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We address two issues: the concern of making music in the parish with limited musical resources and the role of unaccompanied singing in liturgy.

It was the First Sunday of Lent, 1971, when the large snow storm hit Richmond, Virginia—over two feet deep, as I remember. The sun came out, and that “after-the-snow” freshness was in the air. As pastor, getting to the church from the next-door rectory was no problem for me, but for a considerable number of parishioners it was quite an effort. About two-thirds of the regular assembly gathered at 10:00 A.M. The musicians couldn’t make it.

Our parish had a standard repertoire, but it wasn’t by any means outstanding. I decided that we would sing. It was amazing. The unaccompanied singing by the assembly gathered on that Sunday was completely different from all other singing we had done up to that time. The hardwood floors of the church echoed the sound in our ears as never before.

Twenty-four years later, the sound of the singing on that Sunday is still with me. Part of it was the effort that the people had put forward to be the church on that Sunday. But there is no doubt in my mind that singing, unaccompanied, nudge that assembly to listen to itself in a way that our accompanied music had not yet been able to do. That day that assembly not only was dependent on itself, it learned to make beautiful sounds.

As pastoral musicians, we are not accompanists first, but musicians whose role is to assist the assembly in making its prayer through music. “We love the sound of the singing congregation above all other sounds.”

This issue began with the question of how we could assist parishes faced with the dilemma of what to do if they do not have a great musical resource. We often talk about “small parishes” or “rural parishes” as a catchword for these types of situations, but all of us realize that many “small or rural” parishes have delightful musical programs. We really are addressing the issue of parishes which have limited musical resources... and in today’s church life, location or size may make little difference.

Our solution to this problem was to offer the idea of unaccompanied singing, both repertoire and techniques for unaccompanied singing. As the issue progressed, we realized that unaccompanied singing has a long tradition in the Eastern Church, and the history of instrumental accompaniment being banned spoke to our worshipping ancestors in the East as well as the West. In Europe, where Gothic church buildings still dominate the experience of worship, the reverberation felt by the chant sung unaccompanied still holds a powerful grip on the musical ear. And liturgically, chant’s ability to drive the text without calling attention to itself provides an appeal which is difficult to imitate or compete with.

So this issue moved from the question of what can we do to assist “rural or small” parishes to what can we all do to rethink the role of unaccompanied singing in our worship. When, where, why do we use it? Only on Good Friday? Or as a staple?

What is left unaddressed in this issue is the role the building plays in unaccompanied singing. A carpeted floor and acoustically tiled ceiling prevent the assembly from hearing its own voice and defeat assembly singing, with or without accompaniment.

And lest the organists among our membership sense that they are being passed over by such an issue, we include a description of the program for organists at the NPM National Convention in St. Louis, June 15-19, 1993. For years, NPM has realized that the AGO offers to organists a wide range of musical opportunities which need not be duplicated through NPM. The unfortunate and unintended conclusion that some people were drawing from this position was that NPM was only interested in guitar or folk music. Under the leadership of the NPM Standing Committee for Organists, co-chaired by Dr. Alison Luedecke and Dr. James Kosnik, together with the diligent assistance of Dr. Marie Kremer, NPM Core Committee Chairperson for St. Louis, a full-blown program of organ recitals along with a training program for organists by Dr. John Ferguson is being offered at this year’s Convention.

The Convention is very near, and registration deadlines are upon us... May 14 for housing and May 24 for Convention registration, so act now!

The reform of the ritual and its books, often called the “liturgical reform,” is over. The reform of our lives to be brought about by this reform, called the “liturgical renewal,” is just beginning. Come to St. Louis. Hear unaccompanied singing at its best. Renew your ministry. Be challenged by the true Liturgical Renewal.

VCF
Contents

Letters  5

Association News  7

CONVENTION ORGAN PERFORMANCES
Not for Organists Only!
BY THE STAFF

Unaccompanied Singing: Music for Small Parishes

A Crisis Facing Us All
BY PETER C. FINN

Let the Music Grow . . . In Its Own Time
BY W. THOMAS FAUCHER

Sing to the Lord a Sturdy Song
BY FRED MOLECK

Find Versatile Service Music That Works
BY PEGGY LOVRIEN

Singing at the Rites Begins with Sunday
BY MARY JO QUINN, SCL

HOW WE’VE DONE IT IN PARMA, OHIO
People Will Sing at Funeral Vigils and Committals
BY THOMAS J. O’BRIEN

COMMENTARY
What Matters Most Is That Our Song Comes from the Heart
BY RICHARD R. BUNBURY

Back to Basics Reviews  41
MIDI Users  43
Hotline  51
Calendar  55
A CHOIR TOUR

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rules of musical composition have developed through practice, not legislation. They are what they are because music sounds better that way. They contain no ethnocentric connotations. (Parallel fifths would sound just as offensive in the context of Madonna as Mozart.) Granted, musical idioms outside of the common practice period abide by different rules, but the “reformed-folk” composers are not writing in these idioms. When our parish threw out Glory and Praise in favor of Gather as the hymnal to be used at our “folk” Mass, it was because Marty Haugen and David Haas had an “intrinsic musical superiority” over Carey Landry and Roc O’Connor. Likewise, the music of the “Bach-Beethoven-Brahms paradigm,” as the authors of the Milwaukee Report described them, is far superior to anything Haugen and Haas could ever produce.

The people must be given a choice: They must be given an opportunity to experience the musical “treasure of inestimable value” which is their heritage. Denying the Catholic people their tradition of fine art music and Gregorian chant

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Pastoral Music • April-May 1993
is nothing short of criminal. Acting as if fine art music is beyond the comprehension of the faithful and assuming that they would prefer sentimental pseudo-pop is insulting.

Richard Townley
Columbia, MO

Milwaukee Report: Down with Ritual

I just finished reading this article [the Catholic News Service article on the Milwaukee Report written by Jerry Fileau, which appeared in a number of diocesan papers] and felt I needed to write. I feel that my opinions here are very valid. Though I have never studied liturgy as many of you have, I do have a degree in music history and consider myself a God-loving Christian.

I held a part-time job for a number of years as a church organist of sorts... for a couple of small, in-the-country Catholic parishes... I doubt whether I'll ever play again in church. I quit for a number of reasons, but this is the main reason I quit. Forced and nauseating repetition, week after week, killed my interests in serving.

The problem lies very deeply with the liturgy, not the music. If you, the church leaders, would only pull the standardized Mass ritual formula away from parish pastors and liturgy teams, these parish leaders would be forced to use their heads, Bibles, and textbooks to produce a changing and really meaningful sacramental prayer for their congregations. (Answer this one honestly, now: What really good prayer of yours is the same as the last one you said?)

I guarantee you, if this ever happens, the really good Mass and its music (memorable, singable, enjoyable, and for God’s sake, with a little variety!) will follow suit.

William P. Hanafin
Urbana, IL

Some Serious Playing

I finally decided to buckle down and do some serious organ playing this year. I am taking private lessons once a week and earning some university credits at the same time. Since the cathedral here still has the “organ from hell”... the Lutheran church has consented to let me have plenty of practice time on their big Allen. I am getting terribly spoiled and am feeling more compelled to drop heavier hints to the cathedral than I have in the past. I sized up the situation and, since the cathedral is so small, we wouldn’t need a large organ at all! We’ll see.

I am enjoying the lessons. The teacher is really into Bach’s Little Preludes and Fugues, so that has been my main resource so far. I tried to talk her into some trios like we did this summer, but she didn’t seem interested...

I am working on several tapes I have collected with Sr. Theophane’s sessions on repertoire the past several years...

Our winter days are getting longer. It now gets light about 9 A.M. and dark at almost 4 P.M. We had a big snowstorm last week and so far have about 3 feet of snow on the ground...

Hope to see you this summer again... Thank you for your time and devotion to NPM...

Jan B.
Juneau, AK

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For information: K.R. Kasling, Workshop Director, Music Department, Saint John’s University, Collegeville, MN 56321. (612) 365-3371. FAX: (612) 365-2504. Fee discount if intent to register received by June 10, 1993.

Dr. Jim Kosnik passed along this letter from a participant in the NPM School for Organists who comes from Alaska. He notes that she has attended three Organ Schools so far and is hoping to attend another one this summer.

Letters Welcome

We appreciate letters from our readers, though all letters are subject to editing. Address your reflections to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-5800.

Pastoral Music • April-May 1993
Association News

Convention Update

St. Augustine’s Choir

The famed St. Augustine’s Choir from Washington, DC, will be featured at the Convention’s Closing Event. Led by Leon Roberts, this gospel choir is well known in Washington for the wide range of its liturgical music.

Alice Parker

Alice Parker is offering a Skill Session on Tuesday morning on “Leading a Congregation in Worship.” Dr. Parker’s credentials as one of the finest leaders of congregational song in the United States are very familiar to NPM members. Don’t miss this one.

Marty Haugen

Marty Haugen is the composer and director of the Wednesday night Quartet “Agape” (Q-2 and Q-6). Marty’s name is widely recognized, and this new compositional approach to celebration will interest a wide range of attendees.

Quartets?

Some attendees have asked why we offer the Quartets during our Conventions. As the NPM Conventions grew, the celebration of the Convention eucharist necessarily took on the scale of the large assembly gathered for worship. This celebration was wonderful for the moment, but since many participants were also looking for practical ideas to take home, the Convention eucharist was not suitable for imitation in a typical parish. Therefore, in order to assist musicians, liturgists, and clergy with celebrations in scale to a more typical church setting, the Quartet celebrations are planned for neighboring churches near the Convention site. Your participation is critical to their success.

No-Host Dinner

Immediately after the first performance of the Te Deum for Theophane Hytrek quartet (about 6:30 P.M.) on Wednesday night, there will be a “no-host” meal at Christ Church Cathedral for those who are interested and who register by May 24. The cost is $15 per person. Please make out a separate check payable to NPM and mark it “No-Host Dinner.” You may send this check with your Convention registration or, if you have already registered, send it to: No-Host Dinner, Attn: Lisa Tarker, 225 Sheridan Street, NW, Washington, DC 20011-1492.

State Meetings

For the past several years, NPM members have requested an opportunity to meet other Convention attendees from their state. This year, on Thursday, a half-hour afternoon gathering (4:15-4:45) has been arranged. The purpose of this informal gathering is to get to know others from your state and to explore the possibility of a state (or region) planning a supper out on the next evening (Friday 6:00-8:00) before the eucharist. This statewide gathering is for everyone, but especially for NPM Chapter members, NPM-ME members, and other NPM members to get to know one another.

DMMD Institute

The cut-off date for registering for the special DMMD Organ Institute with John Ferguson is May 24, and the Institute is limited to 45 participants. Registration for the Institute is free to DMMD members who register and pay for the NPM National Convention. For non-DMMD members, the charge for the Institute is an additional $195 added to Convention registration fees.

There is a separate focus for each of the four days: registration, practice, improvisation, and repertoire—all with a focus on service playing. Participants are asked to bring the choir edition of Worship (III) along with the selected repertoire that they will be coached on.

Further information and registration forms may be requested from the National Office for those who did not check the box on their Convention registration forms.

Music Educator Institute

The cut-off date for the NPM-ME Kodaly Institute is also May 24. The Institute is free to members of NPM-ME who register and pay for the NPM National Convention; non-NPM members must pay an additional $195 on top of their Convention registration fees.

Sr. Lorna Zemke’s plans for this Institute encompass a multifaceted approach to teaching and learning. All aspects of the curriculum are based on a sound, child-developmental approach and are varied to maintain the interest and enjoyment of the children you teach.

Further information and registration forms are available from the National Office.

Choral Conducting Institute

Just a reminder that the Choral Conducting Institute with Dr. James M. Jordan is a continuation of his NPM Institutes in Pittsburgh (1991) and Philadelphia (1992). The material he is presenting this year presumes attendance at one of those Institutes. (Audio cassettes of those earlier Institutes are available from The Pastoral Press.) As with the other Convention Institutes, the cut-off date for registration is May 24.
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Seminary Liturgical Formation

The NPM Standing Committee for Seminary Music Educators is sponsoring a joint conference for seminary music educators and seminary directors of liturgy to precede the National Convention. It will take place at the Regal Riverfront Hotel (formerly the Clarion) June 13-15. Major speakers include Revs. J. Michael Joncas, Mark Francis, Gil Ostdieck, and Frank Quinn. There will be special meetings for seminary music educators (facilitated by Mr. Anthony DiCello) and directors of liturgy in seminaries (with Revs. Brian Fisher and Jeffrey Kemper as facilitators).

Registration forms have been sent to all those on the NPM Seminary Music Educators mailing list. If you are interested in this additional conference, but have not received a brochure, contact the National Office. Registration is $65 per person.

One-Day Time Management Institute

Beatrice Floo conducted a Values Seminar on Time Management for the NPM National Staff, who were joined in the training program on February 15 by members of the DMMD Board of Directors, the NPM-ME Board, and the staff of Blessed Sacrament Parish in Alexandria, VA, who served as hosts.

planner adapted for church use. This tool has proved effective in organizing persons who have too much to do, too many demands from multiple tasks (or jobs), and who claim to “have tried everything else, and nothing worked!”

There is a separate registration fee for this seminar: $99 (includes the planning tool and all supplies; excludes lunch) or, if you already have the planning tool, $69 (includes all other supplies; excludes lunch). Registration deadline is May 15. Call the National Office to request a registration form, or register via phone using your Visa or Mastercard.

This seminar comes with a guarantee: If you are not completely satisfied after using the planning tool for twenty-one days, we will return your registration fee, no questions asked.

Hotel Name Change

The Convention Headquarters Hotel, the Clarion, has changed its name (as of April 1) to the Regal Riverfront. Everyone in St. Louis will know it by both names, but we are announcing the change to avoid any confusion.

The Regal Riverfront will host the NPM Dance and the Ritual Dance, Mime, and Drama performance on Friday. It is a short block away from the St. Louis Basilica (Old Cathedral), and it is on the shuttle service to the Convention Center.

reservation. Registrants should also receive a confirmation from the hotel of their choice; if there is any problem with your housing reservation, contact Allison Haines at the St. Louis Convention Housing Bureau, 1 (800) 325-7962.

Summer Schools

Approaching Deadlines

May and June deadlines for registration at some of the NPM Summer Schools and Institutes are fast approaching. May 28 is the registration deadline for the Cantor and Lector School in Fort Worth, TX (June 21-25) and the Guitar School in Covington, KY (June 28-July 2). June 7 is the deadline to sign up for the Cantor and Lector School in Philadelphia, PA (July 5-9). June 21 marks the registration deadline for four schools: the Keyboard School in Norfolk, VA (July 12-16), the Composition School in St. Paul, MN (July 12-16), the Cantor and Lector School in Riverside, CA (July 19-23), and the Choir Director Institute in Rockford, IL (July 19-23). If you are interested in any of these Schools, or any of our other Summer Schools and Institutes, call the National Office today for a brochure: (202) 723-5800.

Hytrek Scholarship

In honor of Sr. Theophane Hytrek, who died while teaching at last year’s Organ School at Alverno College, her students and friends have made available one full scholarship for this year’s NPM School for Organists, either the organ track of the Keyboard School (July 12-16, Norfolk, VA) or the School for Organists (July 26-30, Northfield, MN). Scholarship candidates must submit an application and a recording of organ skills. For an application form and/or more information, please contact Jon Mumford at the National Office.

Hotel Confirmations

The St. Louis Convention Housing Bureau sends out confirmation of housing forms five days after receipt of a

Hispanic Cantor Program

A special evening program for those who serve or wish to serve as cantors in Hispanic worship communities will be

NPM staff members and other participants at the February Time Management Seminar.
Members Update

DMMD Board Meets

The DMMD Board of Directors met February 16, 1993, for a full day. Plans were made for the NPM National Convention members meeting, including the presentation of the policy statement on "Qualifications for the Position of Director of Music Ministries"; work on an accompanying bibliography is underway. A draft copy of the "Code of Ethics" with an accompanying code of professional standards and disciplines was presented and discussed at length. A final draft will be edited and sent to the members for a vote during the St. Louis meeting.

Future plans addressed the possibility of gathering DMMD members during AGO conventions; the Summer 1994 Institute; liaison with the AGO, the Conference of Roman Catholic Cathedral Musicians, seminary musicians, and other groups. Ballots for the election of new regional board members should reach the DMMD membership in early April.

NPM-ME Board of Directors

The first meeting of the NPM-ME Board of Directors took place February 14, 1993, in Alexandria, Virginia. A needs assessment began the meeting. The business session approved the charter and by-laws of the organization for presentation to the membership; the regional representatives discussed the appointment of state representatives; the program committee reviewed plans for the upcoming NCEA meeting as well as the NPM National Convention; and the MENC Arts Standards were discussed and a plan developed for their presentation to the members during their meeting in St. Louis.

Peloquin Honored

On February 21st a wonderful festival honoring C. Alexander Peloquin took place at the Cathedral of SS. Peter and Paul in Providence, RI, featuring a 250-voice choir composed of the University Chorale of Boston College combined with the Peloquin Chorale and the Gregorian Concert Choir.

The first part of the program consisted of "Let Their Celestial Concerts" from Samson by G. F. Handel; "How Lovely Is Thy Dwelling Place" from Brahms's German Requiem; "Laudate Dominum" from the Solemn Vespers by Mozart, with Laetitia Blain, soprano; "Tu Es Petrus" by Franz Liszt; Edward Greig's "Landsighting"; "Were You There," with Laetitia Blain, soprano; and "Psalm 150" by César Franck.


During the intermission Dr. Peloquin received a gold watch presented in the name of GIA Publications, and Rev. Virgil C. Funk presented a certificate honoring him in the name of NPM.

Keep in Mind

Rev. Joseph Connolly, a priest of the Archdiocese of Baltimore, died on March 4, 1993, after a long illness. Father Connolly was deeply concerned for social justice, civil rights, ecumenism, and liturgical renewal. As pastor of the Church of St. Gregory the Great in central

Pastoral Music • April-May 1993
Baltimore, he was able to combine many of those commitments. He served as president of The Liturgical Conference during a turbulent period of its history (in the years shortly after Vatican II). He became widely known for his participation in a weekly television discussion, “Faith to Faith,” on which he shared the spotlight with a rabbi and a Protestant minister. Father Connolly’s funeral took place at the Catholic Community of St. Bernadette, Severn, MD, on March 8.

Faithful God, we humbly ask your mercy for your servant Joseph, who worked so generously and zealously to spread the Good News: grant him the reward of his labors, and bring him safely to your promised land.

Meetings & Reports

ASCAP Inquiries

Members report that ASCAP has contacted several campus ministry programs about purchasing a performance license, as if the campus ministry is required to have an ASCAP license in order to perform music at their programs. No violation takes place when the parish community has properly obtained licensing permission from the publisher or has purchased copies of the music from the publisher and utilizes the music in worship, regardless of the impression left by the agents of ASCAP.

NPM insists that illegal photocopying of music is wrong and must be stopped. But the ASCAP inquiry is not directed toward photocopying; its inquiry concerns performance. Please contact the NPM National Office if you are contacted by ASCAP or before acquiring a license with them.

Kodaly at Silver Lake

A wide range of music education opportunities takes place at Silver Lake College, including outstanding programs in Kodaly Method. Members are encouraged to write for more information on programs and publications: Silver Lake College, Music Dept., 2406 S. Alverno Road, Manitowac, WI 54220.

Fifth CEDAME Conference at Fatima

The Fifth European Conference of Associations of Church Music (CEDAME) took place at Fatima (Portugal) from September 10th to 12th, 1992; the theme of the meeting was “What is the function of the liturgy to be used in liturgy today?” The meeting’s participants—the presidents of associations and those responsible for church music commissions—came from the following countries: Germany, Austria, Belgium, France, Holland, Hungary, Italy, Luxembourg, Poland, and Portugal. The International Federation of the Fueri Cantores was likewise represented. As the outcome of their discussions and as the goal of their work together, they agreed to the following:

The delegates gathered at Fatima on the occasion of the Fifth European Conference of the Association of Church Music (CEDAME) are fully aware that music in the liturgy constitutes the primary and central task of all church musicians.

The delegates are also aware that:

- the music of the church—and sacred music in general—has an important role to play in the dialogue between the church and the world of culture;
- church musicians, in conformity with what has been stated by the Congregation for Worship (5 November 1987), should likewise utilize those pieces from the Thesaurus Musicae Sacrae (treasury) which are not or are no longer intended for use within the liturgy;
- sacred music of the twentieth century (recall Olivier Messiaen) has a most important place in contemporary composition and shows church musicians how enriching the approach taken by contemporary music can be;
- the delegates are ready to help, and to benefit from their experiences, those responsible for church music and liturgy in the new European states—as these build up or rebuild musical life in service of the church. Countries that are neighbors of these new states are especially prepared to extend this aid.

According to the framework of this year’s Conference, the delegates primarily devote their attention to music in the liturgical assembly. During the discussions the following viewpoints were expressed:

1. As music in the liturgical assembly, we should respect pluralism, a pluralism that ranges from Gregorian chant to new religious songs (Neues geistliches Lied—NGL), from popular singing (Volkslied) to contemporary polyphony.

2. The preparation of the celebrations, and the celebrations themselves, require better collaboration among all who play a liturgical role in them.

3. Church musicians will take care to provide adequately for the singing of the assembly, and to put into practice the various means whereby the faithful participate actively, according to the intention of the Constitution on the Sacred Liturgy (art. 30).

4. It is good to remind all responsible for music and liturgy that it is a question not only of solemnizing the Sunday eucharist, but all celebrations of the church, including those without a priest, since music is an integral part of the liturgy.

5. The liturgical life of the community of the faithful should be able to blossom out in all its richness:
- in the celebration of the Mass and the sacraments;
- in the celebration of the word;
- at vespers and the other hours of the divine office;
- during times of meditation, devotions, and other liturgical celebrations.

6. In view of new compositions, it is fitting to give up the traditional division between chants for the proper and chants for the ordinary, and to treat each chant in function of the role assigned to it in the General Instruction of the Missal.

7. In our work on behalf of liturgy and music, we should familiarize communities by means of a suitable initiation with various musical styles, including contemporary music.

Conscious of the responsibility involved in the convictions stated above, and collaborating with all persons and services responsible for the liturgy, the delegates gathered at Fatima wish to contribute to the renewal and deepening of liturgical life.

The next Conference will be held September 9-11, 1993, at all likelihood at Gyor in Hungary; its theme will be “Characteristics of liturgical music in view of the dialogue between composers and performers.”

Report written by Johann Trummer (Graz). French translation by Gérard Grasser; English Translation by Larry Johnson and Virgil Funk.
Sixty choir directors from the U.S.A., Italy, Germany, Austria, Spain, Argentina, Hungary, Belgium, Korea and Japan met in Rome February 6-10, 1993. Central to this year’s program was the First International “Giovanni Pierluigi da Palestrina” Choir Competition for Cathedral and Church Choirs.

The competition was divided into two categories, with a $6,000 prize in the first category and a $3,000 prize in the second. The prizes were offered and the competition was run by Cortial International and Peter’s Way.

In Category A, singing the masterworks and a contemporary piece, the winners were the Basilica of St. Michael the Archangel of Marijampole, Lithuania—eighteen magnificent singers conducted by Rev. Grazus Sakalauskas—and the Cantabile Hollabrunn, an Austrian youth choir of thirty-six singers directed by Alfred Tazar. In third place was the Sacred Music Choir of Seoul, Korea, sixty singers led by Nam Young-Chol. Each group sang *Tu es Petrus* by Palestrina, but the outstanding work of the competition was *Alma Redemptoris Mater* by the conductor of the Lithuanian Choir.

In Category B, The Mindszenteny Choir from Hungary (fifty singers conducted by Gerley Peter Pal) won first prize, and a choir of forty-seven singers from St. Margaret’s Church in Markt Schwaben, Germany, conducted by Manfred Faig, won second honors.

Additional participants were choirs from Costa Rico, Viersen, Germany, St. Clements, New Jersey, and St. Eugene’s Cathedral, Santa Rosa, CA. The Cathedral Choir of Mexico, directed by Guillermo Lopez Nava, provided choral music to bring the program together.

The competition was organized by Rev. Wolfgang Bretschneider, and the American juror was Dr. Leo Cornelius Nestor, of the Basilica of the National Shrine of the Immaculate Conception, Washington, DC. Dr. Nestor also gave an excellent clinic on Palestrina, with practical tips to choir directors and singers. He stressed the following points: “We do not sing at the liturgy; we sing the liturgy... Music of the Renaissance is performed best when the choir director does the least... We have lost continuity with performance practice, so we should do less.” He then led a demonstration choir in the practice of Palestrina. Fr. Abbot Giacomo Baroffio, head of the Pontifical Institute of Sacred Music, presented a session on classical aspects of Gregorian chant, providing examples of contemporary chant compositions from Kenya, Korea, and Japan.

Virgilio Cardinal Noe stressed the “full, conscious, active participation of the faithful in our music,” humorously reminding the participants that “Bologna teaches; Rome gives good example.” The music director has a role in the *economia* of the liturgy, Cardinal Noe reminded the participants, and therefore must submit to the liturgical form. “We are through the period of liturgical reform,” he said, “and we are now in the period of liturgical renewal.”

Dr. Wolfgang Bretschneider, agreeing with the points made by Dr. Nestor, encouraged choir directors to search out the style of the original composer. But based on the experience of the performing choirs, he encouraged greater “word-tone” relationship, called for the courage to be open to the demands of enculturation and our present-day texts and composers, and stressed quality. He affirmed: “The opposite of ‘good’ is not ‘well-meant.’” Dr. Bretschneider encouraged participants to interpret our musical performances with spirit and heart (i.e., with the whole being), urging them to make the great works come alive through our performances: “The melody of God should be discernible in our lives.”

Iniciación en la Comunidad Hispana

The Archdiocese of Chicago and the Dioceses of Joliet and Rockford are sponsoring a workshop on adult initiation for those ministering in Spanish-speaking parishes. The workshop (June 25-27) is offered completely in Spanish. at the Hilton Hotel in Lisle, IL. Presenters include Sr. Alice Michael, Rev. Tim Piascicki, Ms Eva Cruz, and Mr. Stephen Kempken. For information and registration forms contact Rose Perez or Jose Castillo at the Office for Divine Worship, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101.
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Convention Organ Performances

Not for Organists Only!

BY THE STAFF

The NPM 1993 National Convention is offering more workshops, concerts, and demonstrations of organ repertoire than any of our previous Conventions. Our major focus, of course, is the pastoral use of this instrument. The DMMD Institute, with Dr. John Ferguson, will concentrate especially on that use. Sessions in most of the workshop blocks (#2 in every block but the "C" block on Thursday morning) will also treat organ performance and repertoire for worship and help participants improve their pastoral skills on the organ.

But Convention participants come to celebrate as well as learn, and whether we are skilled organists or not, we are people who enjoy watching and listening to the making of music. So we have scheduled times for special concerts of organ repertoire to give everyone a chance to listen to great compositions performed on a variety of instruments by some of our members. Among the performers are people who have earned a place of honor among teachers of music and others whose performance skills have only recently been recognized.

Here is a list of the times for organ demonstrations and concerts during the Convention, along with the program scheduled for each one. We’ve also included brief biographies of the performers for the concert performances.

Monday Organ Crawl

The five-hour Organ Crawl will feature four outstanding musicians demonstrating instruments at four sites in and around St. Louis.

The first organ on the tour is the Hradetzky instrument at St. Louis Abbey (Priory). This 1967 installation, a small baroque “tracker,” has two manuals and twenty-eight ranks. It is the first U.S. installation by Gregor Hradetzky, Orgelanbumeister from Krems-on-the-Danube, Austria. Heather Martin, a graduate student at the University of Pastoral Music • April-May 1993 Notre Dame, will be playing a half-hour concert that includes the following pieces:

- Sonata in A Major, Op. 65, no. 3
  Felix Mendelssohn (1809-1847)

- Three Chorale Preludes
  Johann Christoph Oley (c. 1736-1789)
  Wir schweigen leider der Morgenstern; Mir nach, spricht Christus, unser Held; Herr Gott, dich loben alle wir

- Sonata No. 1
  Paul Hindemith (1895-1963)
  Messig schnell; Läbhaft: Im zeitmass; Im Hauptszeitmass

- Prelude and Fugue in G Major, BWV 550
  Johann Sebastian Bach (1685-1750)

The Martin Ott Organ (Opus #51) at Our Lady of Providence Church was installed in 1989 with two manuals and twenty-one ranks. David Heller will demonstrate this instrument with the following program:

- Prelude and Fugue in C Major, BWV 545
  Johann Sebastian Bach (1685-1750)

- Partita on “Werde munter, mein Gemüte”
  Johann Pachelbel (1653-1706)

- Choral, from Symphonie Romane
  Charles-Marie Widor (1844-1937)

- Toccata on “Now Thank We All Our God”
  Egil Hovland (b. 1924)

The Casavant organ at Concordia Seminary is the newest instrument on the tour. Built in 1991, it has three manuals and fifty ranks. Dr. Mary Beth Bennett is scheduled to demonstrate its sound by playing the following:

- Hymne d’Actions de grâces “TE DEUM”
  Op. 5, No. 3
  Jean Langlais (1907-1991)

- Andante sostenuto (Symphonie Gothique, Op.70)
  Charles-Marie Widor (1844-1937)

- Sinfonia (Cantata 28 “Wir danken dir”)
  Johann Sebastian Bach (1685-1750); transcribed by Alexandre Guilmant (1837-1911)

- Adagio for Organ
  James Hopkins (b. 1939)

- Tu es Petrus (Esquisses Byzantines)
  Henry Mulet (1878-1967)

The final stop on the tour will provide an opportunity to listen to the largest of the four instruments: a 1965 Schantz with four manuals and fifty-nine ranks. Performing on this organ at Second Presbyterian Church in the late afternoon, Dr. Paul Skevington has chosen to play:

- Fantasia for Organ
  Ronald Arnatt (b. 1930)

- Fantaisie, Op. 16: Poco Lento
  César Franck (1822-1890)

- Trio Sonata in E Flat Major, BWV 525
  Johann Sebastian Bach (1685-1750)

- Allegro

- Symphony #6 in G Minor: Cantabile
  Charles Marie Widor (1844-1937)

- Pièce de Fantaisie: Carillon de Westminster
  Louis Vierne (1870-1937)

Monday Evening Recital

A special recital for Convention early birds will take place in the historic Basilica of St. Louis (the Old Cathedral), located at the foot of the Gateway Arch. The Wicks organ was just rebuilt (1992-93) with two manuals and twenty-eight ranks. Scheduled for 7:30 to 8:30 p.m., this concert will feature the talents of two outstanding organists: Allison J. Luecke and David Heller.

Dr. Allison Luecke is the Director of Music Ministries and Principal Organist at St. Mary’s Cathedral in Cheyenne, Wyoming. She is a member of the Diocesan Liturgical Commission of Cheyenne,
the Conference of Roman Catholic Cathedral Musicians, the American Guild of Organists, and she is co-chair of the NPM Standing Committee for Organists. Dr. Luedendeck received her Bachelor’s degree and Master’s degree in Organ Performance from the University of Houston. She received her Doctor of Musical Arts degree in Organ Performance and Literature at the Eastman School of Music. Her performances will include the following pieces:

**Tocata in G**
Theodore Dubois (1837-1924)

**Elegie**
Flor Peeters (1903-1990)

**Symphonie Gothique: Andante Sostenuto**
Charles-Marie Widor (1844-1937)

**Symphonie No. 1: Finale**
Louis Vierne (1870-1937)

**Dr. David Heller** is a member of the faculty of Trinity University in San Antonio, Texas, serving as Associate Professor of Music, Chapel Music Director, and University Organist. He received the Bachelor of Music degree from Lawrence University and the Master of Music and Doctor of Musical Arts at the Eastman School of Music. There he was awarded the Performer’s Certificate in Organ. His teachers have included Miriam Clapp Duncan, Russell Saunders, and Gerre Hancock. Dr. Heller’s publications include *Laudate Dominum*, a collection of hymn tune descants, and *Manual on Hymn Playing*. Dr. Heller will play:

**Prelude and Fugue in A Minor**, BWV 543
Johann Sebastian Bach (1685-1750)

**Liebster Jesu, wir sind hier**, BWV
Johann Sebastian Bach (1685-1750)

**Pièces de Fantaisie**, Op. 54 (1927)
Louis Vierne (1870-1937)

**Impromptu: Étude du soir: Carillon de Westminster**

**Expo Day Recitals**

Throughout the afternoon on Tuesday, June 15, talented musicians will perform half-hour concerts (on the hour) of a wide range of organ repertoire on instruments displayed in the Cervantes Convention Center.

The first program, at noon, will feature **Robert Gallagher**, Organist of the Cathedral of St. Matthew, Apostle, in Washington, DC. He received a Bachelor’s degree and a Master’s degree in Organ Performance from the Manhattan School of Music and the Juilliard School, respectively. Upon graduation from Manhattan at the age of twenty, he was honored with the Bronson Ragan Award for Excellence in Organ Performance. Mr. Gallagher also holds a Premier Prix d’Excellence in Organ Performance and a Premier Medaille d’Or in Improvisation from the Conservatoire Nationale de la Région de Rueil-Malmaison, where his teachers were Marie-Claire Alain, Jacques Taddei, and Huguette Dreyfus.

Mr. Gallagher has also performed as featured soloist with the Washington Bach Consort and as harpsichordist with the Chamber Music Society of Lincoln Center. He is currently completing a Ph.D. in Musicology at The Catholic University of America.

He has selected the following pieces:

**Music for Earlier, Non-Equal Tunings: Ave maris stella**

**Nicholas de Grigny (1672-1703)**

**Maria Sart**
Arnold Schlick (c. 1460-1521)

**Fugue on the Magnificat**
Johann Sebastian Bach (1685-1750)

The French Tradition, Based on Improvisation:

**Ave maris stella**, Opus 18
Marcel Dupré (1866-1917)

I. When the Salutation Gabriel Had Spoken. Canon in the Fourth between the soprano and the bass.

II. Jesu’s Tender Mother, Make Thy Supplication. Choral in the tenor.

III. So Now as We Journey, Ait Our Weak Defender. Choral ornamented in the style of J.S. Bach.

IV. Amen Finale

“A Little Pedal Music”:

**Studio da Concerto (Concert Etude) on the Gregorian melody “Salve Regina”**
Raffaele Marani (1887-1933)

At 1:00 P.M., **John Rose** will play.

At 2:00 P.M., **Mary Beth Bennett** will perform improvisations on chants from the Solemnity of Corpus Christi: *Lauda Sion, Adoro te devote, Jesu dulcis memoria, Sacris sollemnitis, Pange lingua gloriis, and Christus vincit*. Dr. Bennett is the Assistant in Liturgical Music at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC, where her duties include serving as organist, assistant director of the professional choir, and administrator for the visiting choir series. She is also Instructor of Organ at Prince George’s Community College in Largo, Maryland. She holds the Bachelor of Music degree in organ performance and music theory from Seton University, the Master of Music degree in performance and literature from the Eastman School of Music, the Konzertexamen from the State Conservatory of Music in Cologne, Germany, and the Doctor of Musical Arts degree in organ, composition, conducting, and musicology from the University of Southern California. Dr. Bennett was chosen one of the “Most Outstanding Women in America” in 1986, and is the winner of eight national and regional competitions in organ and composition.

**Alain Hommerding** will perform at 3:00 P.M. on the Martin Ott organ (2 manuals, 20 ranks, 17 stops) installed in the Convention Center atrium. Alain holds a Bachelor of Fine Arts degree from the University of Wisconsin at Milwaukee, an M.Div. from St. Mary’s Seminary and University, Baltimore, and a Master’s in Music from the University of Notre Dame. He is currently the Coordinator of the Liturgical Music Service and Editor of *AIM* magazine for The J. S. Paluch Company and World Library Publications. His selections include:

**Trio on “St. Catherine”**
Wolfgang Lambert
Denise LaGiglia, flute

**Sonata No. 1** (on the Passion Chorale), Op. 13
Jan van Eijken

**Psalm 100: “Jubilate Deo”**
Andre Campia (1660-1744)

**Aria: “Make thy joyful noise”**; Aria: “Come into God’s Presence”; **Recitative: “Know that the Lord is God”**; **Aria: “Enter God’s Gates”**; **Aria: “Bless God’s Name”**

Michael Hay, tenor

**Offertoire on “O Filii et Filiae”**
Alexandre Pierre-Francois Boey (1785-1838)

The performance at 4:00 P.M. features **Alison Luedendeck** playing the following:

**Hymn a Frescobaldi**
Jean Langlais (1907-1992)

**Epilogue**

**Antiphon III: “I am black but comely, O ye daughters of Jerusalem”**
Marcel Dupré (1886-1971)

**Sinfonia III**
Felix Mendelssohn (1809-1887)

**II. Andante**

Pastoral Music • April-May 1993
Two Choral Preludes:
Nun konn der Hertan Heiland
Johann Sebastian Bach (1685-1750)
Von himmel hoch
Johann Pachelbel (1653-1706)

Sonata per l'organo a cilindro
Luigi Cherubini (1760-1842)

Praeludium in A minor
Dietrich Buxtehude (1637-1707)

Worship Space Tour

Participants in the special tour to three outstanding spaces for worship will also have an opportunity in two of those spaces to sample the sound of the organ. Under the direction of Rev. Frank Quinn, O.P., the tour will visit the St. Louis Cathedral, where Karen Romeri will demonstrate the four-manual Kilgen/Müller organ installed 1949. Then, at the Shrine of Our Lady of the Snows in Belleville, Gary Beckman will play the Holtkamp instrument (two manuals, twenty-two ranks). There is no organ at the third church on the tour, St. Francis Xavier “College” Church.

Te Deum

On Wednesday evening, June 16, the Te Deum for Theophane Hytrek (one of the Quartets) will feature the organ compositions and some unpublished choral works of the late Sr. Theophane Hytrek, S.S.S.F. This musical tribute will take place at Christ Church Cathedral and will feature two recitalists performing at the Aeolian-Skinner organ: Sr. Mary Jane Wagner, S.S.S.F., and Dr. James Kosnik. The instrument was installed in 1965 with stops incorporated from the 1927 E. M. Skinner organ which stood divided in the cathedral transepts, and it has been revoiced twice since then. A new console was installed in 1988.

Dr. James Kosnik, the program coordinator for the NPM Schools for Organ and Keyboard, holds a Doctorate in Musical Arts from the Eastman School of Music, where he studied organ with Russell Saunders. He teaches in the Department of Music at Old Dominion University, Norfolk, Virginia, and is Organist and Choir Director at St. Andrew’s Episcopal Church in Norfolk. His concert performances as an organ soloist include a recital at the 1988 Spoleto Festival under the auspices of Piccolo Spoleto and an organ recital at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC, in 1991. In addition, Dr. Kosnik is the organist and harpsichordist with the Virginia Symphony.

He will perform:

Pathetique Suite for Organ
Theophane Hytrek (1915-1992)

Now We Implore the Holy Ghost
Dietrich Buxtehude (1637-1707)

Suite Gloriosa
Theophane Hytrek (1915-1992)

Sr. Mary Jane Wagner is the Director of Music Ministries and Organist at St. John’s Cathedral in Milwaukee, part-time faculty for Silver Lake College in Manitowoc, Wisconsin, and a member of the faculty for the NPM School for Organ. She holds a Bachelor’s in Music from Alverno College, a Master’s degree in Music Performance and Literature from
the Eastman School of Music, and a Master’s in Liturgical Studies from The Catholic University of America. Her selections will demonstrate Theophane’s compositions for organ and congregation, including her arrangement of the Old Hundredth.

The Te Deum Quartet will also include a performance of Theophane’s compositions for multiple instruments, including a number of her unpublished works. These will be performed by her former students and friends, coordinated by Tim Dyksinski.

Mini-Concerts

Wednesday, Thursday, and Friday will feature noontime mini-concerts. For half an hour, distinguished organists will perform at these easy-to-reach sites: St. Louis Basilica, Christ Church Cathedral, and the Cervantes Convention Center.

WEDNESDAY

Lynn Trapp will play the Wicks organ at the Basilica on Wednesday afternoon (12:45-1:15). Lynn is Director of Chapel Music and Organist at the St. Lawrence Catholic Campus Center, University of Kansas, where he directs an extensive university music program. His formal education has taken place at Southern Illinois University at Carbondale, University of Notre Dame, Eastman School of Music, and he is presently a doctoral student at the University of Kansas. Mr. Trapp is known as a concert organist, choral conductor, and composer, and founder of the Institute for Music and Liturgy at St. Lawrence Center.

His program, an all-Bach concert, will include the following:

Concerto in G Major, BWV 592
Allegro, Grave, Presto

Allein Gott in der Höh sei Ehr, BWV 662
(All Glory Be to God on High)

Prelude and Fugue in E Minor, BWV 548

At the Aeolian-Skinner organ in Christ Church Cathedral on Wednesday afternoon (12:30-1:00) Paul Skevington will play these selections.

Paul is Minster of Music and Liturgy at St. Rita’s Roman Catholic Church in Alexandria, Virginia. He is the dean of the Northern Virginia Chapter of the American Guild of Organists and is actively involved in the Arlington Chapter of NPM. Dr. Skevington completed his Bachelor and Master of Music degrees in Organ Performance at Indiana University. He received his Ph.D. in Liturgical

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At the Ott organ in the Convention Center atrium Mary Beth Bennett will play the following:

*Thema met Variaties* (1649)
Hendrik Andriesen (1892-1981)

Prädelusmus (G minor)
Johann Pachelbel (1653-1706)

Concerto I in G (after Prince Johann Ernst)
BWV 592
Johann Sebastian Bach (1685-1750)
Allegro, Grave, Presto

Ein Orgel Stück für eine Uhr (1791)
(Andante, Allegro non troppo o maestoso)

At the same time on Thursday, Alison Lueddecke will be playing at the Convention Center (Ott). Her program will include the following:

Prelude and Fugue in G
Johann Sebastian Bach (1685-1750)

"Freu dich sehr, O meine Seele" (Chorale with 5 variations)
Johann Pachelbel (1653-1706)

Mass for the Convents: "Dialogue sur les grands jeux"
François Couperin (1668-1733)

First Organ Book
Pierre Dumage (1674-1751)
Recit, Tierce entaille

Two Noels:
Clairon je te voit prie
Jean-François Danclier (1662-1738)
Votre bonté grand Dieu
Claude Babastre (1727-1799)

THURSDAY

Ann Labounsky, known as a leading American disciple of Jean Langlais, is the featured organist at Christ Church Cathedral on Thursday afternoon (12:30-1:00). She holds the Chair of Organ and Sacred Music at Duquesne University in Pittsburgh. As Langlais’s student at the Schola Cantorum, she became the first American organist to earn its Diplôme de virtuosité with Mention Maximum in both performance and improvisation. Since 1979, she has been engaged in recording the complete organ works of Jean Langlais for the Musical Heritage Society. Dr. Labounsky’s undergraduate and graduate degrees in organ were earned at the Eastman School of Music and the University of Michigan. She received her Ph.D. in Musicology from the University of Pittsburgh. She is the author of the forthcoming biography Jean Langlais: The Man and His Music. She will play a number of selections from the French School:

Fête
Jean Langlais (1907-1991)

Hymnes (To Dom Charles Letestu)
Daniel-Lesur (1908-)

In Paradisum (In memory of Henry Forest)
Daniel-Lesur (1908-)

Quatre Hymnes (In memory of Jehan Alain)
Daniel-Lesur (1908-)

Pastoral Music • April-May 1993

FRIDAY

Come to the Basilica on Friday afternoon (12:45-1:15) to hear Laurie Ryan, the Director of Music at First Unitarian Church in St. Louis and Organist at Temple Emmanuel in Creve Coeur. A native of St. Paul, Minnesota, Ms Ryan’s early organ study was with Edward Berryman and her undergraduate study was with Miriam Duncan at the Lawrence Conservatory of Music. Ms Ryan’s most recent concert appearance was in April 1992 with soprano Jeanette Myers in a program of Spanish music. On Friday, June 18, she will be playing the following selections:

Prelude and Fugue in C Major, Op. 109
Camille Saint-Saëns (1835-1921)

Two Tone Pieces, Op. 22
Niels W. Gade (1822-1890)
Allegretto, Moderato

Christe
Vincenzo Petrali (1832-1889)

Prelude and Fugue in A Minor, BWV 543
Johann Sebastian Bach (1685-1750)

Robert Gallagher will be playing the

At the same time, at the Convention Center, Heather Martin will be performing. She studies organ with Dr. Craig Cramer in the graduate program at the University of Notre Dame. A 1992 graduate of Salem College, where she studied with Dr. John Mueller, she earned the Bachelor of Music degree in Organ Performance. Ms Martin is a native of St. Louis, and she received her first lessons in organ from Dr. Marie Kremer (who is chairing the local Convention Committee). In 1991, she won the North Carolina Teachers’ Association competition in organ. In addition, she has performed several public organ recitals in St. Louis and in Winston-Salem, North Carolina. Her program includes the following pieces:

Fugue soprall Magnificat, BWV 723
Johann Sebastian Bach (1685-1750)

Hymnus de Sancto Spiritu: Veni Creator Spiritus
Samuel Scheidt (1587-1654)
1. Versus.

Chorale Preludes from the Orgelbuchlein
Johann Sebastian Bach (1685-1750)
In dir ist Freude, BWV 615
Wenn wir in höchsten Nöthen sein, BWV 661
Wer nur den lieben Gott läßt walten, BWV 642

Sonata No. 1 Sehr Langsam
Paul Hindemith (1895-1963)

Hymne D’Action de Grâce “Te Deum”
Unaccompanied Singing: Music for Small Parishes
A Crisis Facing Us All

BY PETER C. FINN

In an article that appeared in The Nation last year, Father Dawson, a pastor of a rural Catholic parish and a customer of the Synthia program, strongly criticized the NPM-DMMD "Resolution on the Use of Pre-Recorded Music in the Liturgy." The article noted that he was "angered when deposed people from large parishes tell rural parishes like his what to do." Father Dawson, perhaps, is not unlike many of those seventeenth- and eighteenth-century Anglican pastors who could not employ a trained organist and used a barrel organ (functioning like a player piano) to lead their congregations in singing. While I may not agree with Father Dawson's attempts to solve the problem, I am compelled to sympathize with his feelings and frustrations and the predicament of the parish he serves.

Mark Searle, eight years ago at the Milwaukee Symposium for Church Composers, spoke informatively and eloquently about ritual music in the United States. He reported that the Notre Dame parish survey had uncovered a fifty-percent rate of dissatisfaction in rural parishes with the state of liturgical music. He observed that some of this dissatisfaction could be attributed to the smaller, rural parishes lacking the resources of the larger, suburban parishes; since the rural parishes are smaller and in most cases poorer, they cannot hire full-time, or even part-time, music directors. The crisis in rural parishes (which make up one-third of the Catholic popula-

tion in the United States) is further exacerbated by what appears to be a dwindling number of trained organists. Two years ago Sister Mary Hueller of Alverno College's music faculty told me that there were only three hundred students of the organ currently in the colleges and universities of the United States. In light of this alarmingly low number one has to ask if in twenty years many of our "better-off" suburban parishes will be facing the same problems that many of our rural parishes are now facing.

Naming the Problem

How do we begin to solve what appears to be an insurmountable problem? I suppose we all can and should think of a thousand ways to increase funding for music training and for providing decent salaries for those who give their hearts and lives to the ministry of music. We can think of ways that wealthier parishes might be able to assist poorer parishes in the training or funding of ministers of music. We cannot make the mistake, however, of believing that money alone will solve the problem, or that greater funding will result in great sung participation.

My own experience over twenty years ago in Puerto Rico tells me that a parish's economic status does not always determine the quality of the sung celebration of the liturgy. I worshiped for a short time in a poor rural community whose members cared for one another and had not let the blandishments of mass culture interfere with the handing down of their community's musical and cultural traditions. There were plenty of instrumentalists, using native instruments; moreover, they were using an indigenous setting of the Mass that was simple, repetitious, lively, and engaging. Though their repertoire was not limited to locally produced music, the leaders of song, both instrumentalists and singers, were able to interpret the music in a style true to their culture and in a way that animated the assembly's sung prayer. Three years later I had occasion to worship in a wealthy suburban Puerto Rican parish that seemed to have lost touch with some of its cultural roots. The instrumentalists and vocalists were there to entertain; indigenous music was not a part of the celebration, and one could sit back and listen to some pop tune like "Eres Tu" projected over the microphone by the "folk group" during communion.

Mr. Peter C. Finn is currently the associate executive secretary of the International Commission on English in the Liturgy, a joint commission of Catholic bishops' conferences. He has served since 1974 as the coordinator of the ICEL subcommittee on music and as general music editor.
I suppose there are many examples of poor rural or even poor urban communities that sing with full heart and voice each Sunday. But what about those communities—rich, middle class, or poor, rural, urban, or suburban—that have failed, for one reason or another, to develop a strong musical tradition in their worship? Often enough, we have reason to blame poor pastoral leadership, lack of funds, inadequate training, or poor acoustics for our failure to develop a strong music tradition in our parishes.

However, if we are honest with ourselves, we must also add ourselves to the list of problems. As people who purchase or recommend the purchase of music or who may have the occasion to commission music, we must accept the blame for some of the difficulties faced by those parishes, especially rural parishes, that have been unable to foster sung participation in their assemblies. Certainly it seems that the many thousands of liturgy- and scripture-related songs composed, published, and marketed over the past thirty years have not met the needs of rural parishes or inspired them to sing. For those communities lacking any musical leadership, we must honestly face the fact that many of these very same musical settings lack vitality and interest when unaccompanied or poorly accompanied. They may sound great on a cassette with full orchestration or at a showcase presentation, but do they compel or inspire any enthusiasm for an assembly to sing them unaccompanied? Does the way music is promoted or recorded or even showcased at a large convention all too often direct our tastes along the lines of what Ralph Vaughan Williams described as works of pretentious ingenuity rather than of simple, quiet beauty? I need not remind any of you of how often Vaughan Williams turned to simple folk melodies for his inspiration and encouraged their use in worship.

It seems that in the commissioning, publishing, and composing of our music we have sometimes found ourselves willing victims of the ethic of consumerism or the perceived demands of the marketplace: The bigger the setting, the better; “feel good” music that has little life or use beyond five years; endless change and variety perceived as quality. When we ask a composer to write something it is often for a big event, and it may be suitable...
in the one parish in seven with very fine musical resources, but it will not work at a Sunday assembly of one hundred people where there are no instruments or instrumentalists to accompany the singing.

Manageable Music

If we are serious about addressing the problems faced by rural parishes in developing a durable corpus of music for worship, we have to begin to compile, commission, and publish settings that are manageable by parishes having limited resources. Years ago Clarence Jos. Rivers composed some unaccompanied songs for worship. With the exception of the music of Taizé and possibly of Iona, there have been few other large-scale attempts to provide music that is sufficiently inspired to stand on its own without musical accompaniment and to bear the weight of repetition over time. The Latin chant can provide us with a rich source of inspiration, but we will need simple ritual music that respects and captures the genius and qualities of the English language. I cannot think of anything more challenging to the skill and creativity of a composer than to provide a simple, memorable, and integral melodic setting of some of the variable and invariable parts of the eucharistic rite for a season of the church’s year. There have been many attempts to provide music for the big occasion, but few attempts to meet the simple on-going needs of a small community—an assembly that may have no one to accompany them in their sung prayer and ritual.

Dedicated, But Trivial

I once knew a parish musician who boasted to me that his folk ensemble had not repeated a song at Sunday Mass in the past two years. His ensemble was dedicated, earnest, and pleased with what it was doing. But I must ask you—how could any of those songs have had any more than a trivial impact on the assembly who struggled from week to week to master them? In contrast, Mark Searle, at his presentation in Milwaukee, told how he and his family would occasionally worship on Sundays with a small Melkite community. He described a community of twenty-five that had no organ, cantor, choir, or guitar group, yet since the liturgy varied little from week to week the people were able to sing it in English from start to finish. Recognizing that there is much greater variety in the Roman liturgy, we still must acknowledge the absolute need for a stable corpus of music, especially ritual music. There are in fact a number of fine settings produced in these past twenty-five years, but they are often overlooked in the frenzy for finding something new and are often lost in a deluge of disposable music produced, marketed, and purchased.

What could be more beneficial to the Church at large in our country, especially in our rural parishes, than to insist that each publisher include the same basic and substantial corpus of service music, psalms, songs, and hymns in every major service book that is produced? Every other major Christian church has its own service book or hymnal. Should not we, at the very least, insist upon a standard corpus of music in each service book? Publishers who have only recently been open to sharing their materials would have to show an even greater willingness to do so. Each service book would still have settings and songs unique to it, but the endless variety which has often deadened sung participation in our assemblies would be more easily kept within reason. This standard corpus will give us, I believe, a greater sense of ownership of the music we sing and will allow us to see and experience our ritual music and sacred songs as an integral part of, and not just a nice appendage to, the rites, seasons, and feasts that we celebrate. Lastly, it will help to ensure that the best we have to offer is passed down from one generation to the next and is shared by rural, suburban, and urban parishes alike.

I fear that if we continue to let the whims of the marketplace, the needs of the big occasion, or the spending patterns of parishes with great musical resources dominate the composition and publication of ritual music, we will not only be cheating those rural parishes having few resources, but we will also miss the opportunity to embrace that noble simplicity called for in the reform of the liturgy.
Let the Music Grow . . .
In Its Own Time

BY W. THOMAS FAUCHER

Small towns are usually wonderful places, rich in diversity. The people, history, education, goals, and mentality can be so delightfully different in one small town from its neighboring town, just down the road, or over the mountain.

I have been asked what liturgy is like in places like that and specifically what we do about music. It is a hard question to answer. Music and liturgy, if done well, are not the same in all rural parishes. Each place will have its own unique charm.

In this article I will share what I have learned in years of serving in rural parishes. My thoughts come from a pastor's perspective, but they apply to any parish leader in a small place. My experiences include serving in parishes, which means the place where the pastor lives, or missions and stations—terms used to describe churches without resident pastors.

The first thing I do when arriving in a parish, mission, or station is to learn its history and find out its customs. In every possible way I acknowledge that the people are the church and the new pastor is there to learn and share in an ongoing church community. At the same time the new pastor has something to contribute, but it must be carefully offered, never imposed. That includes liturgy and music.

In the first few weeks and months, there are many things that must be looked at and evaluated—ministries, education, shared responsibility, as well as liturgy and music. They should all be approached in the same careful and sensitive manner.

If there is a musician or song leader of any sort in the parish I begin there; if there is not, then I do begin the singing myself. But each time I begin the singing at Mass, I announce that we are looking for a song leader and stress how important music is. Even in poor places I

Why, What, When, Who?

Specifically in regard to music I always begin with five overlapping questions: Why have music? What music should we have? When should we have music? What do we use as accompaniment? Who makes music happen? I try to learn the history of music in the parish. If there is no music, the explanation usually goes something like this: "Well, we used to have an organist, but she moved away"; or "Father So-and-So didn't like the way the girl played the guitar, so he fired her, and she and her family joined the Community Church"; or "Father didn't want music"; or "Father tried really hard to have music, but he didn't get any cooperation." There is also, occasionally, the comment: "Well, Father always started the singing himself." This last contains the unspoken implication "so you can too."

If there is a musician or song leader of any sort in the parish I begin there; if there is not, then I do begin the singing myself. But each time I begin the singing at Mass, I announce that we are looking for a song leader and stress how important music is. Even in poor places I
mention that we are willing to pay someone to help with the music—maybe we can’t pay very much, but we will offer something.

What I am waiting for is someone to ask, outside, after Mass, “Why do you keep saying music is so important?” This gives me an opening to tell the entire parish that I have been asked to explain why music is important for good liturgy. As a rural pastor you cannot answer questions like that until they are asked, until you are invited to share at that level. I explain that eventually I want music at every Mass, but we will start, at least, by having music at one Mass. And I keep asking for help.

Help Arrives

That help eventually arrives. I hope that someone will volunteer, and I begin the process of working with him or her. Sometimes someone will whisper to me that there is a person who does play the piano or guitar and who just might be willing to help out but, alas, is also too shy to volunteer.

So I seek the person out and ask for help. I am told something like this: “Well I would like to help, but someone said I wasn’t very good and people might laugh, so I’m not sure I want to.” It takes three or four conversations until I finally get an agreement that this reluctant volunteer will try to help.

Well, as it turns out, “they” were right—she or he is not very good. But this person is a start, all that we have, and I praise the effort to the hilt, offering all the time that I will get the volunteer some lessons and education. I make arrangements for our new parish musician to go, with another parishioner friend, to spend a few days with the music director of a bigger parish. Most of the time, my helper comes back all enthused, really ready to try.

In the meantime I am trying to work on the parish’s music resources. What do we have in the way of instruments and books? Many small town churches do have organs, often hand-me-down house organs that the children did not want when the parents moved from the old family home. Some small churches might even have a piano, if an open-minded pastor allowed it to be accepted as a gift. But neither the organ nor the piano came with a guarantee that someone knew how to play it.

The books and resources are usually a motley assortment of old books and missalette music issues from a variety of past years, and the music lacks common numbering. There is a box somewhere of old accompaniment books.

Hymns Come First

When it comes to the questions of “when and what” we should sing, I sometimes break the liturgical rules. For historical reasons it really is easier for people to sing hymns that to sing acclamations. Since my first goal is to get people to sing, we first sing hymns. Even in the most isolated places everyone knows “Holy God, We Praise Thy Name” and a few more hymns. These familiar texts and tunes at least offer us a beginning.

The feasts of Christmas and Easter are “teachable moments,” chances to say that we need just the nucleus of a choir and we ought to sing some acclamations, and so on. They also offer chances to do some rehearsals, some practicing.

This is also the time to seek out some people who might be willing to be the “song leader” (the title “cantor” is often too threatening) or ask people to do music ministry at one of the other Masses. When we find someone, I offer to help get that person lessons too, and I try to do things to get them excited about doing music ministry.

Cultivating Talent

What I am describing is a long yet simple process; it is the slow cultivation of people’s talents and abilities, the willingness to take some small steps and let the full beauty of liturgical music come forward gradually.

The end result in all of the parishes, stations, and missions where I have served has been the eventual foundation of a good, simple music program. In one community it became an excellent program, because we found a musician of exceptional talent in the parish, a person who was just waiting to be discovered.

There are some basic “dos and don’ts” for the pastor in rural ministry, and these apply as well to the development of a solid music ministry. Never scold, never criticize, never complain. Always invite, always praise, always compliment.

Be willing to pay, even a little amount, for music. There is nothing like saying that “we are going to pay the organist something” to make people begin to think that music is important.

Tapes do not help, even to support the singing of the congregation. It is tempting to do so, but ultimately the theory that music should be live and really sung is correct. Poor singing is to be preferred to excellent listening.

Pick simple, easy things to sing and repeat them often. Use both traditional and contemporary music when you can, but make it easy and good to sing. Always insist on lyrics with good theology.

Encourage the choir director to try new things, even if they fail. Make sure that the priest or parish leader is the support, not the dictator. Never push beyond the limits of the talent that is available, yet never let the music stagnate.

There is often an authenticity in small towns—indeed, in small communities—that is spiritually tangible. To be able to contribute to bringing that authenticity to the service of the liturgy and its music is a great honor.
Sing to the Lord a Sturdy Song

BY FRED MOLECK

There is a bit of music making from the days of early America that is being discovered and rediscovered by musicians today. That bit of musical history is the “singing school tradition” or the “shaped note tradition” or the “fa-so-la tradition” or the “Sacred Harp Tradition.” Elizabeth Hoffman, in the October 1992 issue of Liturgy 90, made a strong case for participation in this American musical tradition. She provided convincing arguments for singing the rugged hymn tunes from the musical past of the United States.

The surviving tunes represent a large body of hymnody that was constructed for singing by untrained singers as part of an educational effort which used the syllables, “fa, so, la.” In the nineteenth century, itinerant music teachers circulated throughout our country’s cities and towns teaching the syllables and teaching a body of music that was pristine Anglo-American. It was all done without instrumental accompaniment. This was music composed for the people, to be sung by the people and, eventually, to be claimed by the people. We have much to learn from these pioneer teachers and their techniques used in teaching the singing of shaped notes.

Hoffman does a good job describing the performance situation of singing the shaped notes in a contemporary setting. The singers sit in a four-part square facing each other with an ad hoc leader in the center. The parts of SATB are doled out by vocal range and not by gender. The singing is robust and the room is very alive acoustically. Her description sounds very much like heaven to me.

The value in studying such singing, other than the charm of it all, is in examining an approach to unaccompanied song and its cultivation. As the Roman Catholic Church struggles to develop a ritual language which is both accessible and enduring, musicians would do well to investigate the various traditions of unaccompanied church singing and glean the insights afforded by such investigation. The Sacred Harp is one of these traditions.

Dr. Fred Moleck is associate professor of fine arts at Seton Hill College in Greensburg, PA, and editor of the GIA Quarterly for GIA Publications, Chicago, IL.

She provided convincing arguments for singing the rugged hymn tunes from our musical past.

Singing with Conviction

The singing at Sacred Harp gatherings rarely equals the singing of a professional vocal ensemble with its artistry and polished discipline. No nuanced phrase or controlled vowel formation ensures good diction and blend. Those are factors that fall outside the scope of
Sacred Harp performance. Here, the importance is that everyone sings and sings with conviction. As they follow Martin Luther’s dictum to “sing bravely,” the singing proceeds at a good pace with conviction. Folks jump in and sing something. Even the newly initiated join right in and sing with the group. Artistry can come later, maybe in a few generations. But we are to sing, this tradition holds, and these people are singing. Herein lies the first principle of such group singing: Sing something; sing it with fervor; sing it with conviction. You have the vocal forces around you supporting and sustaining your effort. There is no keyboard to fall back on. You, the singer, must sing.

Some singers feel that any type of accompaniment gets in the way. They are right.

The repertory is designed for that to happen. The style is a hymn style, but the lines are solidly placed within vocal ranges and are accessible by the average singer. The musical form is sometimes AABA permitting easy learning. Important to that form is the logical sequencing of the phrases. There is a remarkable wedding of texts and tunes. Don’t forget—these hymns have city-slicker cousins in the country-western repertory whose texts always fit the tune (for example, “All my ex-es are in Texas!”).

A few of these hymn tunes and their texts are common to most of today’s hymn collections. WONDROUS LOVE (“What Wondrous Love Is This?”) is sung by Sacred Harp singers with a great deal more verve than what we understand the performance style to be. Nevertheless, the design of the tune demands the use of full-throated singing to make the third phrase soar—“What wondrous love is this that caused the Lord of bliss...?” The hymn tune HOLY MANNA works best as a march with the rhythm set out by the bass line.

I repeat, all these hymns are done without accompaniment. In fact, some singers feel that any type of accompaniment gets in the way. They are right. Another familiar tune is LAND OF REST (“Jerusalem, My Happy Home”). Richard Proulx has successfully united the texts of the eucharistic acclamations to this tune. His efforts provide us with a remarkably successful unaccompanied set of acclamations.

The rural singers at these nineteenth-century gatherings had counterparts living in the British Isles. It was the Welsh part of this musical tradition that eventually emerged as an important contributor to the development of choral song. The Protestant songs sung by the Welsh miners in the early years of this century offer yet another area for investigation and use by Catholic musicians. Tunes such as CWM RHONDA (“Guide Me, O Thou Great Jehovah”), HYFRYDOL (“Alleluia, Sing to Jesus”), BRYN CALFARIA (“Look, O Look, the Sight Is Glorious”) have such a strong design to the hymn tune that singing is inevitable, provided that it is done with conviction and strength. The singing is to be sturdy.

A Millennium’s Development

These two styles of hymnody are basically chordal since their textures are harmonic, and the norm is SATB or TTBB or any division thereof. But equally important to this investigation of unaccompanied song is the Roman tradition of monophonic chant. A millennium’s development of musical style, form, and linear sense has produced a highly sophisticated understanding of note-to-note relationships on a horizontal base; this development has yielded some of the most sublime art pieces the Western world has seen. The discipline needed for effective performance of these pieces creates a highly-skilled craft of singing and, unabashedly, its product is music that is art.

That alone is reason enough for its investigation and study; however, for purposes of this discussion, unearthing some of the principles latent in that unison chant line could shed some light on how we might construct similar monophonic pieces today—pieces that would be practical in the celebration of the liturgy.

As stated earlier, the construct of a chant melody is unison; that is to say, there is no harmonic base or underpinning. The melody is so designed that its line comes from the note-to-note movement. Think in linear and not vertical terms. Such a construction gains strength when it is sung out as a continuous line with phrasing that is dictated by the text and melodic curve, not the strophic organization that is characteristic of a hymn. The harmony that is implied is modal; which is to say, it is based on a note-to-note relationship that is not constructed on whole step-whole step-half step in the tetradchord. It is the forerunner of what we know as traditional harmony. This modality coupled to a strophic organization has produced some highly approachable pieces for liturgical use. An example of this type of thinking is Marty Haugen’s “Gather Us In.” Another source of contemporary composition in this style is the story songs of the Iona Community. The ecletic community of Iona in Scotland has prepared some of the music used at their prayer gatherings. John Bell, the music leader, has toured the United States recently and demonstrated the success of the community’s collection which is now being published by GIA Publications.

Two composers on the roster of Morningstar Music have made solid inroads in developing a compositional style that is user friendly to the unaccompanied singer. Lynn Trapp, in his setting of the rites of adult initiation,
achieves a strong vocal line that elicits a strong vocal response from the singer. Jeff Honoré's "Song of the Promise" smacks of a quasi-Dorian mode that provides music material that almost sings itself.

Awareness of the Need

In addition to these two young composers' commitment to meeting the need of constructing inherently singable music, a healthy awareness of this need is surfacing in various Catholic centers, be they schools or parishes. For instance, there is an experimental project, under the leadership of Norbertine Father Andrew Ciferni, called "The New Gradual Project" at the Washington Theological Union in Washington, DC. Composers Normand Gouin, James Kelly, Jennifer Kerr Breedlove, and Andrew Witcher, under Fr. Ciferni's direction, have set the psalter with antiphons of all three cycles for the Sundays and weekdays of Advent and the Christmas season. The scope of the project is to provide antiphons and psalm tones that can be executed successfully without accompaniment. The tones are easy to follow, and the melodic schemes are always fresh. Clearly the assembly is invited to sing music which demands no special gifts. The song is approachable, and it will endure.

The four styles of unaccompanied song discussed above are but four areas that stand out as obvious sources for this type of sacred song. Their geographies are as disparate as their origins. Their shared quality, however, is their sturdiness. They have endured interpretations and mutations. They have come through time's gantlet. Their basic strengths have emerged, no matter what the anthem composer has done to them. All of these are clear signs of their tough mettle and their ability to resist faddishness—just the kind of music that the church needs to sing to the Lord.
Find Versatile Service Music That Works

By Peggy Lovrien

Liturgical musicians are fully aware of the developing shortage of keyboard players. Today's keyboard players are not replacing themselves. There are complex social and economic reasons for this trend. To discuss these would be beyond the scope of my present purpose. I simply wish to ask some questions: "What will the parish do without a keyboard player to lead the assembly in song? Will we stop singing? Or will we continue to sing?"

We must continue singing. The liturgy we celebrate today was described by the Second Vatican Council simply as a liturgy that is sung by an assembly. The sung liturgy is the normal way to celebrate the liturgy. No matter what, when we gather to celebrate the liturgy, we must sing.

Of course, the assembly can sing a cappella. In rural areas, for example, singing a cappella is not such a foreign experience. In the Midwest, the demands of farm life at some time or the other will prevent the parish keyboard player from exercising his or her ministry. Whether there is a keyboard player or not, singing is one of the primary roles of the assembly, and rural assemblies in the Midwest faithfully sing in the liturgy.

There is some music that will work well when we sing a cappella and some that will not. I could list examples of liturgical music that will work, but I believe that discussing some characteristics of music suitable for a cappella singing will be more helpful. Then, I will outline a strategy for building a sound repertoire of liturgical music flexible enough to be sung either a cappella or with accompaniment.

What Works?

Jan Vermulst's setting of the "Holy" from the People's Mass is an excellent example of one piece of service music that has worked well for assemblies over the years. And it continues to work excellently with or without accompaniment. You might consider this to be a "very old" piece of music (the copyright date is 1970), but Mr. Vermulst's setting is an example of versatile and solid music for the assembly's song. We can learn something from what he wrote and how he wrote it that will make it easier for us to recognize music that can be sung well with or, should the need arise, without accompaniment. There are four components of this work that form the basis for my judgment about its utility.

First, the vocal range is comfortable for the untrained singer, someone with a limited range that is exercised only a few minutes once a week. Keep in mind the "typical" parishioner where you work. For me, in one parish, that typical parishioner was "Joe," a farmer in his mid-fifties. Joe would not try, no matter what, a piece of liturgical music that began on the octave D above middle D. When the vocal range floats between middle C to the A above it, with an occasional visit on octave C or D, a singer like Joe will try it. Such a singer will also welcome a repeated try or two and eventually will claim it as part of a personal repertoire of liturgical music. This type of singer is encouraged because of having some success in singing the piece. Vermulst's setting of the "Holy" handles the vocal range of the untrained singer realistically.

Second, the melody of his "Holy" is well-shaped and interesting to sing. There is no phrase that requires the singer to repeat the same note five or six times in a row. Although repetition of a single note is interesting with accompaniment, it can be an obstacle without accompaniment. A trained singer knows that the notes repeated in succession are most often repeated with variation in pitch even by the best singers. Imagine a church full of singers naturally adjusting the pitch of notes repeated in succession. Singers tend to go flat, and when they are unaccompanied that tendency increases. One other component of a good melody is the lack of substantial jumps. A melody that requires the singer to make an octave leap...
or more is often difficult for the singer to manage. A well-shaped melody moves gracefully. It doesn’t challenge the singer to repeat the same note in succession too many times, and a good melody does not contain hard-to-hear melodic jumps.

Third, the rhythm in the piece moves well. As one sings the text, it is never necessary to stop and hold a note for a long time. As a result, everyone knows when to move off of one syllable and on to the next. Recently I was in an assembly of 175 people who tried to sing Gregory Norbert’s “Hosea” (© 1972, The Benedictine Foundation of the State of Vermont, Inc.) during the presentation of gifts, unaccompanied and without a cantor. Everyone knew the song, but each of us had a different idea about how long to hold each phrase in the verse. As a result, each person came in at a different time. What could have been an auditory experience of beauty sounded chaotic instead. Although the refrain worked fine when sung a cappella, the verses of the song were meant to be sung with accompaniment. There was nothing to define the steady beat when the verses were sung without instrumental support. Vermulst, however, defines the steady beat in the “Holy” with a consistent pattern of quarter notes and occasional half notes. Because of the pattern, the rhythm is smooth and steady. The rhythm also suits the text, for the most part.

Fourth, the key is constant; there is no modulation into and out of another key for the singer to accomplish. The melody does not surprise the singer with an accidental or two. The singer begins and ends in the same key.

Music that is usable for a cappella singing has most of the characteristics discussed above. The singer is successful singing because the melody is within the range that an untrained singer can handle. The melody is shaped well and so it is interesting at every phrase. That makes singing fun. The rhythm moves with a constant basic pulse. It’s easy for the singer or group of singers to know when to move to the next syllable. The key is constant. There are no surprises for the untrained singer.

Strategizing a Repertoire

In order to prepare for the near future when the shortage of keyboard players will affect liturgical music programs, I propose the following strategy. First, within the next three months, convene a meeting of liturgical music leaders in your parish. The goal of this meeting will be to compile a list of liturgical music that your parish now sings with gusto. The leaders must approach this task with a great deal of self-discipline. They must be careful not merely to list music preferred by the leader, but to list music that the assembly sings loudly and confidently. The focus of the exercise must be on the assembly! Second, put music from the list into three categories: service music, hymns, and songs (assembly music that is structured differently from hymnody).

Third, begin with the service music and analyze each piece according to the four characteristics listed above. This work might be designed for and delegated to a subcommittee. Choose the music that will allow flexibility: service music that the assembly can handle comfortably now with accompaniment and could handle comfortably in the future without accompaniment. Then move on to the hymnody list and do the same analysis. Finally analyze the song list. Begin with the service music list because if there is no leader of song, the assembly must be able to sing at least a gospel acclamation and acclamations during the eucharistic prayer (Holy, memorial acclamation, and Amen). Other service music pieces should also be included such as seasonal psalms, litanies for the fraction rite, and the penitential rite.

Next, analyze and add to the list the music for the processions: the gathering procession, the presentation of gifts procession, and the communion procession. It might take a total of four or five hour-long meetings to complete this project; however, when it is complete, careful planning for phase one of your preparation for the future of the sung liturgy in your parish will be complete.

Phase two of planning for the future involves recruiting our youth. Each of us must invite at least one gifted young person to apprentice with us as liturgical musicians. We must help to influence the quality of liturgy for our children and grandchildren by calling and training liturgical music leaders today.

The shortage of keyboard players is upon us. In time it may be alleviated, but the present and the immediate future are what we must deal with. What will the parish do without a keyboard player to lead the assembly in song? Will we stop singing? We must not. We must plan for and develop a repertoire that will allow us to sing faithfully the songs of our people with beauty and dignity.

Pastoral Music • April-May 1993
Singing at the Rites Begins with Sunday

BY MARY JO QUINN, SCL

Assembly singing in the rites that often are celebrated outside the ordinary Sunday gathering presents special challenges for most of us. How do we acquaint our assemblies with the musical repertoire for baptism, the Rite of Marriage, the Rite of Funerals—all occasions when the whole community may not be present?

How does the parish recreate a communal musical experience for the young family presenting a child for baptism on Sunday afternoon; or make the Sunday assembly present to the wedding couple in a parish that is not their childhood home? What is the role of the parish in helping a grieving family celebrate a loved one's life, death, and new life? And further, what are the possibilities for unaccompanied singing when circumstances warrant?

Sr. Mary Jo Quinn, SCL, is coordinator of Liturgy, music, and adult initiation at St. Mary Catholic Community in Helena, MT. She is also a music consultant to the Diocese of Helena.

The Basic Presumption

The basic presumption in addressing this issue is this: If people sing well on Sunday, there is hope for their participation at other sacramental celebrations. We must have a commitment to using the Sunday celebration to help make this hope a reality. Texts and music that are well-sung and well-known on Sunday are then the more readily available at other times.

A parish that finally succeeds moderately well at assembly song does so over a period of several years. Parishes often must choose to limit temporarily their musical repertoire so that the “person in the pew” is able to recognize the familiar and sing it. Only gradually can the parish expand its repertoire.

In a letter that appeared in a recent issue of Pastoral Music, Peggy Lovrien commented on assembly singing. Experience reinforces the wisdom that the average parish can learn no more than three to four new pieces of music in a given year. There is no magic in helping a parish to sing well, only persistence.

Several years ago, I learned a valuable teaching method.
from Jim Hansen. Anyone who has participated in a Hansen cantor workshop, cantor school, or read The Ministry of the Cantor may also be acquainted with the same method. The key to this method is that the song is taught without accompaniment.

Hansen’s premise is that people need to hear their own sound, with no help from keyboard or guitar. Most assemblies tend to rely on instruments to do much of the work. When assemblies hear the sound of their own voices, they are amazed at what they are able to do together in song.

The importance and necessity of music in all sacramental celebrations must be part of constant catechesis. A parish that is finding its celebrations musically limited might examine, as a starting point, its sacramental catechesis programs. When parents and godparents gather to prepare for baptism is some time given to reflect on the Sunday liturgy? Is the use of music presented as normative in all liturgical celebration? The parish must have a commitment that liturgy will always be musical and work to make it so.

A Song of Farewell

When our parish first began using a song of farewell at the funeral rites, the song was taught and used every Sunday during the month of November. Many parishes display and honor a Book of Souls in November. Use of the song of farewell in connection with the honoring of that book will prepare the community, then, for the use of the song in the parish funeral repertoire. An unaccompanied song of farewell may also be sung at the cemetery as the casket is lowered.

As we did for the song of farewell, so new music for the vigil service (the first part of the funeral liturgy) is taught through the Sunday liturgy, always in November. It has taken five years of careful choices and November teaching to expand the parish repertoire so that there is now a collection of familiar and usable music for our funeral liturgies. Any other music chosen for the funeral rites is always from the common parish repertoire. The consistent use of this familiar music adds to our growing list of material that can be used with no accompaniment, if necessary. Of course, someone must function as a songleader.

A Happy Solution

There are so many problems with the role of the assembly in the celebration of marriage that unaccompanied singing could be a happy solution! Even churchgoing Catholics still seem to be puzzled by the expectation that they will participate in the wedding liturgy. But when the assembly sings successfully on Sunday, the challenge of persuading the wedding assembly of its singing role does not seem as great.

Our parish has found it helpful to welcome the wedding guests before the procession. The music minister also gives a brief explanation of the nature of Catholic liturgical celebration, especially if there are numerous participants from other faith traditions, and rehearses
singable music, we could celebrate a wedding with unaccompanied assembly song. This could be an option for rural parishes where an organist/pianist might be available for processional/recessional music but would not be able to accompany the assembly.

The repertoire for sacramental celebrations ... is fundamentally the parish repertoire.

The Greatest Challenge

In ritual music, whether accompanied or not, the responsorial psalm (used in all the preceding rites) seems to present the greatest challenge. Many people have yet to understand the possibility for using seasonal psalms, or, if they see the possibility for using seasonal psalms, they are fearful of the vocal ability that is needed to sing the verses well. Many of the psalms that Christopher Walker has provided in his Music for Children's Liturgy of the Word series can help overcome fears of insufficient vocal ability. Walker has written the pieces to be sung unaccompanied, although simple accompaniments and guitar chords are provided.

The repertoire for sacramental celebrations, particularly those most often celebrated outside the ordinary Sunday gathering, is fundamentally the parish repertoire. Parishes must put energy into developing a repertoire for those celebrations so that the Sunday assembly is, in fact, made present for the gathered community. If the Sunday gathering is the model for all public worship, including some unaccompanied singing, with patience and persistence the assembly’s understanding of its musical role will develop over time.

Notes

1. Pastoral Music October-November, 1992 (17:1) 5-6. And see Peggy Lovrien’s article in this issue as well.
6. Christopher Walker, Music for Children’s Liturgy of the Word (Music for each Sunday and Feast of the Year) (Portland, OR: Oregon Catholic Press). OCP has included several of these pieces in their missalette series, some with texts altered for adult assemblies.
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People Will Sing at Funeral Vigils and Committals

BY THOMAS J. O’BRIEN

I believe that singing at funeral vigils and committals is not the usual practice in most parishes. Yet it can happen. Music in some form is customarily a part of the funeral Mass, but not so customarily is it a part of the vigil service and the committal. The "Order for Christian Funerals" (#30) states very clearly the case for singing at each of the stages of a funeral: "Music is integral to the funeral rites. It allows the community to express convictions and feelings that words alone may fail to convey. It has the power to console and uplift the mourners and to strengthen the unity of the assembly in faith and love."

In our parish under the urging of our pastor, Rev. Donald J. Balough, we have extended the ministry of music to include vigils and committals. We did this after some months of discussion, and the actual change took place last year. Since then I have spoken with other musicians, in our parish and elsewhere, and most perceive the change as involving a great deal of work and preparation. Actually, it does not and, certainly, if the comments by families of the deceased are any guide, the practice does allow for a further expression of consolation and faith.

What We Do

We are a large suburban parish of 3,400 families with a pastor and two associate priests. Our parish, on the average, will have about eighty funerals per year. I am a full-time music director, and we have a cantor who leads the singing at five of our six weekend liturgies.

In keeping with the instructions from the "Order of Christian Funerals," the family should be involved, if at all possible, in the selection of texts and readings. Within the vigil and committal rites there is possible a wide selection of texts and readings and permissible adaptations according to varying circumstances.

We have prepared a prayer service for use at a vigil that takes account of the suggestions about music in the ritual: "Music is integral to any vigil...In the choice of music for a vigil, preference should be given to singing the opening song and the responsorial psalm. The litany, the Lord’s Prayer, and a closing song may also be sung" (OCF #68). This service we use is not long, taking only about fifteen minutes. Our music selections are fairly fixed, so that over time they become associated with the vigil:

- Opening Song: “Amazing Grace”
- Greeting and Opening Prayer
- First Reading
- Responsorial Psalm (Setting of Ps. 23)
- Gospel Acclamation (Gregorian Alleluia)

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The committal service we use takes about ten minutes. It includes music that reflects the Christian understanding of the place of death: “Through this act [of committal] the community of faith proclaims that the grave or place of internment, once a sign of futility and despair, has been transformed by means of Christ’s own death and resurrection into a sign of hope and promise” (OCF#209). The music we use also reinforces the community’s responsibility to support the mourners as they “face the end of one relationship with the deceased and . . . begin a new one based on prayerful remembrance, gratitude, and the hope of resurrection and reunion” (OCF#213). Whenever circumstances permit, we follow this outline for the committal:

**Processional:** “Keep In Mind”

**Invitation**

**Scripture Verse**

**Prayer Over the Place of Committal**

**Committal**

**Intercessions: Litany from the old funeral rite (“By your coming as man, Lord save your people.”)**

**Lord’s Prayer**

**Concluding Prayer**

**Concluding Song: Verse four of “How Great Thou Art”**

**Prayer Over the People**

In our parish, an afternoon prayer service at the funeral home is somewhat customary, but this may also take place in the evening. Whatever the time, either the cantor or I accompany the priest to the funeral home. The assembly more often than not is diversified: Catholics, other Christians, and friends and relatives who are perhaps unaffiliated with any church group. Because of this diversity, the funeral director usually introduces the clergy and music director. We then gather the people and begin the prayer service as outlined above.

At the committal service, once the people are in place, we begin singing “Keep In Mind” while the body is being brought to the grave.

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How Easily They Sing

Although our effort to have music at vigils and committals is fairly recent, we have been amazed at how easily people will sing when they are invited to do so. The music need only be simple and familiar, and the people will respond. The clergy are supportive of the effort: They want this to happen. And the families of the deceased have expressed gratitude for having music for these rites.

We all know and profess the importance of sung liturgy. Simple unaccompanied singing, even in acoustically difficult rooms, can be a healing and uniting experience for people who are grieving. In a large parish I do not profess to know every family; while wakes and burials are not the best places or times to meet people, they are times when ministry is needed. At these times music can help people cope with the loss and grief and, at the same time, affirm the “union of the Church on earth with the Church in Heaven in one great communion of saints.”
Back to Basics

With this issue of Pastoral Music, we introduce this column as a regular feature. “Back to Basics” is offered as a service to those who need to review the basic principles of musical liturgy. In the next several issues, we will be working our way through the Order of Mass, then we will take a look at music’s role in our other rituals. Your comments are welcome.

A Song of Gathering

Why do we sing at the beginning of Mass? What is this music supposed to accomplish? At Mass, music is the first ritual “gesture” that we make; it is part of the rites that “open” the celebration, according to the General Instruction of the Roman Missal (#7). In fact, singing as a ritual act is of “great importance” (GIRM #19).

In addition to the “entrance song,” two other parts of the entrance rite are described as “songs.” The Kyrie is “a song by which the faithful praise the Lord and implore his mercy” (#30), and the Gloria is “an ancient hymn” (#31).

The entrance song begins “after the people have assembled . . . as the priest and the ministers come in.” It need not end once the ministers have reached their places, because its purposes are wider than mere “traveling music.” The purpose of this song is to open the celebration, intensify the unity of the gathered people, lead their thoughts to the mystery of the season or feast, and accompany the procession of priest and ministers” (GIRM #25). The congregation should participate in this song, though they may share responsibility with the choir or cantor (GIRM #26). In other words, although the General Instruction permits singing by the choir alone (#26) as a possibility, the nature of the song suggests that this is not the time for a choral anthem. Our usual practice in the United States is to choose the music and text for this song from our available hymn repertoire; we have forgotten that the model proposed in the Order of Mass offers antiphonal psalmody as the preferred choice for this first music of the Mass—a familiar and repeated psalm text associated with an antiphon appropriate to the feast or season.

The entrance song is only the opening part of a rite that is designed to be mostly musical. After the presider’s greeting (which may be sung) comes the penitential rite, with the Kyrie sung in one form or another. Its nature as a song—more properly a sung litany—has been obscured by centuries of recitation, but the Order of Mass envisions this rite being prayed musically, “that is, alternately by the congregation and the choir or cantor” (GIRM #30).

The Gloria is “an ancient hymn in which the Church, assembled in the Holy Spirit, praises and entreats the Father and the Lamb. It is sung by the congregation, or by the congregation alternately with the choir, or by the choir alone” (#31). As with the entrance song, the Gloria sung by the choir alone obscures its ecclesial image as the song of the church gathered together by the Spirit and praying with one voice.

The General Instruction evokes an image of a very musical gathering rite laced with pieces that the congregation can sing. Because this initial music has a unifying effect, it should be something that people might join in readily, something familiar, “user friendly,” or easily learned. With all that music as part of the opening ritual moment, you don’t want to overdo things with a bombastic opening song or elaborate Gloria. Only as a last resort should the three “songs” of the entrance rite be recited.

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Is It Time to Buy a Church Synthesizer?

If you are among the musicians who have had any significant contact with contemporary liturgical music, it is probable that at some time or the other you have given some thought to using electronic musical instruments for liturgy. Perhaps your interest was aroused by listening to some of the many fine recordings made by liturgical composers who have used the synthesizer. Perhaps at a neighboring church you heard a liturgical ensemble effectively using a synthesizer in their ministry of song. Whatever gave rise to your interest, you are now thinking of the possibility of having electronic music available for your church's worship experience.

Today, the variety of electronic music instruments available offers an impressive collection of benefits to liturgical musicians. Acquiring and using synthesizers, however, can be an incredibly complex and somewhat delicate matter for many assemblies. In this issue and in future issues I will address the many challenging aspects of using electronic musical instruments for liturgy.

Basic Considerations

As synthesizers are somewhat foreign to many liturgical musicians, I will start with some basics. Synthesizers and their related equipment are rather expensive, so it is important to understand fully what you wish to accomplish before investing in one. Basically, synthesizers offer the liturgical musician three things that no other instrument offers: the creation of uniquely electronic sounds; the emulation or mimicking of the sounds of many traditional instruments; and the ability for one musician to perform simultaneously a host of different musical parts. Understanding each of these functions and evaluating your interest in them will play a large part in determining which, if any, synthesizer is for you and your assembly.

Most all traditional instruments other than a synthesizer produce sound physically: Some part of the instrument vibrates and causes waves in the air which we hear as sound. By contrast, the synthesizer produces sound without any part of the instrument causing a physical movement of air. The synthesizer's circuits produce patterns of electronic impulses that flow through an amplifier and speaker system to cause air movement. The circuits producing the sound patterns do not have the same physical limitations of more traditional acoustic instruments. The patterns can be varied by the performer to produce almost any type of sound. This allows the musician to experiment with sounds that combine bell-like attacks with the quick, sharp decline associated with the plucking of a string. Hence, the musician can use sounds that do not exist outside the realm of electronic music. While the creation of many sounds is possible, some sounds may not be liturgically useful. However, many electronic sounds are quite at home in liturgy. For example, bells ringing with an "ahh"-like sound add an interesting texture to Christmas music. And a further example, a sound that resembles a piano whose notes vibrate like a mandolin can help create the sense of tension needed to give life to some of the sorrow-

Joe Gagliano is a member of the NPM MUSIC (MIDI Users Support and Information Group) Steering Committee. He directs the St. John's University Chapel Choir, in Jamaica, NY, and the Rockville Centre Young Adult Choir, in Long Island. A practicing attorney, he also owns and operates a talent agency and a recording studio.
ful psalms. Your ability to create and use such unusual sounds in liturgy is limited only by your imagination. In future columns I will discuss some further suggestions for introducing sound textures that might seem initially unusual to the gathered faith community.

Other Benefits

The second benefit of synthesizers, the duplication of sounds produced by other instruments, is a topic that sparks debate among musicians. While it is true that a good quality organ under the control of a well-trained organist can create effective brass, reed, and other sounds, a nonelectronic organ does not have the capability to truly mimic those instruments. A well-programmed synthesizer, however, in the hands of a competent synthesist can produce a trumpet sound that could fool a blindfolded brass player. Therein lies a frequent cause for debate. Many musicians are firmly opposed to the use of synthesizers for replacing traditional acoustic instruments. Certainly, it would be wonderful if all worshiping communities had access to the sound of every variety of acoustic instrument. Such access, however, is not a practical reality. My choir performs a Christmas Gloria accompanied by an entire orchestra; something that is not physically or financially possible for us without the aid of synthesizers. Furthermore, the use of electronic instruments has not forced us to abandon traditional acoustic instruments. Our worshipping community is blessed with several very gifted performers, including a clarinetist, flautist, concert bellist, pianist, and a guitarist. All perform with synthesizers as the situation and occasion demands.

Finally, the third benefit uniquely offered by electronic instruments is the ability for one musician to perform at the same time multiple parts on multiple instruments. Virtually all of the synthesizers manufactured today are digital; that is, all aspects of their sound production and performance are converted into a series of numbers manipulated by a computer chip. Computerized performance information can be recorded electronically through a device called a sequencer. Many synthesizers are multimbral, capable of producing several different sounds (drums, piano, string bass) at the same time. This allows the liturgical musician to play and digitally record various parts and have them all play back simultaneously, while the musician is playing a piano part. This technology differs from making a tape recording because no sound is actually recorded. The sequencer records the performance information: what keys were depressed, how long they were held down and with how much force they were struck, and reperforms it upon the musician's command. Unlike a tape recorder, which can only replay a performance exactly as it was recorded, a sequencer can be used to modify the performance information during playback, increasing or decreasing length or changing tempo. This is one of the most powerful features of most synthesizers available today.

In my next column I will discuss how your degree of interest in these basic synthesizer functions should influence the type of synthesizer you purchase.

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Reviews

Choral

The following pieces are available from Concordia.

Now Praise the Lord

Text, tune, and arrangement by John Behnke. Hymn concerto for congregation, choir, optional brass quartet, optional handbells (3 octaves), optional cymbals, and organ. 97-0095. $9.75. Handbell part, No. 6109.

This is a big, sturdy arrangement of an original text and tune which would be fitting for any major festival or service of praise and thanksgiving. The tune, although new, is easy to learn, lies within a good range (Eb to Eb), and marches right along in a strong 4/4. The unison choir offers support for the congregation, and the final verse allows the soprano and tenor descant to develop into a big four part SATB conclusion. The accompanying instruments have all the work, all the decoration, and probably all the fun.

The Head That Once Was Crowned

SATB, congregation, handbells, brass, and organ. Score/Brass parts 97-6120. $7.50. Choir order 98-2977; Handbell score 97-6121.

With Thomas Kelly's text (1769-1845) and the music and arrangement of John Behnke, this piece takes on a regal pattern that would be appealing as a Palm Sunday proceessional. The appended score for the congregation can be reprinted as needed. This work is easy, appealing, instrumentally varied, and possesses a rhythmic drive that is compelling. It deserves close consideration as a possible new piece for Palm Sunday.

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O Christ, Our Hope (The People That in Darkness Sat)


The familiar tune LOBT GOT'T, IHR CHRISTIAN serves as foil for Walter Pelz's stirring arrangement of this Ascensiontide text. The familiarity of the tune, the richness of the texts, and the varied musical expositions all add up to a festival arrangement of majestic proportions that would enhance the celebration of Ascension Day. Needs an organ of generous dimensions and tonal colors as well as an organist who feels comfortable with a challenging organ accompaniment!

James M. Burns

The following are available from World Library Publications; the Westendorf Series.

Creator of the Human Race

Becket G. Senchur, O.S.B. SATB, descant, C or Bb instrument, and keyboard. #7989. 95c.

This is a very easy piece, just right for a beginning choir. The verses are unison in English and the refrain is a simple four-part Deus Gratias. The third verse has an optional initiatory setting that is very effective and serves to break the arrangement in half. There are descants for the...
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refrain and all verses, save the third. The instrumental parts are not difficult and add a bit of zip to the arrangement. Because the melody is so simple and singable, it is possible to introduce this piece to an advanced children’s choir. The text for the most part is very good, but with a few trendy, and therefore dated, turns of phrase.

Here Am I, Lord

Donald J. Reagan. SATB, descant, cantor, and keyboard. #7935. 95¢.

Reagan’s adaptation of this text from 1 Samuel and Psalm 40 was originally published in the Peoples Mass Book (1984). This octavo is a beautiful setting of a text appropriate for any celebration of a call to ministry. Jazz influences are obvious in the chord progressions and especially in the modulation to the fourth verse. The first three verses are almost chantlike, with just sustained chords from the keyboard. Lush harmonies and strings of major sevenths create an overall feeling of repose and confidence in the call to serve God’s people. I would suggest this piece for a choir that has had some practice in multilayer compositions, for it slides easily in and out of many unexpected keys.

I Am the Bread of Life

Eugene B. Englert. SATB, cantor, flute, and keyboard. #7938. 95¢.

A perfect setting for funerals, Englert’s treatment of the familiar Johannine text in the refrain is coupled with verses from Psalm 63. The flute line is sweet, but the flautist must be able to produce gently rounded tones in the upper register of the instrument. The vocal lines are not difficult, but in order to keep vocal balance a well-trained soprano section is necessary. This piece contrasts nicely with that staple of the repertoire, Suzanne Toolan’s setting of this text. The mood is completely different, one of gentle reassurance and abiding peace rather than triumphant word painting.

Jesus, Our Living Bread (Panis Angelicus)

Trans. Jerome Siwek, and arr. by Noël Goemanne. SATB, flute, and keyboard. #8545. $1.25.

This piece is an interesting study in collaboration. The text is Aquinas’s familiar hymn, translated by Siwek. The melody is Louis Lambilotte’s and arranged for four voices and flute by Goemanne. Both translator and arranger are incredibly sensitive to the spirit of their long-dead collaborators. There are two verses, both underlaid in English and Latin. Normally, I would not commend the Latin, but the translation is so becoming and set so well that it equal-us, if not surpasses, the original.

Lord, Give Success to Our Work

James J. Chepponis. Unison or SATB, cantor, 2 C or Bb instruments, and keyboard. #7964. 95¢.

With this composition, Chepponis proves once again his mastery of a sound that can incorporate many various instruments and still sound spacious. The text is appropriate for any celebration of humanity’s labors, justice issues, or stewardship. The vocal lines are not difficult, and there are many opportunities for variety in instrumentation and vocal forces.

O God of Loveliness

Arr. Noël Goemanne. SATB. #7973. 50¢.

Goemanne’s penchant for sweet arrangements of centuries-old repertoire must surely be recognized as one of the greatest gifts we possess in contemporary pastoral music. His ability to bring this music alive by his subtle harmonies and smooth choral lines renews and discovers its beauty for contemporary audiences. Here he takes the famous Silesian
O Queen of Heaven

Howard Hughes, S.M. SATB and keyboard. #7973. 95c.

Once again an old melody is given a new hearing by another contemporary master. Hughes’ setting of Ave Regina Caerulorum, with a text by James D. Quinn, S.J., begins with an unadorned solo melody, moves to a wonderfully crunchy verse, and finishes with a beautiful open spacing. Major thirds moving to major seconds in the tenor and bass lines warrant a strong sectional presence in the second verse.

RCIA Suite

Omer Westendorf and Robert E. Kreutz. SATB and keyboard. Five songs with Prelude, Interludes, and Postlude. #8551.

It is difficult to classify this piece—or these pieces—of music. Taken individually, the choral compositions are interesting, for they display Kreutz’s unexpected melodic turns to good effect. The prelude, interludes, and postlude alternate between the sedate and the adventurous. The performance notes offer many options including a short concert during the Easter Season as part of the adult mystagogia. But I find this suite a bit unwieldy when used as a whole. I would suggest breaking it apart to pick out the most useful choral arrangements for the Sundays of Lent when the initiation rites are celebrated.

Sent Forth by God’s Blessing

Omer Westendorf and John Schiavone. SATB, trumpet, and organ. #8517. $1.25.

Here is a fine setting of this familiar tune, which builds very nicely to a rousing climax. The inclusion of a trumpet line is a boon for liturgical planning, for the obvious fanfare nature of the interlude and closing cadence make this a good choice for both the secular and sacred feasts at the end of November. I would have no fear of tweaking the trumpet line a bit, removing the unnecessary triplets and some of the more drastic syncopation.

Set Your Troubled Hearts at Rest

Jeffrey Honoré. SATB, descant and keyboard. #8562.

The published instrumentation for this piece may be a bit misleading. While it looks possible on an organ, it appears that a piano, or even a synthesizer with heavy sustain and a velocity-sensitive keyboard) seems to be the instrument that does this piece the justice it deserves. Timothy Dudley-Smith’s text is wonderfully set by Jeffrey Honoré. The first verse is in unison; the second in two-part canonic imitation, and the third in four parts with a descant. The melody employs almost decadent appogiaturas that will be fun and a challenge to the musician.

You Are the Light of the World

Joseph Roff. SATB, two trumpets, and keyboard. #8544. 95c.

Everybody works hard in this composition. The trumpets are kept busy in their middle and low ranges. The organist must read a myriad of accidentals, and the choir must be rhythmically crisp and modulate well (and quickly!) with little organ support. This familiar text from Matthew is really put through its paces. It is presented chordally, antiphonally, in a short fugue, and in repetitive section reminiscent of Handel. The piece lends itself best, then, to a large, festive occasion with well-marshalled forces.

Church received commentary in Pastoral Music 16:1 (October-November 1991). The Rural Parish: Its Unique Qualities, a videotape from the former Institute for Pastoral Life, was reviewed in Pastoral Music Notebook 14:3 (March 1990). Both are available from Sheed and Ward.

Worship: Reforming Tradition


Every field has its sages, persons who possess deep knowledge and the ability to apply it perceptively to the issues of life. In the field of liturgical studies, Thomas Talley certainly fits the tradition of the sage. Now retired from General Theological Seminary in New York City, Talley, an Episcopalian with a strong Texas accent, spent a quarter-century teaching, researching, and writing about Christian worship. This volume brings together eight previously published essays and two luthero unpublished lectures, thus making a portion of Talley’s work available to a much larger audience.

What unifies these ten essays is not a single topic; rather, it is Talley’s methodology. Whether exploring “Sources and Structures of the Eucharistic Prayer” or “The Feast of All Saints,” Talley is consistent in his purpose: “to understand [the] topic through close examination of the historical data of our patterns of worship, and to locate our present practice within the shifting landscape of the tradition” (p. ix). This is liturgical history at its best, and not merely academic antiquarianism. Talley delves into the past so that an authentic understanding of it might shed light on present practices as well as help shape future developments.

The book doubtless will be of the most value to readers who bring to it some knowledge of liturgical history. Talley assumes a reader’s familiarity with some history, such as the background of the eucharistic prayer of Addai and Mari. But he also cautions, drawing upon his own experience as an example, against assumptions based on a little knowledge: “Early on . . . it was easier to speak of the tradition because I knew so miserably little that the little l’d know all flowed together into one gloriously ecumenical vision that one could speak of as the undivided practice of the early church, a vision that in fact stemmed from the pitiful limitation of my information” (p.

Books

The books reviewed this month are not specifically related to small or rural parishes—the present topic of Pastoral Music. However, our readers might want to check two resources mentioned in previous columns: Ministry in the Small Church received commentary in Pastoral Music 16:1 (October-November 1991). The Rural Parish: Its Unique Qualities, a videotape from the former Institute for Pastoral Life, was reviewed in Pastoral Music Notebook 14:3 (March 1990). Both are available from Sheed and Ward.

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143). Throughout this work, Talley warns against using glib generalizations about the early church’s liturgy to rationalize the prospect of a desired future.

I was disappointed that chapter four on the topic of healing was not more updated in light of the revised Rite of Pastoral Care of the Sick; nevertheless, the chapter has profound things to say about our understanding of sickness and our rites for the sick. Even in the more scholarly chapters, Talley consistently closes with one or two eminently pastoral paragraphs that clearly sum up the faith dimension of the topic and point to areas of further liturgical renewal. Reforming Tradition is a fine testament to the adage "tradition is the living faith of the dead; traditionalism is the dead faith of the living."

A World At Prayer: The New Ecumenical Prayer Cycle


The Week of Prayer for Christian Unity (in January) has been relegated in many parishes to a simple bulletin announcement, and ecumenical progress often seems painfully slow. Yet, week in and week out, many Catholics and Protestants hear the same scripture readings, observe the same feasts, sing many of the same songs, and proclaim similar prayers. At the level of liturgical prayer, much has already been achieved ecumenically. A World at Prayer is grounded in the belief that further ecumenical growth will come about primarily through common prayer: “Prayer is our pathway to unity . . . It is through prayer that we both seek and celebrate . . . communion” (p. v).

This volume builds on a previous edition, For All God’s People, published in 1978 and translated subsequently into several languages. As did the earlier edition, this new volume gives parishes and individuals a format for praying, not just for God’s people throughout the world but also in solidarity with them. The book consists of a fifty-two-week cycle of ecumenical prayer, with each week devoted to one or more countries in a particular area of the world. Small maps and information about the country and its religious heritage and language are provided, along with prayers from that country reflecting contemporary issues of local concern.

Pastoral Music • April-May 1993

There are various ways in which this book could be used. Individuals and families who have a tradition of home prayer could incorporate its materials into their home prayers on a designated day each week. Similarly, parishes could use petitions from the book for the general intercessions at daily Mass on a particular day each week. There is presently a renewed interest in teaching geography. Catholic schools could use the book to complement the geography curriculum by teaching about the religious faith and prayer forms of various lands.

While not supplanting the flow of the liturgical year and its lectionary, the prayers in this book offer a concrete way for Catholics to remember other Christians throughout the world with whom they share a baptismal identity. New nations now emerging and other issues of global significance already appear to require another revision of this book. But these very same developments are also reason enough for pastoral ministers to look into this book as a timely resource.

The Religious Potential of the Child


Among liturgists, pastoral musicians, and clergy, there are various opinions concerning how best to involve children in liturgy. Intelligent and respected people have spoken and written in recent years both for and against designating a particular liturgy as being for children or families and offering a separate liturgy of the word for children. It seems that the proverbial jury is still out on such questions, but the debate has raised some important issues and focused much needed attention on the religious and liturgical experience of children.

The Spiritual Life of Children by Harvard psychiatrist Robert Coles (reviewed in this column, August-September 1991) opened the eyes of many to the profound sense of spirituality possessed by chil-

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The Religious Potential of the Child is another such eye-opener. The author, an Italian biblical scholar and a member of the committee that prepared the Directory for Masses with Children, describes a catechetical model known as the “Catechesis of the Good Shepherd,” so called because this image of God relates to young children’s desire for love and protection. Developed at a catechetical center in Rome, the method is now used at parishes and schools in various countries throughout the world.

Cavalletti’s model is directed toward children ages three to six. Gathered in a space called an “atrium,” the children are invited to experience and ponder core liturgical symbols and scriptural parables. Using a classic liturgical principle, Cavalletti warns against explaining away the symbols and parables. Instead, the role of adult catechists is to invite the affective and natural religious response of the child. This natural response will be the foundation for building a more intellectual catechesis and for establishing more adult prayer formulas. Many of the simple yet profound responses of the children are quoted or captured in photographs.

This book is one of the first to clearly illustrate both the theory and practice of liturgical catechesis with young children. As such it complements much that has been said and written about liturgical catechesis in the Christian initiation of adults. Further, it offers common ground where liturgists and catechists can meet for discussion, and it reminds those on both sides of the “children’s liturgy” issue of the need to explore the core liturgical symbols and parables with children if the inner mystery of the liturgy is to have meaning in their lives.

Paul Covino

About Reviewers

Mr. James M. Burns is director of music and liturgy at the church of St. Mary of the Assumption, Hockessin, DE, and music director for the Carmelite Monastery in Baltimore, MD.

Mr. Paul Covino, a liturgical resource consultant from Upton, MA, is book review editor for Pastoral Music and Notebook.

Mr. Joseph Pellegrino is the director of music ministries at St. Thomas More Parish Community in Chapel Hill, NC. He is also a doctoral candidate in English at the University of North Carolina.

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What Matters Is That Our Song Comes from the Heart

BY RICHARD R. BUNBURY

In the preceding pages readers have explored the concept and future of unaccompanied singing. Now let’s step back for a moment; relax and let ourselves be open to our memories. Think back to other times, perhaps when we were children and singing a song was as simple as any other daily activity. Most of us sang songs in kindergarten and elementary school. Our mothers sang lullabies to us as infants. Songs were part of our play with other children. Do you remember that such singing was a childhood activity uncomplicated by the kind of self-consciousness that often surrounds our music making as adults? Most of us share these pleasant childhood experiences and, as adults, we now wonder why our liturgical assemblies do not freely sing. Looking at the sometimes stony faces of our parishioners, we long for a community that will sing with the abandon and in the uncomplicated way of children. We long for a church that freely rejoices in its salvific relation with Christ. There are such communities in the world. And I hope your community is one of them.

I will never forget hearing a recording of such a liturgical assembly. Several years ago, before the horrifying images of death and destruction made Bosnia-Herzegovina a regular feature of our news broadcasts, someone was moved to record the singing of a Croatian parish. When I heard this recording, I heard a sound quite unlike any I had ever heard. A massive tidal wave of song enveloped the space. Accompanying this wave of song was what seemed to be a very small and barely audible electronic organ. There was a beautiful and unmistakable unity in the hymn’s swells and ebbs. Yet there was a resplendence in its unisonous simplicity. Even the words of the hymn have become firmly etched in my mind; this is all the more amazing since I had never heard a word in that language, nor would I ever attempt to spell a word of the hymn. Perhaps you can recall a similar experience.

Closer to home and to where I grew up in Southeast Georgia, I once heard an African American congregation’s song of praise wafting out of the open windows of a simple brick building. I don’t really remember, but most likely there was a piano or an organ chording along. What I do remember was how the sheer visceral power of the song struck me. I stood there, suddenly unaware of the humid heat of a Savannah summer, and I was caught up in the sway of the spiritual, “Steal Away to Jesus.” I could picture the congregation dressed in their Sunday best, abandoning themselves to the subtle yet passionate rhythm of the music, some of the voices delicately soaring....

Mr. Richard R. Bunbury is the organist at St. Theresa of Avila Parish in West Roxbury, MA. He teaches and coordinates the Liturgical Certification Program for Pastoral Musicians for the Archdiocese of Boston.

Detail, Papal honorific tribute, Painting Gallery, Vatican Museum

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in improvisatory delight, yet tinged with the blue hue of melancholy. “If only we could worship like that,” I thought. There was an unambiguous character, a joy and delight, in that singing, also.

Three years ago in a penetrating Austrian winter, several of us NPMers on a Peter’s Way trip heard the magnificent, newly-installed tracker organ at the cathedral in Salzburg, the city of Mozart. Virgil Funk commented, in his inimitable fashion, that this was the “benchmark” of organs, and “the one against which all subsequent instruments should be judged.” Virgil’s feeling is analogous to the sense of conversion and conviction that I felt about the singing of the Croatian and the African American assemblies. Their power remains lodged in my imagination. For me it is the standard to be conjured up in conceptualizing the evocative and transformative power of unaccompanied song.

You may be thinking “Ah, but those congregations were not unaccompanied!” And you are right. The image of unaccompanied singing (erroneously called a cappella) that often comes to mind is negative: There is to be no organ or other instrument. Probably more than one cantor has announced to an unsuspecting congregation, “Good morning! Our organist is away this weekend. Since there is no music, we invite you to join in singing hymn number 138 acapulco!” A common misconception today is that instrumental accompaniment is music and singing is something else. It is perhaps a tragic commentary on the pervasiveness and invasiveness of “canned” instrumental music in our lives. Our electronic media superstructure has succeeded in supplanting family and community leisure with music-making.

Unaccompanied singing is often associated exclusively with a particular style of music or composition such as the medieval monastic tradition of Gregorian chant or the shaped note tradition of early American hymnody. The absence of instrumental accompaniment is identified with this music; however, the point I want to drive home is neither about the absence of accompaniment nor about the style of composition. The point I wish to address pertains to the quality of unaccompanied song. Whether we hear a Welsh congregation singing its hymns or the few remaining Shakers spinning their songs as they move in a circle, we cannot escape a certain je ne sais quoi, that certain something that characterizes the experience. The issue of accompaniment is in some sense irrelevant. If the instruments are truly accompanying and not encumbering, then the assembly has the freedom to find its own voice. The synergy in that kind of singing cannot be achieved by imposition or supposition. No cantor or song leader can cajole a somnolent congregation into a sudden cosmic awakening of its potential song. God’s self-revelation as grace, as sacrament, initiates the birth of a singing church.

“But how do we get our congregations to really sing?” pastoral musicians often ask. To a great degree, the answer is up to the community as much as it is up to the musician; and we all, musician and community, must remember the role of grace in all of this. In spite of our herculean efforts as pastoral musicians and the wizardry of our post-industrial problem-solving culture, we have not become pastoral magicians, nor should we.

The clincher is that we must be open to the Spirit’s work in our lives, not as individuals, but as a community of believers grounded in the radical call of the Gospel. We must realize that we are a public church called to witness and mission in the world. Our response to God’s call as baptized Christians must be as loving members of the mystical Body of Christ which is the church. As a church we must grapple with the alienation and separation that are part of our contemporary culture, not to mention that they are part of the experience of the average American Catholic in our pews. We have yet to fully claim the communal harvest that our liturgical events ought to engender. Our experiences in our Sunday assemblies, to a great extent, remain private and stoic.

To say “if only we could worship like that” is neither an ultimate desire nor a solution. We must critically examine what happens in our parishes from week to week. Are we contributing to the lethargy of our assemblies? Or, are we enabling and empowering them to own a common repertoire? We cannot go on inexcusantly, hammering our congregations with the latest “hit” off the liturgical music charts. Do not misunderstand; I am neither composer nor publisher-bashing. I want to make clear the need to choose carefully what we teach our assemblies. And after it is taught, I want to make clear that we must be committed to repeating it.

The gift of our liturgy is that it is fundamentally ritual. Ritual is not a conscious ordering of discrete elements. It is a way of being and acting in a world of value and symbol based on our most foundational beliefs. Integral to ritual is repetition. Doing the same thing over and over again leads to an appropriation of symbolic action. In order for singing to be experienced as a ritual event, that action must be repeated again and again. Assemblies and ministers must have the security of familiarity in order to make the song their own; only then will they hear and experience themselves as singers of the ritual. Eastern Church and Orthodox communities have much to teach in the way of sung liturgy. Their presider sings or cantillates a major portion of the liturgical texts.

Our singing of the acclamations, antiphons, hymns,
The gift of our liturgy is that it is fundamentally ritual... a way of being and acting in a world of value and symbol based on our most foundational beliefs.

and litanies in the Roman Rite also should be a matter of course, and independent of instrumental accompaniment. Simple chant settings and formulas, for example, would allow the presider or other minister to begin the singing at liturgies without the benefit of the usual more formal music ministry. We must encourage our presiders, deacons, and assemblies to sing rather than recite. Through repetition singing could become as easy as recitation, as natural as breathing. Then, we would truly be owners of a lyric liturgy.

However, ownership entails more than repetition; another prerequisite is the need to sing. That is one aspect that all enthusiastic congregations have in common. The fervent religiosity of the Croatian community and the living memory of slavery and hope of freedom in the African American community cry out for expression in communal song, a passover experience that allows the confrontation of the darkness of life with the joy of the resurrection. The ritual repetition of meaningful song places it firmly in a community’s living tradition.

Reclaiming our voice as a people “of the way” means recovering our symbology, our communality. Our worship experience must begin and end in profound awe of the cosmological significance of our actions. The cultural context or stylistic expression is less determinative than the underlying foundation of being responsive in the spirit. What matters is that our song be a unifying prayer of the heart, uncomplicated and unselfconscious. And for a pattern of such a song, we may look to children: It is manifest in the singing one hears when children play.

Notes
1. A cappella singing more correctly refers to the unaccompanied performance of sixteenth-century polyphonic music as practiced by the choir of the papal chapel. The term is an abbreviation of a cappella Sistina, meaning “in the style of the Sistine chapel.”

2. There is, of course, the story of the pastor who wished to thank “the musicians and the choir for such a beautiful Mass.” One wonders if this, perhaps fictional, priest considered the categories of musicians and singers to be mutually exclusive.

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