtney’s treatment of Diademata is perhaps the more successful; that of Coronation seems somewhat contrived. The most serious problem is the obvious seam created by the attempt to join such disparate treatments.

Liturgically the piece is well suited as a prelude or postlude during the Easter season, and it could be used as additional material for those occasions when brass players are present. Either of the main parts of the composition could be adapted for use with the appropriate hymn, especially as festive introductory material.

Children

Let Us Praise God

Shirley W. McRae. Unison/two part voices. Orff instruments. Augsburg Fortress. 1989. 11–7203. $3.00

Within thirty-five pages, Shirley McRae offers simple arrangements of sixteen songs that draw heavily on the folk traditions of many cultures. Designed for those churches that have an interest in the Orff-Schulwerk techniques, each song is carefully laid out with an eye to simplicity of design to facilitate maximum involvement by the children, both as singers and as performers. The repertoire includes songs for Christmas, Palm Sunday, general worship songs, and the familiar West Indies tune for the Lord’s Prayer. This collection is a good investment for churches genuinely involved with children’s music ministry.

Share the Good News! He Is Born


Here is a retelling of the Christmas story using narration, singing, and movement set in a contemporary style. The keyboard accompaniment asks for a better-than-average accompanist, and the vocal lines range from unison to five-part choral sections (SSATB). Stage directions are sufficiently cued so that the participants can move easily from one song to another as well as interpret their roles within each song.

Touching on the announcement of Christ’s birth, Share the Good News! He Is Born has musical moments for angels, shepherds, wise men, as well as a summary song, “Our Gifts We Bring.” And concluding with the upbeat “Spread the Word.” Melodically inventive, rhythmically varied, Share the Good News! He Is Born could provide a stimulating pre-Christmas evening or morning service.

Share the Good News!

He Is Risen


In contemporary style, He Is Risen retells the story of Holy Week with narration, singing, and movement. Much like He Is Born, He Is Risen stresses the biblical story lines that are celebrated in Holy Week. As mentioned also for He Is Born, the piano accompaniment here asks for a sure-fingered player with orchestral acumen.

The narrator’s lines knit the various sections together. A vigorous “Hosanna” leads to a quieter musical atmosphere for “The Last Supper,” segueing to a dramatic “Gethsemane” song. The “Judgment Scene” is replete with propulsive rhythms and spoken crowd shouts. The closing “Easter Joy” is an upbeat chant based on “Sing unto God with a Voice of Triumph” and multiple alleluias that finishes with “Spread the Word” (identical to the closing song of He Is Born). This is a good choice for Holy Week worship or a pageant.

For Goodness’ Sake

Cynthia Wright. Choristers Guild. CGA–475. $2.95

Set as a music-drama for families, the emphasis in For Goodness’ Sake is on “The Commandments,” told in story and choral song, known as “The Story of Moses.” Simple, direct, with mostly unison singing (and an occasional second voice and optional C instrument),
For Goodness’ Sake could serve as an alternate Sunday family service. It offers the message of the Decalogue cast in contemporary language and music that is both attractive and informative. The keyboard writing is felicitous and supportive throughout.

James M. Burns

Books

Making Music on the Organ

Peter Hurford. Oxford University Press. 1988. 150 pages. $34.95.

This book is a little gem for all organists and particularly for those involved in the purchase of an organ. From his own performance and teaching experience, Peter Hurford writes about music making on the organ as opposed just to sounding the notes.

Chapters one and four deal with the integrity of the musician and the instrument and technical considerations such as comparative touch, time, and silence. Hurford calls the organist to accountability in truly making music with the instrument. He says: “Of all instruments, the organ contains the most traps and pitfalls for the unwary performer. Convincing musical performance calls for an amalgam of dexterity, interpretational technique, and projection (or musical persuasiveness).” And further on, he writes that “the level of sensitivity and articulative skill required by the organist wishing to play in a convincingly expressive manner must be of a very high order indeed.”

At the same time, Hurford cautions that technique alone is not enough: “If [the player] has no curiosity for music’s mysterious effect upon the soul, and plays without love, even his best technical efforts will succeed only in a momentary dazzling of his listeners.” In these chapters Hurford goes into great detail about various kinds of touch and articulation.

The second chapter is an excellent presentation of how the organ works. The architectural layout of the instrument as well as key action and various kinds of pipes are clearly described and illustrated in pictures and diagrams. Hurford is convinced of the musical merit of mechanical action organs, and so he bases his descriptions on the tracker organ.

The book’s final chapters are devoted to interpretations of various styles of music. The emphasis is on Baroque organ music, with one full chapter devoted to Bach. Chapter seven covers the French Classical school. There is an excellent reading list appended to the text.

The 150 pages of this book are certainly not intended to be an exhaustive study of the organ and all periods of organ music, but what is covered is fascinating and very helpful. This is an expensive book, but it’s worth the money.

Marie Kremer

Of Primary Importance

Helen Kemp. A practical guide for directors of younger elementary choristers. Choristers Guild. CGBR-50. $12.95

Helen Kemp has done all but done the work for the choir directors who will benefit from this book. Stressing the importance of listening, Kemp takes you through a detailed analysis of what to do, when to do it, how to do it, and how to keep the children alert and interested in the eight anthems included as part of this book.

Such items as melody analysis, rhythmic drills, new words, phrase development, liturgical fitness, use of symbols, and a host of other helpful insights are contained in this very useful text.

Anyone working with children’s choirs (or even thinking about working with them), should purchase, study, and apply Of Primary Importance. It will be an investment well worth the price and the time involved.

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James M. Burns

Liturgies of the Future: The Process and Methods of Inculturation


It is a commonly accepted fact that the Roman Catholic Church has witnessed more liturgical change in the twenty-five years since the Second Vatican Council than in the four hundred years before the Council. What is not so commonly accepted is the degree of change that is desirable in the years ahead. There are those who see in the revision of the ritual books an end to change and a movement toward stabilization and uniformity of practice, while others look on the revised rites as simply the first step in an ongoing reform of Catholic worship.

In his Pastoral Letter on the Twenty-Fifth Anniversary of the Constitution on the Sacred Liturgy, Pope John Paul II wrote of liturgical renewal as an unfinished task, but one that will take different forms in the future. "One cannot therefore continue to speak of change as it was spoken of at the time of the constitution's publication; rather one has to speak of an ever deeper grasp of the liturgy of the church, celebrated according to the current books and lived above all as a reality in the spiritual order." (#14; see Origins 19:2 [May 25, 1989] 17-25).

After describing the biblical and liturgical formation of the people of God as the most urgent task still to be fulfilled, the Pastoral Letter goes on to list three other areas of continuing renewal. First among these three is the adaptation of the liturgy to different cultures. "There remains the considerable task of continuing to implant the liturgy in certain cultures, welcoming from them those expressions which are compatible with aspects of the true and authentic spirit of the liturgy, in respect for the substantial unity of the Roman rite as expressed in the liturgical books."

The need for cultural adaptation in North America should come as no surprise to liturgists and pastoral musicians. For years, statistics have shown that the church in the United States and Canada is becoming more culturally diverse as Hispanics, African-Americans, and Asians take their places in increasingly large numbers alongside...

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“Anglo” Catholics of non-Hispanic European ancestry. The appearance of gospel choirs and music in Spanish and various Asian languages at NTPM Conventions is a reflection of what is happening in parishes across the continent. Worldwide television coverage of the culturally diverse liturgies during the pope’s international travels reminds us that the situation in North America is just the tip of the iceberg.

There comes a point in any development in the church’s life when theological reflection on emerging practice becomes crucial. In the case of the cultural adaptation of the liturgy, that time has certainly arrived. One of the bright lights to guide us along this journey is Anscar Chupungco, professor of liturgical history and liturgical adaptation at the Pontifical Liturgical Institute in Rome and a consultant to the Vatican Congregation for Divine Worship. His recent book, *Liturgies of the Future*, carries forward the work he began in a previous highly acclaimed volume, *Cultural Adaptation of the Liturgy* (Paulist Press, 1982; reviewed in *Pastoral Music* 7:3 [February-March 1983] 66). Those familiar with Chupungco’s earlier writings, and especially those who are not, should put this recent book at the top of their reading list.

The book begins with an excellent overview of the fundamental principles of liturgical reform enunciated by the Second Vatican Council. Adaptation, Chupungco makes clear, was one of these fundamental principles, and it remains particularly pertinent to the revision of the sacramental rites. Once the Latin *editio typica* of a rite is approved by the Vatican, local conferences of bishops are expected to prepare a “particular ritual [which is] meant to be the actual book for the liturgical celebration of a local church. That is why it cannot be a mere word-for-word translation of the *editio typica*” (p. 19).

Chupungco acknowledges that the adaptation employed in such particular rituals will bring about a liturgical pluralism in the Roman liturgy and that such pluralism is “not only to be expected; it is also to be desired, if the liturgy is to be an authentic celebration of a local church” (p. 19). At the same time, he notes, adaptation is done in harmony with the *editio typica* and in accord with postconciliar principles of liturgical reform.

The term that Chupungco prefers to “adaptation” or “acculturation” is “liturgical inculturation,” which he describes “as the process whereby the texts and rites used in worship by the local church are so inserted in the framework of culture, that they absorb its thoughts, language and ritual patterns” (p. 29).

Based on this understanding, he goes on to suggest that the classic shape of the Roman eucharist may not be the only or best liturgical form for other cultures. This classic shape, favored by liturgical scholars and taken up by the Council, is characterized by simplicity and sobriety of rites, practical sense, and adherence to the “ancient fathers” of the early Roman church. Chupungco praises this classic shape, but he asks (p. 69): Is it “the ideal shape for the eucharistic celebration of a church that is culturally pluralistic? Must there be only one order of mass in the entire Roman church?”

The thesis running through this book is that the classic Roman shape of the various liturgical rites was favored in the postconciliar reforms precisely because it was the simplest and least complex and therefore provided the best foundation for inculturation. Chupungco refers to inculturation as the movement from the foundation of this classic Roman shape, or the *terminus a quo*, to alternative, adopted liturgical forms—the *terminus ad quem*.

The book’s third chapter, on “The Future Shape of Sacramental Celebrations,” is particularly interesting. While the chapter begins with a fine review and discussion of the documentation concerning the revision of all the rites, it is primarily concerned with the provision for further revisions of the initiation and marriage rites by local churches.

Chupungco picks up on a principle stated by the Council of Trent and reaffirmed by Vatican II that permits the retention of “praiseworthy [local] customs and ceremonies.” Such local customs are especially appropriate, Chupungco claims, in the frequently celebrated rites of initiation and marriage. For example, “the baptismal reality of being a new creation and being clothed in Christ can be expressed by other suitable colors [than white], and not only by plain-colored clothes but also by multicolored ones” (p. 138). At the same time, Chupungco cites examples of local practices that do not meet the requirements of the liturgical reform, such as “the practice of placing a napkin-like piece of white cloth on the breast of the child as a token of the baptismal garment” (p. 127).

Not all of Chupungco’s specific conclusions will be met with universal agreement. For instance, some readers will resist, while others will applaud, the call to find contemporary replacements for many of the basic terms in the RCIA, such as catechumenate, enlightenment, exorcism, initiation, and mystagogy. One might wonder, too, why Chupungco’s unabashed enthusiasm

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for local marriage customs is not balanced by a more thorough theological critique of some of these customs, such as the giving away of the bride or the custom prohibiting the groom from seeing the bride before the wedding. Certainly in most Western cultures, these customs seem to conflict with developing attitudes toward women and the Christian belief in the equality of men and women.

The final chapter, on “The Future Shape of the Liturgical Year,” raises some important questions, such as the challenge of celebrating Easter and Christmas outside the northern hemisphere. Characteristically, Chupungco sees this not so much as a simple matter of changing dates but as a much deeper task of assimilating linguistic, symbolic, and ritual expressions proper to the seasons for these feasts in the local church. “The churches outside the northern hemisphere need to unearth the Easter symbols and images hidden in the seasons of summer and autumn, in much the same way as the fathers of the church did in regard to spring” (p. 168). The churches in the southern parts of the northern hemisphere—including the southern United States—face much the same challenge with celebrating Christmas.

Anscar Chupungco has a rare gift for understanding the task before us in liturgical inculturation and for logically summarizing the principles of revision in a clear fashion. Liturgies of the Future is a splendid compilation of these principles and a much needed road map for the task that still lies ahead for liturgical renewal on the local level.

Paul Covino

About Reviewers

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Mr. Rudy T. Marcozzi teaches music theory and history at the Chicago Musical College of Roosevelt University and is a doctoral candidate at the Indiana University School of Music.

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Music Industry News

New Hymnal from Collegeville

The Collegeville Hymnal is the latest in a line of hymnals that reaches back to the 1959 publication of the first edition of Our Parish Prays and Sings. It contains nearly five hundred hymns as well as responsorial psalmody, canticles, gospel acclamations, sequences, eleven settings of the Mass ordinary in English and three in Latin. Edward J. McKenna, the general editor, writes in the Introduction: “Our primary aim has been to provide the Sunday assembly with a liturgically alive and comprehensive hymnbook that invites and encourages congregational song in typical parish settings, without neglecting the choral and cantorial music recommended by the Constitution on Sacred Liturgy and the statements of the American hierarchy.” For more information, write: The Liturgical Press, PO Box 7200, St. John’s Abbey, Collegeville, MN 56321-2900. (612) 363-2213.

Pueblo Goes to Collegeville

The Liturgical Press, Collegeville, MN, has acquired the rights to the liturgical titles of Pueblo Publishing of New York. Bernard Benziger, Pueblo’s publisher, will be associated with The Liturgical Press as an advisor. In addition to the “American Essays in Liturgy” series, which it bought last year from The Pastoral Press, The Liturgical Press recently acquired the titles, imprint, and advisory services of Michael Glazier, formerly of Wilmington, DE.

Kurzweil Goes to Young Chang

Formerly the home of the Falcone Piano Company, which acquired Mason & Hamlin along with the Sohmer, Knabe, and George E. Steck piano companies, the new company will be known as the Mason & Hamlin Companies. Each of the new pianos will adhere to the original designs and include the “tension resonator,” a feature unique to Mason & Hamlin pianos that improves tonal quality and preserves the longevity of the soundboard. For more information, write: Mason & Hamlin, 35 Duncan Street, Haverhill, MA 01830. (508) 372-8300.

MusicProse 2.0

Coda Music Software has produced a major upgrade of its Macintosh music notation program, MusicProse, which incorporates many of the state-of-the-art features of its predecessor, Finale. New features include a 32-stave expansion, a utility for extracting parts into separate files for layout and printing, an

and with its acquisition of selected assets of Kurzweil Music Systems, Inc., the company plans an expansion into the professional and home digital keyboard markets.

Mason & Hamlin Return

This fall, the first Mason & Hamlin grand pianos produced in New England in almost sixty years were shipped from their factory in Haverhill, MA.
enhanced Undo/Redo function, and a scrolling playback that allows the user to see notated music as it plays. The 2.0 upgrade also ships with Apple Computer's MIDI Manager program, a new software tool kit that lets the user link MIDI programs together. PC-compatible and Mac versions of MusicProse are in development now. For more information, write: Coda Music Software, 1401 East 79th Street, Bloomington, MN 55425-1126. Phone: (612) 854-1288. FAX: (612) 854-4631.

Affordable Tones

Yamaha Corporation of America now has available its TG33 Vector Tone Generator (suggested retail: $595). It offers the power for full sequences of 32-note, 64-element polyphony, as well as 16-voice multitimbral capability and dynamic voice allocation. On board are 128 sampled waves, 256 preset FM voices, and 128 preset voices, with user memory for 64 additional voices and 16 multi set-ups. The TG33 also features extensive editing and programming capability and a new easy editing option. For more information, write: Yamaha Corporation of America, SGD, PO Box 6600, Buena Park, CA 90622.

User-Friendly Insurance

Texas Accountants and Lawyers for the Arts (TALA) has available an educational handbook, Insurance: A User-Friendly Guide for the Arts and Nonprofit World. This first publication to focus on the topic specifically for the nonprofit community was funded through generous contributions from Bowne of Houston, Inc., the Brown Foundation, Inc., the Texas Bar Foundation, and the Texas Commission for the Arts. It covers such topics as how to file claims, what to do if you’re sued, risk management, general business coverage, directors and officers insurance, special event insurance, and special considerations for the visual and performing arts. For a copy of the 106-page booklet, send a check or money order for $7.50 ($5.00 for the book plus $2.50 postage and handling) to: TALA, 1540 Sul Ross, Houston, TX 77006. For more information, call TALA at (713) 526-4876.

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February 17–March 10
Festival in the Sun. Celebration of music and dance featuring several premiers of festival commissions, among them “The Last Supper at Uncle Tom’s Cabin” (February 20–24). Place: The University of Arizona, Tucson. For more information, write: Office of Cultural Affairs, 800 East University Blvd., Suite 110, Tucson, AZ 85719. Phone: (602) 621-5789. FAX: (602) 621-5753.

CALIFORNIA
LOS ANGELES
December 6–9
International Early Childhood Creative Arts Conference. Focus: the learning styles of children ages 3–8, their developmental needs, and the role of the arts in the learning process. Sponsored by MENC. Place: Los Angeles Airport Hilton Hotel. Write: Creative Arts Conference, 1900 Association Drive, Reston, VA 22091. Phone: Margie R. Hanson at (703) 476-3435.

ORANGE COUNTY
January 26
Workshop featuring John Erhard. For information, call (714) 544-0464.

SAN FRANCISCO
January 6–11

COLORADO
COLORADO SPRINGS
January 12

GRAND JUNCTION
January 21–24

CONNECTICUT
LITCHFIELD
December 14–16
Retreat conducted by Gregory Norbert. Place: Wisdom House. For more information, write: Wisdom House Retreat Center, 229 East Litchfield Road, Litchfield, CT 06759. (203) 567-3163.

DELAWARE
WILMINGTON
February 21
Music for the Triduum: a workshop and music reading session with Christopher Walker. Cosponsored by the Georgetown Center for Liturgy, Spirituality & the Arts and the Diocese of Wilmington Office of Worship. Place: Church of the Holy Child, Wilmington. For more information, write: Georgetown Center, 3513 N Street, NW, Washington, DC 20007. (202) 687–4420.
INDIANA

NOTRE DAME

March 3-7
Conference: Leading the Community in Prayer. Place: Fatima Retreat Center, Notre Dame. Sponsored by the Notre Dame Center for Pastoral Liturgy. Write: Notre Dame Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. (219) 239-5435.

MARYLAND

BALTIMORE

February 23
Workshop: Let the Children Come to Me—Worship with Children. Speakers include Gabe Huck, Christopher Walker, Linda Gaupin, Thomas Morris, Nick Cieri, Jon Mumford, Paul Henderson, and Maureen Kelly. Cosponsored by the Georgetown Center for Liturgy, Spirituality & the Arts; the Archdiocese of Baltimore Liturgy Office; and the Loyola College Office of Campus Ministry. Write: Office of Liturgy, 320 Cathedral Street, Baltimore, MD 21201.

COLLEGE PARK

December 15

OXON HILL

February 20
A Lenten evening of recollection for music ministers with Christopher Walker. Place: St. Columba Church, Oxon Hill. Sponsored by the Georgetown Center for Liturgy, Spirituality & the Arts and the Archdiocese of Washington Office for Worship. For more information, write: Office for Worship, Archdiocese of Washington Pastoral Center, PO Box 29260, Washington, DC 20017. (301) 853-4594.

MASSACHUSETTS

BOSTON

February 2
Workshop: Liturgy and Religious Education—Nurturing the Vital Link. Presenters include Peter Fink, Marty Haugen, John Buscemi, Elaine Ouellette, Marguerite Stapleton, Jim Field. Place: Boston College, Newton Campus. Sponsored by the Georgetown Center for Liturgy, Spirituality & the Arts and various Massachusetts organizations and diocesan offices. Write: Paul Covino, 28 Elm Street, Upton, MA 01568. (508) 529-6146.

MICHIGAN

ANN ARBOR

February 23
A Day with Brian Wren. Lectures, hymn singing, and small group discussion. Sponsored by the Hymn Society Huron Valley Chapter, American Center of Church Music, Ann Arbor AGO, and the RC Diocese of Lansing. For more information, call (313) 662-9612.

DETROIT

February 16-23

MINNESOTA

MINNEAPOLIS

January 2-5
Annual Meeting of the North American Academy of Liturgy. Write: David Truemper, North American Academy of Liturgy, Huegli Hall #120, Valparaiso University, Valparaiso, IN 46383.

NEW YORK

EAST ISLIP

December 3-5
Retreat (music, reflections, and the like) featuring Gregory Norbert. Place: St. Mary’s Church, East Islip.

NORTH DAKOTA

BISMARCK

January 30
Retreat and concert featuring Gregory Norbert. Place: University of Mary in Bismarck. For information, call Sr. Kathleen Atkinson at (701) 255-7500.

OHIO

TOLEDO

February 16
NPM Marriage Workshop featuring Paul Covino. For more information call the workshop coordinator, Jean McLaughlin, at (419) 866-6181.

TEXAS

DALLAS

January 25-26
Workshop in music and liturgy. Place: All Saints Church, Dallas. For information, call Marilyn Haskel at (214) 661-8347.

GERMANY

FRANKFURT

March 2-6
Musikmesse Frankfurt: International Trade Fair. Musical instruments, sound and lighting equipment, musical accessories, sheet music. For more information: Messe Frankfurt GmbH, Postfach 97 01 26, D-6000 Frankfurt 1, Germany.

GUAM

AGANA

January 9-10

Please send information for Calendar to: Rev. Lawrence Hetman, C.P.P.S., Director: Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978.

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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; 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.

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Pipe Organ. Must sell; single manual, Lutheran-voiced organ. 26 years old. Pipes and parts imported from Laubhuff, Germany. Medium-sized, in good condition. Please contact: Director of Music, St. Thomas Aquinas Center, West Lafayette, IN 47906. (317) 743-4652. HLP-4012.

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*Application deadline: February 1, 1991
Roundelay 2

BY BENET WELLMUS

It's gift giving time again, and I've been reflecting on the gifts various cultures have brought to our shared liturgy. The oldest gifts, of course, come from Judaism—the Bible, the berakah structure of our praying, the seven-day week, and words like "Amen" and "Hallelujah." Ancient Greece (with a little help from the lands conquered by Alexander) gave us Hellenistic culture, from which we've derived hymn forms, some vestments and artifacts, more language for our praying (e.g., "Kyrie, eleison"), and most of our liturgical jargon—epiclesis, anamnesis, mystagogia, synaxis, anaphora, doxology, and the like.

From the Roman culture that absorbed and eventually replaced Hellenism, we derive plainchant and Gregorian chant, more vestments (chasuble, alb, stole), the "genius" of the Roman Rite—or at least its penchant for compact, condensed imagery and prayer, a fascination with law and hierarchy, a pattern of festival celebration that begins with a fast and ends with a feast, and of course, more jargon.

Greater Europe in the early and later middle ages gave us polyphony, jargon, more laws, more elaborate prayer forms, seven sacraments, modified vestments, and a fully developed liturgical year of great seasons, feasts, and commemorations.

But what has American culture brought as a gift to the wider church? Blue jeans and rock music are cultural artifacts shared internationally, certainly, as is the American fascination with the new, the latest, the faddish. But certainly we have offered to the church's worship nothing yet to compare with the Germanic tribes' gift of the Christmas tree or Britain's wonderful and untranslatable name for our central Christian feast, "Easter."

While poking around in our rich liturgical heritage, as modified by the postconciliar reforms, I think I've found an opening that America can fill. A gap in our seasons and celebrations that practically cries out for something more. I refer, as you have probably guessed, to that long, dry span of "Ordinary Time" (a.k.a. tempus per annum—the "season of the year") that stretches without a break from the post-Pentecost feasts in late May or early June to the beginning of Advent.

Imagine the fun of coming up with a ritual to rival the blessing of throats at Candlemas!

on the very lip of winter. I mean, it's really hard to get people to celebrate Trinity Sunday, let alone the Twenty-Third Sunday in Ordinary Time. And don't even talk about the Thirtieth Sunday!

So here is the gift I propose as America's offering in this season of giving and good will: an entirely new festival season, replete with new rituals, texts, fasts, and feasts. Imagine the mouths of composers watering at the thought of all those new texts to set! Imagine the fun of coming up with a ritual to rival the blessing of throats at Candlemas!

The season I propose would stretch from early July to mid-October; this would still leave us enough "green Sundays" to use for all those special collections and "theme" Masses that we seem to need (Catechetical Sunday, Sacrificial Giving Sunday, Scout Sunday), without boring us to death in an unchanging sequence of the ordinary and the overly familiar. I call this new season "Homer." Like "Easter" the title is enigmatic enough to keep future liturgical scholars guessing for many years. Does it refer, through careless misspelling, to the significant repertoire contributions of Omer Westendorf? Does it suggest the Christian longing for a new and everlasting home in heaven? Does it recall the ancient Greek poet as a reminder of the value of our secular heritage?

Well, other aspects of the season may offer those future historians additional clues to Homer's meaning. The season begins on a Sunday in which believers invoke their heritage of the "freedom of the children of God." In the United States, that is the Sunday closest to July 4; in France it falls near July 14; in Canada, of course, it is near July 1; and so on in other countries. (England begins the season earliest of all, on the Sunday in June closest to the sovereign's birthday celebration.) On that day—and on that day only—it is acceptable to sing the nation's anthem in church.

Shortly after this upbeat beginning, however, the season moves into its penitential phase, called "the cellar." When the church is in "the cellar" it reflects on its sins, failings, and errors, and publicly vows to do better for the rest of the season, which turns to feasting after a midsummer festival of the saints called, unaccountably, the "All-Star Break."

In late summer and early fall there are celebrations of the local church's accomplishments over the past year, noted on a special triptych erected for the season in the worship space and called a "scoreboard," and there are special hymns and prayers of hope for the future. The end of the season is an eight-day festival called "The Series," during which someone in each congregation is designated as "MVP" (which those future historians will recognize as an acronym for "Most Valuable Person"), and on the last and greatest day of the feast, that person's name is entered with appropriate ceremony into the regional or national "Hall of Fame."

What do you think? Should we run it up the flagpole and see who salutes? Play ball!

Dr. Benet Welmus is the pen name of several worthy NPM members whose contributions to this column are otherwise anonymous.

Christ composes to John XXIII and other recent popes. Vatican Museum.
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