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WHO DO YOU SAY THAT I AM?

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AMONG WOMEN OF THE AMERICAN CHURCH

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Rosemary Radford Ruether
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Rita Nakashima Brock
Ethical Terror, Scapegoats, and Redemptive Love
Elizabeth A. Johnson, CSJ
Women in Ministry and the Image of Christ

topical circle leaders

Mary Collins, OSB
Diana Hayes, STD
Wendy M. Wright
Sonya Quisslind
Georgia Keightley

topical circles

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Sources for Healing: Liturgy
Slain in the Spirit
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Women Who Opened the Doors for Us
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The Songs of The Women: Who Do You Say that I Am?
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We explore the role music plays in creating unity. We all experience the unity of the song when people sing together; it is our principal job. But what about unity from parish to parish? diocese to diocese? national church to national church? Should music create a unity across such lines, or should it reflect the diversity of culture?

At a recent celebration at St. Peter’s Basilica in Rome, I was struck by this question in a new way. Immediately before the Second Vatican Council, not only Latin provided a sense of unity when Catholics of the Roman Rite celebrated internationally, but so did the common melody of chant. I asked myself: If we were the musician responsible for St. Peter’s, what would I ask from visiting musicians? Would I have them use music to reflect their various cultures, or music which worked for the gathered assembly (mainly Italians with a large number of international visitors), or something which went beyond both of these to some common denominator? How important would it be, I asked myself, to highlight the unity of the Church in this celebration? And just how would I go about doing that? These reflections brought the question back home: How important is it for the music of my home parish to address the international or transnational character of the community of believers we call the Catholic Church? And so the topic for this issue was born.

In this issue, I have invited a group of well-known musicians to address this challenge of unity as shown forth in music. Perhaps we should stress the use of at least a minimum of chant, as Musicam Sacram insisted, or even the use of chant melodies in composition, as Michael Joncas suggests. Or maybe we need to start first in our own parishes, Mass to Mass, by stressing the unity among Masses which currently are celebrated with widely diverse repertories, as Richard Gibala suggests. Or maybe we need a national effort to develop further the Graduale Simplex or begin an American Chant project, as Thomas Day suggests. And we need a greater consciousness of “world music” (such as the music we heard presented at the NPM Convention by a representative of the Iona Community, from the raga music of India to adapted English songs used in Africa), as Rob Sirusinski uncovered in his survey. Certainly we need to be aware of the dangers of mistaking unity for uniformity, as our devil’s advocate, Alan Hommerding, so clearly reminds us.

With the diversity of suggestions found in this issue, every musician must realize that no one solution will raise awareness about the “sense of unity” needed in our Church from our music. Music’s ability to reflect a culture is powerful; more powerful, I believe, than most musicians are aware of. One line of “Danny Boy” brings the whole Irish culture with it; one word—“Mama”—sung by Luciano Pavarotti, galvanizes all that is to be Italian. These intense examples are true to a lesser extent when the musical forms of Broadway are utilized with liturgical texts. The positive result is that the music is familiar, and often instantly available, but at the same time the music also particularizes the experience to a culture and all that goes with it. This music, for the liturgy and especially for Church unity, has both good and bad influences.

With the raising of consciousness about chant, every musician must realize that this is no longer, if it ever was, a liberal-conservative issue. Chant’s value is that in its best form it submits or absorbs itself into the text. This is true because there is no meter to make demands on the words, so that the text drives the music. And because it is free in its meter, it sounds counter-cultural or trans-cultural, if you will, to all the music of a culture that is metered. So neither nostalgia nor uniformity will make chant useful for our musical needs of today. What will make it useful is that the chant form is an important way to explore ways of creating or evoking the unity desperately needed in the Catholic Church today.
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Letters

Basically, Thanks

Thank you for your section, “Back to Basics.” I have been in liturgical music for 30 years, but when asked the reason why this or that is better liturgy, I’m not always sure of the sources.

I do have the liturgy documents, but that’s usually too general for questions asked. For example: On the Feast of the Lord’s Baptism, our entrance rite was a gathering song, a sung “sprinkling song,” and a sung Gloria. I felt this was “overloading” the entrance rite, maybe by two songs, but had no facts on paper to back me up. What are your thoughts?

I would appreciate more sources as you continue “Back to Basics.” I know you did refer to [the General Instruction of the Roman Missal] in this article. Thank you.

Sister Winifred Crevier
Manistique, MI

While it is not an “official” document, the Milwaukee Report (see Pastoral Music 17:1 [October-November 1992]) does suggest some principles drawn from the liturgical documents that would support your feeling about overloaded entrance rites. It says (43-44): “Integrity and unity in the rite suggests that the musical contour support the larger ritual units . . . The ideal is a unified and balanced use of the various musical elements within the liturgical unit . . . Introductory Rites, then, are to be shaped

with internal unity and integrity, respecting the various elements of the unit itself; but they also need to be arranged liturgically and musically so that they prepare for (without overshadowing) the more important unit of the Liturgy of the Word that follows.”

We Know Why

I don’t think that the reasons for [the decline in the number of organ students and organists/church musicians in the last decade] would surprise any of us, nor would it be wise to attribute it to just one cause. The other day, however, I ran across something in a local paper that I think very clearly points out what is cer-

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Small Is Workable

In your last issue of Pastoral Music [April-May 1993], much discussion centered around unaccompanied song and the shortage of organists or keyboard players.

Playing in numerous rural parishes here in Eastern Washington, as I do, I have noticed that there are few musicians in the smaller parishes, and those that are playing are limited in resources and training. This applies both to keyboard players and guitarists . . .

I find that there are many more guitarists out in these rural areas than there are keyboard players (if you’re lucky enough to have a keyboard in the church!). Perhaps the task of helping these smaller parishes and poorer inner city parishes embrace the “simplicity called for in the liturgy” will fall to the guitarist. My own impression is that the pianist and the guitarist are partners and work together to form the perfect marriage for liturgical music. Apart, they can each do the job, but together they augment the music and bring it to a higher level . . .

What seems to be working best in these smaller parishes is the music of the St. Louis Jesuits and the Damans. The more current collections of Haugen and Haas are perceived as much too difficult (though I find this not to be the case) . . .

Perhaps the larger publishers ought to be looking for composers who write liturgical music on a less grandiose scale. If they’re having trouble finding composers like this then, perhaps, they are indeed finding themselves in the situation Peter C. Finn describes in his article, “A Crisis Facing Us All,” 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 . . .” [PM 17:4/22] . . .

Scott Randall
Spokane, WA

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) 723-2262.

Pastoral Music • August-September 1993
Association News

Fall & Winter Schools

Who Do You Say That I Am?

NPM's fall Christology event, Images of Christ through the Eyes of Women (November 18-20, Trinity College, Washington, DC), will combine major presentations and topical discussion circles woven together by a musical work in five parts, "The Song of the Women: Who Do You Say That I Am?". The work was composed by Martin Willet to a text created by Wendy M. Wright that draws on Scripture and the writings of women. Participants are asked to bring a "cross" that has figured significantly in their story, perhaps in a turning point of understanding; opportunities to share the stories of the crosses will be part of the event. Cost of the full conference is $75 for NPM members, $90 for nonmembers. For those who wish to attend only the Ruether keynote address the cost is $15. Deadline for registration is November 11.

The Thursday evening keynote will be given by Rosemary Radford Ruether. She will offer a feminist critique and reconstruction of Christology from a gender-inclusive perspective. The topical circle that follows (on Friday morning) will address our root metaphors and offer ways of reunderstanding the male savior.

Atonement interpretations of Christology will be addressed by Rita Nakashima Brock, who will also offer an alternative understanding of Christology grounded in intimate, nurturing loving. Her topical circle on Friday morning will examine how to keep your hope, even when you lose your innocence.

Elizabeth A. Johnson, CSJ, will reflect on the baptismal and martyrdom traditions that identify women as "other Christs." How do women's ministerial experiences bring new zest to this ancient truth? The follow-up topical circle will explore the Sophia tradition: Christ as the wisdom of God.

For those unable to attend, a set of twelve audio tapes will be available for $69.95 plus postage and handling (NPM pays postage and handling on prepaid orders). The set will include the keynote (Ruether) and the presentation by Rita N. Brock, as well as recordings of the topical circles led by Mary Collins, OSB, Diana Hayes, Sonya Quitslund, Georgia Knightley, and others. These tapes will also be available for purchase on site.

A brochure about the event is being mailed to all East Coast U.S. NPM members and subscribers. If you would like to receive additional brochures, call (202) 723-5800.

Housing. The cost of housing and meals is not included in the registration fee. Trinity's cafeteria will be open for meals during the event, and DC Accommodations (a nonprofit service) will assist in making housing arrangements near Trinity College on the Metro Red Line. Call 1 (800) 554-2220 from 9:00 A.M. to 5:00 P.M. EDT, Monday-Friday.

Special Time Management Seminar. On November 18, before the Images of Christ gathering, Beatrice Fleo is offering a special one-day Time and Organizational Management Seminar at Trinity College. This program is an intensive introduction to the dynamics of managing personal and group change and a time management tool that has proven extremely useful for pastoral ministers. Cost of this one-day program is $99. A separate registration is required. For further information write: Jon Mumford, Time Management Seminar, 225 Sheridan Street, NW, Washington, DC 20011. Phone: (202) 723-5800. Fax: (202) 723-2262.

Annnouncing...

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To assist with the cost of educational formation for NPM Members

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Pastoral Music • August-September 1993
January Programs

NPM Time and Organizational Management School. Beatrice Fleo and Michael Park are the faculty for this School scheduled for January 17-21 at the San Pedro Center in Winter Park, FL. The program is designed for pastoral musicians and all ministers entrusted with leadership responsibilities in parishes and educational organizations. Topics include: the human dynamics of managing change; positive group dynamics; ritual as movement through the change process; and a time management tool for pastoral ministers.

NPM Pastoral Liturgy Institute: Vision and Practice in the ’90s. This program is designed for people who need liturgical formation because of their involvement in the liturgical and sacramental life of the parish, for example, pastoral musicians, pastoral associates, ministers of religious education, priests, deacons, and liturgy committee leaders and members. The goals of the Institute are to provide a practical look at preparing and celebrating liturgy; to explore what is working successfully in liturgical renewal; and to situate liturgical ministry within the broader context of pastoral ministry. The program will include presentations, demonstrations, dialogue, and celebration, all led by Elaine Rendler, Thomas Caroluzza, and Paul Covino. The site for the Institute is the Simpsonwood Retreat and Conference Center near Atlanta, GA, and the dates are January 24-28.

Canceled. The NPM School for Triduum Liturgy, announced in the brochure on Winter Schools distributed during the National Convention and in the July issue of Notebook, has been canceled.

Brochure Available. A brochure describing these January programs is available through the National Office. If you have not yet received yours, call Jon Mumford at (202) 723-5800.

February Chant Study Week

The NPM Gregorian Chant Study Week goes to Italy! NPM and Peter’s Way are co-sponsoring an intense seven-day program under the guidance of Rev. Anthony Sorge, who will be traveling with participants as chant master, to visit and study in three major cities—Verona, Siena, and Rome—during the week of February 3-10, 1994. In each city, participants will be invited into archive collections that normally have restricted access to examine the ancient manuscripts that detail the chants of Holy Week. Study with local chant masters Rev. Alberto Turco, Rev. Giordano Giustarini, and the Rt. Rev. Abbot Bonifacio Baroffio, OSB, and experience the chant demonstrated in cathedral settings in the three cities you visit. Cost of the School is only $895 (includes round-trip transportation from New York, hotels, and two meals each day). For a full brochure and additional information please contact: Peter’s Way, Inc., 270 Main Street, Port Washington, NY 11050. (800) 225-7662 or (516) 944-3055.

Members Update

Scholarship Winners

Six NPM members won scholarships this year—three received the NPM Scholarship ($1,000); and the Virgil C. Funk, Sr., Memorial Scholarship ($1,000), the Rene Dosogne Memorial Scholarship ($500), and the Theophane Hytrek Memorial Scholarship were also awarded. The NPM Scholarship is made possible by donations from members received during and after the annual Convention. Patricia Brown has been involved in liturgical music (as a volunteer) since she was in high school in Indiana. She served for three years as a lay missionary in Washington, DC, and Camden, MS, teaching in Catholic schools. Her current position as director of liturgical music at Our Lady of Lourdes Parish in Owensboro, KY, is her first salaried position as a pastoral musician. She is using her scholarship to continue her studies in the Rensselaer Program of Church Music and Liturgy at St. Joseph College, Rensselaer, IN, working toward a master’s degree with an emphasis in voice.

Michael T. White lives in Falls Church, VA. He has been playing the organ for ten years and the piano for seven, and he has participated in several piano and organ competitions in northern Virginia. Now 19 years old, he has been working as a substitute organist/pianist for several local parishes. He is pursuing a B.Mus. in sacred music at Seton Hill College in Greensburg, PA, and is studying organ with Edgar Hightberger.

Trent Zitzelberger was born in Pocahantas, AR, in 1963, and he served as organist at St. John’s and St. Paul’s Catholic Churches in Pocahantas. While studying at St. Meinrad College in Indiana, he served as organist and keyboard coordinator for daily services. After earning his B.A., Trent served as director of music and organist at several churches in the Indianapolis area. His M.Mus. was granted by Butler University in 1991. He is currently assistant organist at St. John’s Catholic Chapel in Champaign, IL, where he is a doctoral candidate at the University of Illinois, Champaign-Urbana, pursuing organ studies with Dr. Michael Farris.

Linda Carol Salisbury is this year’s recipient of the Virgil C. Funk, Sr., Memorial Scholarship. (Mr. Funk, the father of Rev. Virgil C. Funk, died in 1991. This scholarship was established in his memory by his family and friends.) After completing ten years as a “short-term” missionary in India, Linda is returning to full-time studies to complete a double bachelor’s degree in church music (organ) and German, to be followed by graduate work in organ performance and accompaniment. Her music studies are taking place at Westminster Choir College. Ms. Salisbury has worked as an accompanist and a pastoral musician since 1966, and her hobbies include writing poetry and catering.

Lisa Fender receives this year’s Rene Dosogne Memorial Scholarship. (Mr. Dosogne was a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. His
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Remembering Frère Robert

Robert Giscard was born May 6, 1992 in Lyon, France, and became a brother in the ecumenical Community of Taizé in 1946, one of the first to join Brother Roger, Taizé’s founder. As a doctor, Brother Robert took care of the people of the villages around Taizé for many years.

But you and I knew him as the inspiration behind the music of Jacques Berthier, called the “music from Taizé.” From 1970 on, Brother Robert served as the animator of the musical program at Taizé, rehearsing the countless visitors in the now famous mantras, leading the brothers in the bass line harmony so essential for the full musical power of these pieces. The story of how this music came to be was told by Brother Robert in *Pastoral Music* (11:3 [February-March 1987] 19-22). The “Jubilate Deo” of Praetorius came together with the “Libre Vernal” from the Catalonia district of Spain. Ten years of use at prayer instilled the simplicity and infused the fire heard in the harmonies. “Using few notes and words,” Frère Robert wrote, “the continuous flow of the refrain expresses something essential: it constantly penetrates further and further into the depths of a person.”

I met Frère Robert many times; on my first two visits to Taizé, he served as a wonderful host. He spoke only French, but his pronunciation was “universal French,” rounding out every vowel with a full voice. It not only charmed your ear, but allowed even the beginning student to understand him.

He complained to me about ear problems that developed on the return Transatlantic flight after he had led prayer at the NPM Convention in Cincinnati (1985). He heard high-pitched noises, he told me, which were caused by what turned out to be cancer. On my final visit with him, we spent two hours in prayer together at Taizé, his body weak but his spirit full of life. He died March 17, 1993.

Frère Robert made a significant contribution to the musical prayer life of every Christian. Hear the Taizé music, beautiful, full of belief, rich in life, and you meet Frère Robert fully alive.

Virgil C. Funk

family established this scholarship fund in his memory in 1987.) Lisa is the organist/music director at the Chapel of the Good Shepherd at Oceana Naval Air Station in Virginia Beach, VA. She is currently in her fifth semester at Old Dominion University, working toward a bachelor’s degree in music. Lisa, her husband, and six children live in Virginia Beach.

Maria Voljin of Cleveland, OH, is the winner of the NPM Theophane Hyytrek Memorial Scholarship, which allowed her to attend the NPM School for Organists in Northfield, MN, this July. In honor of Sr. Theophane, who died while teaching at last year’s School, this scholarship was established by her students and friends to allow one student to attend the School for Organists. Contact the National Office for further details on this scholarship.

1994 Scholarships

Due to the generosity of NPM members at the 1993 National Convention, $1,608.75 was collected for next year’s NPM Scholarships. This record amount allows us to offer a total of five scholarships for 1994. For the first time in our history, we are able to offer one NPM Scholarship for $5,000, plus two other NPM Scholarships for $1,000 each. In addition, The Rene Dosogne Memorial Scholarship ($500) and the Virgil C. Funk, Sr., Memorial Scholarship ($1,000) will also be awarded. Deadline for applications for all of these scholarships is February 1, 1994. Contact the National Office after September 1, 1993, for further details.

A Man of Many Choirs

George Mims, an NPM member, has been appointed director of music and the arts for Truro Episcopal Church, Fairfax, VA. He leaves a similar post at St. Philip’s Episcopal Church, Charleston, SC. Mims and his Charleston choir were featured on NBC’s national Christmas Day telecast in 1989. At Truro Church his responsibilities include a multiple choir program, in which he will be assisted by an associate director, an administrative assistant, and an arts coordinator. A native of Houston, Mims has served churches in Greenwich, CT, Houston, TX, and New York City. He has also served on the Standing Commission of Church Music for the Episcopal Church. He is married to Leslie Wells Mims, and they have three daughters.

Keep in Mind

Mark A. Schaffer, who many NPM members will remember for his organ recital at the Basilica of the Assumption in Covington during the National Convention in Cincinnati (1985), died of melanoma on May 13. Born in 1954, he was the son of Bob and Rita Schaffer (Bob is the music director at the Covington cathedral). David Mulbury, Mark’s organ professor in the College Conservatory of Music at the University of Cincinnati, described him as “a brilliant organist.” Mark served as associate director of the music program at Thomas More College and taught at several other schools in the Cincinnati-Covington area. With his wife and daughter and his whole family, we pray: Glory of believers and of the just, have mercy on your servant, Mark, and make him worthy to share the joys of paradise.

Buying a Pipe Organ

The NPM Standing Committee for Organists encourages churches to consider purchasing a pipe organ. To assist communities with smaller church buildings and organists without a strong knowledge of pipe organs, the Committee has worked with the Associated Pipe Organ Builders of America to prepare a companion to the pamphlets mentioned in the last issue of *Pastoral Music* (June-July issue, page 11). *Buying a Pipe Organ for Less Than $100,000* lists 19 instruments from as many suppliers that may be purchased for a reasonable amount of money. The stop list for each instrument is given, as well as the key and stop action, number of ranks, and number of pipes. This pamphlet is available for free from: NPM Pipe Organ Pamphlet, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or phone or fax the National Office to request a copy.

The other two pamphlets, *Planning Space for Pipe Organs* and the Guide to Pipe Organ Planning and Fund Raising, are available from: APGBA, PO Box 155, Chicago Ridge, IL 60415. 1-800) 473-5270.
Meetings & Reports

NCCB Committee on the Liturgy

At their meeting on March 25, the bishop members of the NCCB Committee on the Liturgy approved the agenda for 1994. It includes the preparation, publication, implementation, and promotion of these rituals and guidelines by the Liturgy Secretariat: *Lecternary for Mass* (second typical edition); *Ordination of a Bishop, of Presbyters, and of Deacons*, the *Sacramentario* (The Spanish-language Sacramentary); and *Guidelines for Cremation and Other Funeral Practices*.

Other items of concern to be addressed by the Secretariat in 1994 are additions to the *Study Texts and Liturgy Documentary Series*; issues pertaining to the Christian initiation of children; an evaluation of the effectiveness of liturgical texts and celebrations and related pedagogical issues in the catechesis of young children; the ICEL consultation on the revision of the rites for the Christian initiation of children; and a dialogue on the proposal to restore to the Latin Rite the ancient practice of celebrating confirmation and eucharist at the time of infant baptism.

Items which are planned to be completed beyond 1994 are:

- preparation of the revised edition of the *Sacramentary* in collaboration with ICEL and of the American variations in the revised English translation of the *Sacramentary* (the revised version is being prepared for submission to the bishops and to Rome; earliest possible implementation date is Advent 1995);
- preparation of the English translation of the *Order for Celebrating Marriage* and its American adaptations (earliest possible implementation date is January 1995);
- development of guidelines for televised Masses and other areas of pastoral concern.

All Saints Reminder

Since the Solemnity of All Saints falls on a Monday this year, the precept to attend Mass on that day is abrogated. Even though the obligation to participate in the celebration of the eucharist has been removed (as it is whenever the Solemnity of Mary, Mother of God, the Assumption, or All Saints falls on a Sunday or a Monday), the preparation for and celebration of All Saints should still receive priority by pastoral musicians and the rest of the parish preparation team.

Mixed Marriage/Eucharistic Sharing

The Vatican has issued a new eucumenical directory (released June 8, 1993) which encourages local bishops to consider allowing limited sacramental sharing at the wedding eucharist for couples in a mixed marriage. The norms do not expand current law on when a non-Catholic may receive communion; they emphasize the local bishop’s authority to grant exceptions in very limited circumstances, including at the marriage eucharist. Cardinal Edward I. Cassidy, president of the Pontifical Council for Promoting Christian Unity, described the new directory this way: “We have tried to present our laws, but in the most eucumenical way possible.”

ALCM Meeting

The Association of Lutheran Musicians (ALCM) is holding its annual conference July 11-15 at Augsburg College in Minneapolis. The topic is “Sanctify Us While We Sing.” Featured presenters include Diane Jacobson, Gertrud Mueller Nelson, R. William Franklin, Paul Manz, Gracia Grindal, John Bell, and others. There are over thirty workshops, worship in various forms, and an orchestra and chorus of over 200 students from the Lutheran Summer Music program. A post-conference continuing education program will address the topic of children in worship.

Membership in the Association is open to any person or institution whose interests are in harmony with the Association’s goal of strengthening the practice of worship and music of all North American Lutherans. For more information, contact ALCM, St. Luke ELCA, 9100 Colesville Road, Silver Spring, MD 20910. Phone: (301) 588-4363, or toll-free: 1 (800) 624-ALCM.

Lutheran Placement Service

A placement information service for musicians seeking employment in Lutheran churches is available through the Professional Concerns Office of the Association of Lutheran Church Musicians (ALCM). There is no charge for churches to list available openings, nor is there a charge for ALCM members to receive a monthly mailing of openings. Send requests to: Lynn Payette, St. Luke Lutheran Church, 23 W. O’800 Butterfield Road, Glen Ellyn, IL 60137. (708) 469-5552.

Also available at no charge is an *Annotated and Selected List of Professional Concerns Resources*, with information on job descriptions, compensation guidelines, and the like for church musicians and personnel committees. For a copy, contact Donna Hackler, ALCM Director for Professional Concerns, 569 Bloomington Drive, Wooster, OH 44691. (216) 262-5606.

Music of the Faiths Award

David Rike of Dayton, OH, an eighteen-year-old organist, has won the National Federation of Music Clubs Elizabeth Grieger Wiegand Sacred Music of the Faiths Award. The award of $400 is granted annually to a music student between the ages of sixteen and twenty-five who is majoring, or planning to major, in

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church music. Rike will be attending Bowling Green State University in Bowling Green, OH, this fall.

**Cantus Data Base**

*Cantus* is a data base that assembles indices of the chants for the liturgy of the hours (divine office) in manuscript and early printed sources. This resource was originally intended to benefit primarily those studying the history of liturgical music, but as a tool that improves access to primary sources of the office, *Cantus* is valuable for those who study medieval history as well.

The *Cantus* data base is modeled on older indices in various facsimile editions of the sources and on Dom René-Jean Hesbert's *Corpus Antiphonalium Officii* (Rome, 1963-79). Each chant in a source is listed as one record; chants may be stored and selected from a file without any loss of information. As of spring 1993, there were more than 40,000 entries in the data base.

Files may be requested via Internet from the project director, whose E-MAIL address is steiner@cua.edu. Diskettes (IBM and Macintosh formats) are also available; there is a small charge for processing and mailing. Indices are sent as ASCII files, but instructions may be included on how to incorporate them into a dBASE file structure.

Scholars who wish to contribute indices to *Cantus* are warmly encouraged to do so. With funding from the Catholic University of America, the Dom Mocquereau Foundation, and the National Endowment for the Humanities, the project is directed by Ruth Steiner, The Benjamin T. Rome School of Music, The Catholic University of America, Washington, DC 20064.

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**Creative Ritual**

Subtitled "a forum by people and for people who plan liturgies," this new publication comes from Cooperative Ministries. The issue focuses on Passion Sunday and Holy Week, contains a number of worthwhile ideas. *Creative Ritual* is edited by Tim Schoenbachler. For more information, call Tim at (502) 894-8573. For a catalogue of the music and other publications available from Cooperative Ministries, call 1 (202) 546-6255.

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**Other Resources**

**Sunday Morning.** This new publication by Gail Ramshaw provides a way for a parent to begin reading about the Mass with a three- to four-year-old child. It's wonderfully illustrated and well worth the price of $15.95. Available from Liturgy Training Publications, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101.

**Questions about Initiation?** The Office of Catechesis and Worship of the Diocese of Rockville Center has prepared a useful resource that covers in clear language some of the more complex issues associated with the process of adult initiation and with children who are catechumens or candidates. Titled *RCIA Handbook: A Guide to the Most Frequently Asked Questions*, it is available in limited quantities outside the Diocese of Rockville Center for the cost of $1.00 per copy.

Write Office of Catechesis and Worship, Diocese of Rockville Center, 90 North Park Avenue, Rockville Center, NY 11570-4184.

Pastoral Music • August-September 1993
The 1989 National Convention in Long Beach marked the beginning of a long-term project that my wife, Carole, and I have undertaken for NPM: a study of the best ways to get congregations to sing. The first step in that process consisted of two "hearing sessions" that elicited from the participants the lessons gleaned from their experience. A report on our findings appeared in the April-May 1990 issue of Pastoral Music ("How Can We Keep Them Singing? Part 1," 14:4/19-21), and those findings served as the basic outline for that issue, in which all the articles concentrated on aspects of congregational singing.

Some people were disappointed at those initial results, because they revealed no magic answer to the problem. The report and its commentary offered only such basic recommendations as these: Use familiar and limited repertoire in a range that the assembly can sing; provide a two-pronged education program, one part for the congregation on liturgical and musical basics (including information on why musical worship is normative); and the other part for the liturgical leadership concerning the needs of the community; provide solid and reliable musical/ liturgical leadership; provide a worship space with acoustics that support the song of the assembly; and pray.

The solid value of that first set of basic principles, however, soon received confirmation from another source. Between August and December 1988, Mary McGann and Edward Foley had surveyed selected parishes in the Chicago area that had expressed the intention of making good liturgical music a priority. They published their results in the 1990 Proceedings of the North American Academy of Liturgy ("Why Do Congregations Sing?" 87-97). McGann and Foley highlighted several major factors that contributed to good congregational singing, and we found that four of them overlapped with what we were discovering: consistent musical leadership over several years; consistent placement of musical song; musical support for the congregation; and a dialogic and inviting style of musical leadership.

Those four "Foley and McGann factors" then became the basic building blocks for our workshop presentation at the 1991 National Convention in Pittsburgh. There, we reported on what we had learned since 1989 and demonstrated various practical ways of implementing those basics. We pointed out one additional lesson we had learned in the previous two years that did not appear in what McGann and Foley had to say: There is a distinction between music as an art and music as a craft. True art is unique to the artist; it cannot really be taught to anyone else. The most that someone might create, in trying to match the work of an artist, would be a parody of the art. Consider, for instance, someone trying to write like Charles Dickens, or someone trying to paint like Picasso.

But a craft can be learned, particularly if it is studied in a kind of apprentice relationship between the learner and a skilled master. Once we identified pasto-

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Dr. Gordon E. Truitt is the managing editor for NPM's periodicals. His wife, Carole, is director of Lower School Performing Arts at The McDonogh School, Owings Mills, MD.
Pastoral Music • August-September 1993
ral music as a craft, it became appropriate to focus on the kinds of skills that can be taught and learned. (As with any craft, of course, in gifted hands the skills that are learned may develop to the level of art.) We decided to highlight the “craft” techniques of musical leadership that can be taught, as well as the sequence in which they might be applied to a particular congregation in order to help it sing.

The Survey Says...

Our presentation of those basic lessons was so well received in Pittsburgh that we decided to test our ideas in a survey of NPM Chapters in the fall of 1992. We wanted to return to our members’ experience in order to put “meat” on the “bones” we had collected at Long Beach and borrowed from McGann and Foley.

The survey had three parts. Part I dealt with five basic building blocks:

1. Consistent musical leadership that is in place for an extended period is basic to good congregational participation.

2. There are nine points in the eucharist that are generally perceived as key ritual moments for assembly participation: the opening song, responsorial psalm, gospel acclamation, Sanctus, memorial acclamation, Amen, Lamb of God, communion song, and closing song.

3. Participation is at its greatest when the parish’s musical resources are marshalled to support and enrich the assembly’s singing, and it is at its weakest where the resources are weakest.

4. Of all the factors observed, the quality of musical leadership appears to have the most influence on the sung participation of the assembly. Leadership is most influential when the choir or other leadership groups sing with the assembly.

5. Congregations sing strongest when they know the repertoire “by heart” and can sing from the heart. That is, congregations sing best those parts of the repertoire that are fixed, familiar, and repeated with some regularity.

Part II of the survey looked at the needs of the liturgical/musical leadership. The first section asked about the steps that our members have taken in their parishes to insure a measure of musical credibility for the leadership through such things as training, update programs, and “reality checks” with the congregation and the ordained leaders of the parish. The second section looked at various elements in the parish’s context for sung worship: acts of gathering, musical training for the congregation, and connections made between the music for worship and other events in parish life.

The third part of the survey provided an opportunity for respondents to name other factors that they found to be supportive of strong congregational singing. This space also offered us a check on the premises of the survey; if the participants disagreed with the basic elements we had named, this was the place to say so. It was good news for us and for the whole process that none of the respondents disagreed with what we had named as the basic elements required for good congregational song.

A total of 117 questionnaires were returned from twenty-two states. Responses came from all sections of the United States, with the largest number coming from California (9), Florida (10), Pennsylvania (31), Rhode Island (8), South Carolina (21), and South Dakota (11). The largest group of responses (49) came from parishes that have between 301 and 700 people at their main Sunday eucharist, most of which (31) have between 1,001 and 3,000 families in their parish. Across the country, parishes in this middle range (1,001-3,000 families) seem to be the most common, so we knew we should pay special attention to the results from these parishes.

The second largest number of responses (39) came from parishes with 100-300 people at their main Sunday liturgy; these are usually smaller parishes that range from less than 500 registered families to about 1,000 families.

The number of responses declined with the size of the parish, suggesting that very large parishes (more than 3,000 families) are certainly not the norm—at least, not anymore—in American Catholic experience.

Leadership

Consistent musical leadership. We asked people to describe what constituted “consistent” leadership in terms of length of employment. No matter what size the parish, the largest group of respondents (60) suggested that the music leadership must be in place for at least two years in order to make any effective change. (The average suggested length was 2.6 years.) This response poses a problem when correlated with the frequency of job change reported among lay professionals in the church—in some cases, they move on in less than a year. Musicians in medium-sized parishes seemed more pessimistic than others, though their responses may reflect the problem of getting larger groups of people to act.

Musicians in medium-sized parishes seemed more pessimistic than others, though their responses may reflect the problem of getting larger groups of people to act.
Deviant Behavior

No deviation once the basic pattern is established: 9 responses
No deviation for the assembly: choir or soloists may deviate for variety: 9
Occasional variety is good, but the basic pattern must remain: 97
Other: 2

The music minister had to be in place for two years, though a majority of those (47%) felt that the music resource used by the parish could change once in that time, and the music ministry would still be effective. The most pessimistic response (three years or more) again came from the medium-sized parishes. Six members of this group suggested that five years would more likely be the time needed.

Basic Patterns. Another way we tried to measure the importance of consistency in leadership was in terms of the patterns of sung worship that a parish uses. By this we did not mean when the assembly sang in the service so much as the balance achieved in a parish program between a familiar pattern and novelty. Parishes of all sizes were in strong agreement (97 out of 117) with this statement: "Occasional variety is good for the soul, but the basic pattern and style must remain the same." In other words, parishes should establish a pattern of singing that works and is faithful to the rite, and they should stick to it, but with some variety possible and some development also likely as skills and understanding improve.

This is an important point to keep in mind, especially when the music leadership itself longs for variety in order to avoid boredom. Some way has to be found to provide that variety for the leadership (perhaps by solos or choral pieces as preludes, postludes, or during the preparation of gifts), but effective congregational leadership works best with a basic pattern.

When They Sing

The next set of questions probed that basic pattern, trying to identify just when the congregation normally sings at Sunday Mass, how they are supported by the music leadership, and how steady their repertoire is.

Respondents consistently indicated that the pattern observed by Edward Foley and Mary McGann in liturgically and musically active Chicago parishes is, indeed, the basic pattern in English-speaking parishes across the United States (see chart below). Of all the places at which the congregation sings regularly, the communication song was—not surprisingly—identified as the weakest point, but not by much (95 out of 116).

Some respondents noted other places during Mass or other services where the congregation normally sings. The strongest of these were the presentation and preparation of gifts (33); the Gloria (15), though this is only sung seasonally in some parishes; and the Lord's Prayer (10).

Musical support. Foley and McGann identified "the quality of musical leadership," especially when expressed in a dialogic and inviting style, as the single factor having most influence on the sung participation of the assembly. In the great majority of cases, the musical resources of the parish are marshaled to support congregational singing at the nine "ordinary" places. To judge only by this response, one might conclude that there is little audible distinction in the level of support between, say, the opening song and the memorial acclamation. That is probably not the case, since these resources may be "marshalled" in different ways at different times, but it does suggest that it is rare that the assembly hears itself singing, either unaccompanied or without the song leaders. As you can see from the chart at the bottom of this page, the places at which the music ministers offer strongest support to the assembly, ranked by the number of responses for each, are at the opening song, Great Amen, memorial acclamation, Gospel acclamation, Sanctus and closing song (tied), responsorial psalm, Lamb of God, and communion song.

Now, compare that column with the next one. These are the places, according to our respondents, where the musical leadership does not merely support the congregation's song, but elaborates it with harmonies, part singing, obbligato lines, and other embellishments. These numbers suggest that music ministers are working hard not merely to support the congregation's song, but to enrich it. Note that the most frequent places for such elaboration are in the middle of the Mass, from the responsorial psalm to the communication song. In other words, the major acclamations stand out, rather than the opening and closing songs.

While a dialogic and inviting style of musical leadership is most effective, according to the Foley-McGann survey, there is a pretty strict limit to the effective use of dialogic music, in which the musical leadership alternates with the rest of the congregation, in the experience of our respondents. In fact, the majority of our respondents indicated only two places at which dialogic forms are used regularly: the responsorial psalm and the gospel acclamation (see chart). Almost half of the respondents use dialogic forms at communion time. This is probably the most effective form for song during the communion procession, since it makes the least demand on people to carry participation aids. Only about one-third of the respondents use dialogic forms at the Lamb of God. This litanic form has not yet come into its own.

### Key Ritual Moments

<table>
<thead>
<tr>
<th>Ritual Moment</th>
<th>Musical Support</th>
<th>Leadership Sings w/ Assembly</th>
<th>Dialogic Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Song</td>
<td>108</td>
<td>92</td>
<td>6</td>
</tr>
<tr>
<td>Responsorial Psalm</td>
<td>102</td>
<td>99</td>
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</tr>
<tr>
<td>Gospel acclamation</td>
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<td>94</td>
<td>73</td>
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<tr>
<td>Sanctus</td>
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<td>13</td>
</tr>
<tr>
<td>Memorial acclamation</td>
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<tr>
<td>Great Amen</td>
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<tr>
<td>Lamb of God</td>
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<td>39</td>
</tr>
<tr>
<td>Communion song</td>
<td>94</td>
<td>96</td>
<td>45</td>
</tr>
<tr>
<td>Closing song</td>
<td>103</td>
<td>87</td>
<td>2</td>
</tr>
</tbody>
</table>

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What They Sing

The next two questions in the survey concerned the congregation’s ability to “sing by heart,” that is, they may not have the lyrics of hymns memorized, but when they hear the tune, people are ready to belt out the words. Or when they hear the first notes of an acclamation, they know where to go with it. We asked respondents to identify the percentage of service music and hymnody that is fixed and familiar, known “by heart.” The averages were pretty consistent across the various-sized congregations. About 47% of the congregations know 90% of the service music by heart. Another 24% say that 75% of their service music is very familiar to the congregation. These numbers suggest that congregations are developing a body of fixed and standard service music. On average, according to our respondents, congregations are very familiar with about 72.1% of the service music.

Hymnody, however, is a different story. Only 39% of the parishes represented by this survey know 50% or more of the hymn repertoire “by heart.” On average, congregations know about one-third (33.3%) of the hymn repertoire. This low number could be accounted for by the vast repertoire available in English, by the rapid change in repertoire in recent years, or by the fact that we have not yet recognized the need to develop a basic, limited, familiar repertoire.

Support Systems

<table>
<thead>
<tr>
<th>Frequency of response</th>
<th>Number of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly choir/ensemble rehearsal</td>
<td>97</td>
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<tr>
<td>Yearly updates for musical leaders</td>
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<tr>
<td>Cantor training at wider intervals</td>
<td>29</td>
</tr>
<tr>
<td>Updates at wider intervals</td>
<td>24</td>
</tr>
</tbody>
</table>

Needs Assessment

The questions in the next section of the survey were framed to suggest three things the musical leadership might need: support systems that build credibility for the musical leadership, a context for sung worship, and links between sung worship and the rest of parish life.

It is not surprising that the support system most commonly in place is the weekly choir or contemporary ensemble rehearsal, but some of the other results deserve comment. Though larger groups (choirs, contemporary ensembles) meet weekly for rehearsal, cantor training in general is offered yearly at best, and then in only about one-third of the parishes responding (though this training is not limited to the larger or richer parishes). Some respondents noted that they have seasonal, bimonthly, and even monthly cantor training, offered most frequently in those parishes with 301-700 people at the main Mass. If these are indeed the parishes in which the leadership is part-time and pessimistic about the rate of change, they are also the ones that rely more on volunteer cantors and song leaders.

It is a good sign that about half the parishes offer some sort of yearly update program for the musical leadership, with another 20% offering this service at longer intervals. Such a program is an event which brings the leadership together on a common topic.

Fifty per cent of the respondents noted that they do a periodic “reality check” with the congregation in some formal way, e.g., survey, town meeting, meetings with a test group. Only fourteen per cent of the parishes do such a check yearly, however, while twenty-seven per cent of them have no regular way of checking in with the congregation except at intervals of better than two years. (Note: One parish does such checking monthly.)

On the other hand, 89% of our respondents (76%) check in regularly in some formal and scheduled way with the ordained leadership. This more frequent form of check-in may have to do with a variety of factors (e.g., the pastor signs the checks), though regular staff meetings or liturgy preparation team meetings are the most probable forms of such evaluations.

What is interesting in these results is that the percentage of weekly formal meetings with the clergy goes up as the size of the parish increases. This suggests that, as parish size increases, the need for formal meetings also increases. In smaller parishes, it is more possible to do business informally without a lot of structure.

Context

In the next section of the survey, we listed some elements that many people would consider essential background for full liturgical participation. In general, we found that acts of gathering and wel
come are on the increase; but most music instruction is confined to “music rehearsal” as part of the preparation for worship; still, there are some moves toward improving the connections between worship and other aspects of community life.

Here is the good news: About 68% of these parishes know that the liturgy actually begins before its formal beginning in the opening hymn and procession, because the first sign of worship is the gathering of the community. Such gathering takes place in a variety of ways, particularly outside the worship space in a vestibule, parish hall, or the like. (In the smallest parishes this is the most popular way of gathering [75% of the responses]). The fact that only a small number of parishes identified acts of gathering as part of the entrance rites (“Let’s take a minute . . .”) indicates that parishes are pretty clear that this is not the presider’s responsibility; it is something that should form the community even before the presider enters.

While acts of communal gathering are on the increase, musical training of the congregation has not moved much beyond the “music rehearsal before Mass” stage. While 94 parishes (a whopping 80%) indicated that they offer musical training to the congregation, 89% of these parishes identified such training with the pre-Mass music rehearsal. Other forms of training don’t approach this frequency. Less than one third of the respondents, for instance, say that music training is part of their parish’s school or religious education program.

And even when you include adult education programs, still only 50% of the parishes recognize such training as part of their current education programs.

Some efforts are being made to contextualize sung worship as a central part of parish life, though the majority of such efforts appear to be confined to references in the weekly bulletin and homilies. As we just noted, the next most popular place to make connections with sung worship is in the parish religious education program (including adult education).

Implications

The results of this survey confirmed a number of our expectations, but they also surprised us in several ways. The surprises include these two observations: So much “service music” is already at least very familiar, if not committed to memory, in many parishes; and many parishes are working hard to focus on the gathering of the community as the first act of worship.

The major things that the survey confirmed for us were the basics for good congregational song: a solid music ministry composed of people good at the craft of making music and committed to the song of the gathered assembly, with the leadership in place for at least two years; a basic pattern of worship and of community song that does not vary very much, while still providing some novelty through seasonal variations, changes in accompaniment, and the use at appropriate points of choral pieces or other selections that do not involve the whole assembly: a reliable, familiar, singable, and limited congregational repertoire, especially of service music; and appropriate support for the music leadership through training and feedback.

To name those conclusions, of course, is to identify the areas in which what is necessary to support the craft of leading musical worship conflicts with some of our present practices. It is difficult, for instance, to keep a musician who is good at the craft in place as the leader of the community’s song for two or three years (the basic time span in which to begin an effective ministry), if that person is not paid well or offered solid support by the assembly and its ordained leadership. It is also difficult to get a congregation to sing if the basic repertoire for the assembly—service music and hymnody—is not limited to what can be sung “by heart” or if the pattern of community song varies very much week to week. (Some seasonal variation might be expected, e.g., the omission of the Gloria during Advent and Lent, and it should be built into the basic pattern.)

And it is difficult to encourage congregational song if people do not understand why they should sing. Perhaps because we have been singing for so long, we think that congregations are clear about what is going on. Yet better than half of the members of our present congregations have grown up since the “liturgy wars” of the 1970s; they know only the kind of worship that their parish offers. If that worship includes only halfforward singing, then they will believe that this is the way Catholics should sing. We need occasional homilies (even a series of homilies every few years) and other forms of instruction about the nature of ritual singing and about the normative nature of sung worship.

The bottom line is this: If our communities are going to sing—and to sing as if they mean it—we have to attend to the basics. We need leaders who know their craft, who receive sufficient support to exercise their skill, who offer to the assembly a basic pattern of sung worship, and who lead the assembly in a good, singable, and limited repertoire of service music and hymnody.

To the extent that it is possible in a given parish, these basics may be built on in a variety of ways. The best way is by increasing the support given to the congregation through instruments and voices singing with them and enriching the full sound of the assembly. Additional help includes the use of the assembly’s repertoire in other parts of parish life and an increase in the number of ways in which people are taught to sing.
Church Unity through Music
One Heart and Voice:
Musicam Sacram and Liturgical Unity

BY MICHAEL JONCAS

Musicam Sacram, an “instruction” on music in the liturgy issued by the Sacred Congregation of Rites in conjunction with the Consilium for the Implementation of the Constitution on the Sacred Liturgy, appeared a quarter-century ago. Published on 5 March 1967, Musicam Sacram was intended as a statement “of the principal norms that seem most needed” after the promulgation of Sacrosanctum Concilium in 1965. This twenty-five-year-old statement remains the only extended official application of the prescriptions of Chapter VI of the Liturgy Constitution intended for the universal Roman Rite. (Documents such as Music in Catholic Worship and Liturgical Music Today are approved by local episcopal conferences and technically apply only to the territories for which the episcopal conferences hold responsibility.)

Three Kinds of Unity

Among the various functions of sacred music employed in liturgical worship as delineated by Musicam Sacram, unity of the worshipers by means of the music they execute holds first place: “A liturgical service takes on a nobler aspect when the rites are celebrated with singing, the ministers of each rank take their parts in them, and the congregation actively participates . . . It achieves a closer union of hearts through the union of voice” (#5). A careful reading of the document suggests the intention that unity of faith be manifested in the performance of liturgical music on three levels.

First, “because it is proper to the Latin liturgy, Gregorian chant has pride of place” (#50a). So Musicam Sacram prescribes that Roman Rite Catholics throughout the world should know a minimum repertoire of the chant proper to their Rite and with texts in the original languages according to the editiones typicae: “Pastors should see to it that, in addition to the vernacular, ‘the faithful are also able to say or sing together in Latin those parts of the Ordinary of the Mass belonging to them’” (#47). To assist pastors in this duty the Vatican Polyglot Press published a small booklet entitled Jubilate Deo (1974) containing the simpler Gregorian chants that all Roman Rite Catholics should know for the celebration of Mass and other sacred functions.

I suspect that the maintenance of this repertoire was intended to manifest the unity of Roman Rite Catholics at a global level. When international gatherings of Roman Rite Catholics celebrated liturgically, participants would be able to enter fully, consciously, and actively in the celebration by means of this nonvernacular repertoire. I have personally experienced the power of hearing Credo III sung with full-throated conviction during a papal liturgy by a pilgrimage crowd of multiple heritages; at such moments one gains a profound sense of a faith that unifies people across national, racial, and economic lines.

However it must also be recognized that attempts to teach a minimal chant repertoire in the United States have not been notably successful. I suspect that most Roman Rite Catholics in the United States who are younger than thirty years would not be familiar with sung responses to invitations such as “Verbum Domini,” “Domine quo vadis,” “Sursum corda,” or “Gratias agamus Domino Deo nostro,” let alone the “ordinaries” of various chant Masses (i.e., the Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei of a particular Mass-set) or previously commonly-known antiphons and hymns such as “Pange lingua gloriosi,” “Adoro te devote,” or the “Salve Regina.”

On a second level, Musicam Sacram directs that, if possible, translations of texts for existing Latin chants should preserve the melodies while substituting vernacular texts. In the English-speaking world this was most successful for precisely those parts of the repertoire that were least characteristic of the Roman Rite eucharist: metrical hymns. Even before the Council, “Pange lingua gloriosi” had become “Sing my tongue the Savior’s glory.” Moreover, “Adoro te devote” had metamorphosed to

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“Humbly we adore thee”/“Godhead here in hiding” and “O sanctissima” appeared as “O most holy one.” Attempts were made to apply Gregorian psalm-tone formulas to English translations of the psalm-texts (and they continue to appear in the graphic presentation of these texts in many missalettes and hymnals), but they proved problematic since the rhythmic stresses in English and Latin language systems operate according to different principles, and a formula developed for one language tends to be less useful in another. The “glory” of the Gregorian repertoire, the melismatic chants of the introits, graduals, tracts, offertories, and communion antiphons proved totally resistant to “translation” for English texts; the lengthy melismas on particular Latin syllables simply do not respect English communicative patterns.

Third, the Roman instruction foresaw that completely new vernacular compositions would also be necessary and attempted to guide their creation:

In their approach to a new work, composers should have as their motive the continuation of the tradition that provided the Church a genuine treasury of music for use in divine worship. They should thoroughly study the works of the past, their styles and characteristics; at the same time they should reflect on the new laws and requirements of the liturgy. The objective is that any new form adopted should in some way grow organically from forms already existing and that new works will become a truly worthy part of the Church’s musical heritage [§ 59].

Thus some English-language composers have attempted to create an English plainsong repertoire. Such compositions include Dennis Fitzpatrick’s Masses in the 1960s and Theodore Marier’s ongoing work, as well as the compositions of Percy Jones and Laurence Bevenot. While
these experiments have achieved some limited success, the lack of cultural supports for English chant has kept these compositions from becoming a truly “universal” form of vernacular liturgical music for Roman Rite Catholics.

Implementing the Ideal

What has happened to the “ideal” enshrined in Musicam Sacram that certain patterns of text and melody would mark the liturgical experience of every Roman Rite Catholic, that somehow the liturgy should “feel like home” even if the worshiper did not understand the language, that a transnational faith could be expressed in a truly universal music?

What has happened to the “ideal” . . . that certain patterns of text and melody would mark the liturgical experience of every Roman Rite Catholic, that somehow the liturgy should “feel like home”?

Some suggest that the ideal was misguided from its inception, that the use of “dead” languages in sung worship with a fixed chant repertoire would only unify worshipers in shared incomprehension. Others see the exultation of the Gregorian repertoire stemming from Tract Sollestitudini (22 November 1903) as a centralizing plot, an attempt to impose Vatican control and Roman hegemony over the burgeoning liturgical expressions of local churches. However I think it is quite possible to interpret the instruction’s approbation of the “treasury of sacred music” as something other than a bid for power or misguided archaeologism. At a time when issues of multiculturalism in society and education are being hotly debated, the liturgical concern for a truly hospitable worship (rather than the enshrining of a class or ethnic ideology) seems especially important.

In the spirit of Musicam Sacram I would like to make some suggestions about future directions our liturgical music ministry might take in the United States. Without playing down the genuine advances in congregational singing encouraged by a vernacular repertoire that looked to non-chant models for its development (e.g. Reformation hymnody, jazz, American musical theater, various “folk” and “pop” traditions), we might take seriously the document’s call for a minimum chant repertoire known by all Roman Rite Catholics. If they watch cable television or travel internationally, younger American Catholics are aware of their faith’s chant heritage; the idea of “recovering roots” may become something more than just nostalgia; it can become a genuine desire to find some transcultural unity in an increasingly tribalistic American society and in a larger world marked by ethnic cleansing.

Thus I recommend that each worshipping community seriously consider seasonal and festival use of particular chant pieces from the Gregorian heritage. A melismatic ninefold “Kyrie eleison” may be precisely the right gathering music for a given community’s celebration of Lent, while a chant “Agnus Dei” may accompany the fraction rite throughout Christmas or Easteride. The “Ubi Caritas” and “Pange lingua” on Holy Thursday, the “Hodie Christus natus est” on Christmas may firmly ground the contemporary celebration of these feasts in a centuries-old tradition. Since such familiarity with the chant heritage will not be achieved without the support of local clergy and music ministers, it seems important that seminars and ministry preparation programs include chant not only as an historical curiosity, but as a regular component of worship. I hope we have overcome the ideological divisions that connected the idea of a progressivist ecclesiology to folk-pop liturgical music and the idea of spiritual conservatism to the loves of chant!

Further, I would applaud attempts by contemporary composers to embed chants within a fundamentally vernacular piece. However one judges the quality, Alexander Peloquin’s Mass of the Bells demonstrated that chant-fragments could be given a new lease on life by giving them rhythmic underpinning and some nonmodal harmonizations when applying them to vernacular texts. Richard Proulx has done some even more sophisticated writing, matching chants in the original languages and melodies with vernacular tropes in contrasting musical styles. Tom Conry’s use of “Pax Domine” in his “Hold Me in Your Mercy” reveals the same “recycling” instinct. Admittedly this must be done with consummate musicianship if the results are not to be ludicrous, but the vigor of some macaronic Christmas carols reveals how powerful such a yoking of vernacular and traditional material might be.

Finally, I would suggest that we begin to prize again the sound of unaccompanied singing. Much of the vernacular music written in the last quarter-century for the English speaking world relies for much of its effect on rather sophisticated musical accompaniments. In the process we may have lost the “hallowing of the word” that seems to mark the best of the chant repertoire. The music produced by John Bell and the Iona Community comes as a refreshing corrective to some of the overproduced crooning of much American liturgical composition in recent years (doubtless some of my own work needs the same refreshing corrective!)

Perhaps we have enough distance from the liturgical “music wars” of the 1960s to make the good of the worshipping assembly a higher value than “pushing” a favored brand of liturgical music. If so, the call of Musicam Sacram for a sacred music that would achieve a closer union of hearts through a union of voices may increasingly guide our pastoral practice.
One Lord, One Faith, One Baptism
... One Song?

BY RICHARD P. GIBALA

An experience in which I shared this past January recalled one of the foundational events that formed my ministry. Our diocese was hosting an ecumenical service for the Week of Prayer for Christian Unity. Area congregations, led by the Episcopalian, Lutheran, and Roman Catholic bishops, joined to celebrate evening prayer at our cathedral. There was an overwhelming sense of oneness as we all joined in singing the music that evening.

As we sang last January, my thoughts drifted back to another ecumenical gathering thirty years before. It was November 25, 1963. For the first time in the history of our town, stunned clergy and lay members from every denomination set aside their differences and gathered in the First Presbyterian Church of McKeesport, Pennsylvania, to pray for a nation that was mourning the loss of its president. I was in high school, serving as my parish’s organist, and in that gathering I experienced for the first time the full sound of a singing assembly, led by a competent organist, as we raised our voices in the national hymns “America” and “God of Our Fathers.”

I will never forget the awesome sense of unity experienced and expressed, not just by people gathered for one Sunday Mass or members of one denomination, but by an assembly drawn together across denominational lines for a common purpose: by our townsfolk gathered to mourn and pray together. After that experience of the rich sound of a singing assembly, the music presented each Sunday by our parish choir of men and boys and my own ability as an organist began to pale in comparison.

From that point on, I began to direct my own studies and my music ministry more and more toward finding ways to help other communities experience the unity that an assembly creates when it joins in song. I started studying with the organist from that Presbyterian church and shortly, thereafter, desiring to use my newly acquired skills, I began playing for one Sunday service in a small Presbyterian church nearby in addition to my regular responsibilities at our Catholic parish. And then (probably as an answer to my mother’s prayers to save my soul from the Presbyterians), the Second Vatican Council made it possible for me to seek and serve that experience in my own faith community. The Council provided for Catholics a new vision of the assembly’s role in worship and an invitation for all the faithful to offer their complete, conscious, and active participation in song. With a teenager’s unbridled energy I devoted myself to the cause of getting people of my own Catholic faith to participate actively in sung liturgy.

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Stumbling Blocks

Certainly, all of us can recall similar experiences of the bond music can bring, but we also are well aware that the goal of united congregational song has run into some stumbling blocks along the way, in part, at least, because of the ways in which our music ministries and our resources have developed over the last twenty-five years.

The first problem was that parishes took on a musical "layered" look. To some extent, that "look" was already present in larger parishes even before Vatican II. Urban parishes frequently offered a Sunday schedule that included early morning "silent" Masses; the "children's Mass" which featured a children's choir and active participation in Latin (the spoken or sung "dialogue" Mass) by the children of the elementary school; the high Mass in which music was provided by the parish adult choir or the men and boys choir; and sometimes an afternoon "latecomers" Mass (also "silent" as far as music was concerned).

Shortly after Vatican II, the layered look often included the following options: early "silent" Mass (but now not as silent as before, since it included spoken participation); the "folk" Mass (often consigned to the parish hall or the basement chapel); the "choir" Mass; Masses with hymns and acclamations led by a cantor; and perhaps an afternoon latecomers Mass, with or without singing.

Such variety did not pose a particular problem in most instances, since people tended to stick with the same Mass Sunday after Sunday, and so they became familiar with a particular repertoire. But problems developed when special celebrations arose, such as the services of the Paschal Triduum or the parish celebration of first communion. Those services, which the whole parish was expected to attend, became politicized because the various repertoires and styles of worship had taken on political overtones. On the one hand, the "folk" repertoire became identified with civil rights marches, opposition to the war in Vietnam, and liberal causes in general. The "choir" Mass, on the other hand, came to be identified with a conservative perspective, and anyone who attempted to preserve and use a Gregorian chant repertoire suffered the accusation of being downright reactionary.

People from all sides, at least in some parishes, refused to attend services in which the repertoires were mixed and the musical leadership was shared among the various groups. Some seminarians, usually from more conservative seminaries, insisted on using chant (with Latin texts) exclusively as the music for their ordinations; while those from seminaries with a more liberal reputation insisted on using only contemporary music, often led by a folk group inadequate for the acoustics of a large cathedral, in order to "make a statement." Brides demanded that only the organ (or guitar) play at their weddings. Members of the music leadership in the same parish wouldn't speak to one another, let alone learn from each other.

The result of such battles has been that music from the various repertoires has been treated as excluding all other kinds of music. Consequently, the services of the Triduum in some places have been divided among the various repertoire groups, so that the children's choir leads the music for Holy Thursday, the contemporary ensemble takes Good Friday, and the adult choir leads the music of the Vigil. In addition, each of these repertoires has continued to develop, so that any repertoire which might once have been shared across stylistic lines has now been replaced by new music which is not shared. Any regular "contemporary Mass" participant who dares to attend the Vigil at this parish, therefore, will find the music, even the acclamations of the eucharistic prayer, unfamiliar and probably unsingable.

Even those who stick with one repertoire have problems, for all the repertoires are in transition. In "traditional" hymnody, there are new hymnals and hymnal supplements, new music for old texts, new texts for old music, revised versions of older texts that appear with inclusive language, texts that have been "spruced up" with reference to people with disabilities in order to be "correct," and so on. And because people in the United States share in our culture's "personality cult," we tend to follow the advice of the "stars" in music for worship as we follow Hollywood in our choice of deodorant. If a "personality" recommends a new hymnal or song collection at, say, an NPM Convention, we are almost bound by our culture's expectations to go out and buy it and use it the very next Sunday. Such an approach treats all repertoire as disposable, but we risk losing our identity if we never sing music that stems from our tradition. However, we cannot ignore new music that may be right for this time in history.

What Has to Happen

If I am ever going to reach my ministerial goal of helping the parish in which I serve learn how to sing with one united voice, there are some things that have to happen: some things I need to do, and some help that I need from others.

First, I have to help all the members of my parish appreciate that there is good music available in a variety of styles. The issue here is not a matter of choosing one style and discarding all others; that is an inappropriate solution to the problem. We have reached a richness that we should not back away from. As a church, we now have available to us the riches of chant, polyphony, chorale tunes, European hymnody, contemporary song, and the music of non-European cultures. All of these offer appro-
priate music for worship; each contains gems that should be added to the “treasury” of the church’s resources.

Second, the people in a parish have to be willing to let this richness pour over them. When it is well done, even if the language is unfamiliar, musical worship draws people in. How vividly I recall attending Mass in a parish church in Munich. I did not speak the language and so could not participate verbally. However, I felt bonded with that gathered assembly through the beauty of their musical expression. I shared a similar experience in a parish church where a friend and colleague directs an African American Gospel choir. The church—and each of its parishes—has a call to welcome all kinds of people with all kinds of preferences; the challenge is to find among the available riches those pearls that will invite this community in all its diversity—and visitors to the community—into common sung prayer.

Third, we need to find some way to share repertoire within a parish and across parish (and denominational) boundaries. One mark of our existing and growing diversity is the inability of the Catholic Church in the United States to produce a common worship aid, at least for English-speaking congregations. This inability astounds colleagues in other denominations who are accustomed to denominational hymnals. (It also astounds Catholic colleagues in Canada and many other nations, for they have developed national hymnals.) The lack of a common shared resource causes problems, for instance, when people from the various parishes of a diocese gather at the cathedral for shared services, such as ordination, confirmation, or the annual Chrism Mass. (For a further discussion of this point see Robert J. Batastini, “Why Don’t Our Presiders Chant?” in Pastoral Music 17:5 [June-July 1993] 23-5).

It also causes problems within individual parishes, since Masses are still divided by repertoire (and by the appropriate worship aid in the pew rack: “Please pick up the blue hymnal and turn to page . . .”). To overcome this problem, many parishes print weekly worship sheets, enabling them to choose from multiple sources of material. This can be a costly and time-consuming solution, however. It would be better for a parish to select a worship aid that is inclusive of a variety of styles, one that will serve as the basis for congregational song whether the music ministers are the contemporary ensemble or the SATB choir.

Publishers are starting to assist us in the quest for such a sharable resource. Many publishers have made attempts over the past few years to share their repertoires with one another, and these efforts should be applauded. Such sharing is also spreading across denominational lines, leading to the development of a new repertoire that can be shared as easily as the “old standard” hymns we now hold in common. The music from Taizé, for instance, has helped build musical unity among Christian denominations, as has the sharing of such “denominational” compositions as Richard Hillert’s setting of the festival canticle “This Is the Feast of Victory.” Some denominational hymnals are even including service music borrowed from other traditions, such as the eucharistic acclamations, instead of seeking out new settings from their own denominational composers, precisely for the purpose of developing “standard sets” of such acclamations not only for their own people, but with a view toward future sharing at the Lord’s table across denominational lines. The Hymnal 1982 and the latest edition of Worship, for instance, both contain Richard Proulx’s “A Community Mass” setting of the ordinary as well as David Hurd’s “New Plainsong” setting.

Fourth, each parish needs a sense of its own identity, its history as a singing people. I see this when I reflect on my association with two parishes, each of which I served at a time when it had not yet built its permanent facilities for worship. When I was in these parishes, they each held Sunday Masses in a school gymnasium to which a small organ was brought weekly in a parishioner’s station wagon! How delightful it is for me now to hear members of those parishes speak of “hauling the organ” and the other stories of their music making. But these people wanted music, and they had something to sing about! And they’re still singing.

Every parish community needs its historians, the tellers of its tale, for they help bind together the parish community as a local people who are part of a historical church with a historical faith. From reflecting on this identity, the parish develops its sense of vision and mission as people of God, a vision and mission firmly grounded in its history even though it evolves with time as changes in membership and leadership occur.

How sad it is, on the other hand, to hear about places in which music has become divisive because there is no common repertoire for the various Masses. In such places,

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Parishioners who regularly attend one weekend liturgy are thrown a curve when, out of necessity, they must go to a Mass other than the one they usually attend. It’s in the same building, of course, and there’s a familiar priest, lector, servers, and eucharistic ministers. But worship becomes a foreign experience all the same because at this Mass they sing a different repertoire, or the leadership directs the assembly in an unfamiliar style.

We must strive to have a common, inclusive repertoire so that whenever parishioners attend Mass there is something familiar to enable them to participate actively. But that will not happen until someone in the parish becomes concerned about the ability of the community to worship
together, someone with the power to make it happen, someone who can tell the story about what this parish has to share.

Imagine a parish in which all the music leadership groups join ranks without any “turf” squabbles to present music for major parish liturgies (Christmas Midnight Mass, Thanksgiving Day, Evening Mass of the Lord's Supper, and so on). This actually happened regularly in a parish I served as director of music ministries. How? Each group had one thing in common: their director . . . me. They would often tease me by quoting the proverb: There is one Lord, one faith, one music dictator. But in that parish music served as a unifying element; it did not divide.

Providing solid and reliable musical leadership for multiple weekend liturgies can be overwhelming and costly. Many parishes must rely solely on the services of volunteer musicians (choir members, cantors, instrumentalists), just as we all need volunteer lectors, ushers, servers, eucharistic ministers, and artists. But just as no work of art or major music composition was ever created by a committee, so it makes sense for a parish to have a director of music ministries with liturgical and musical skills and a pastoral sense. This person can develop trusting relationships and foster an atmosphere of interdependence among the parish staff, liturgy committee, and music makers. Given trust and support, this person could then collaborate with other musicians and enable people to use their time and talent for the good of the liturgical life of the entire parish community.

The support required for such a ministry to develop and be effective is not only financial, however. One of the strongest signs of support I experience each week is the sight of our cathedral's rector with hymnal in hand, encouraging the community to unite in song, or his visit to the music room after a service to express appreciation to the singers and instrumentalists for a job well done.

Such a unified and, one hopes, unifying leadership is not possible in all parishes (see the April-May issue of Pastoral Music), but it is still possible for all parishes to work toward the goal of a unifying music program if the liturgical and musical leaders perceive it as a goal and are willing to commit their energies to it. It is most important, I have found again and again, that the parish clergy support such a goal.

One Lord, One Faith, One Baptism

Sacred Scripture and church documents both affirm the importance of sung worship. In fact, the Scriptures take singing for granted as a part of worship. The Hebrew Bible is filled with invitations to use music to praise God, and Matthew’s passion narrative tells us that Jesus and his followers sang songs of praise before walking out to the Mount of Olives. The Constitution on the Sacred Liturgy reminds us that “the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art . . .” (article 112). And Music in Catholic Worship (#17) calls us to strive, if all else fails, to find unity in our diversity: “Each Christian must keep in mind that to live and worship in community often demands a personal sacrifice. All must be willing to share likes and dislikes with others whose ideas and experiences may be quite unlike their own.”

Perhaps we’ve reached a point in our renewal where we need to stop for an examination of conscience, look back at our musical development, and see if our past approaches to music ministry have been, in the end, more divisive than unifying. If they have been, then let us resolve to change our approach. Rather than being divisive, musical worship should hold out the vision of unity expressed in the Book of Revelation, when all of those “sealed in the Lamb” will join their voices to the song of the heavenly chorus in praise of God and the Lamb (Rev 7:9-17). As Ed Foley and others have pointed out, the church in its worship “rehearses” what it’s like to live fully in the reign of God. Music can make a key contribution to the “rehearsal” of that vision. If it does, then music and music makers serve a prophetic role. The closer we come to expressing that vision, the more prophetic we will be.
Can chant unify the sung worship of the Catholic Church? Does chant even have a future in this church? I offer two stories that may provide some insights into my questions. For my first story, I would like to take you with me imaginatively back to June 5, 1875. On that spring day more than a thousand mourners jammed into the Church of the Trinité in Paris for the funeral of Georges Bizet, composer of Carmen. As a prelude to the ceremony, the organist improvised on themes from the composer’s Les Pêcheurs de Perles. Later, two singers, accompanied by orchestra, sang the love duet from this same opera, but with the Latin text Pie Jesu. A rather operatic Agnus Dei by Bizet was also heard, as well as excerpts from L’Arlesienne. During the final prayers, the organist improvised a grand fantasy on themes from Carmen.

The music chosen for Bizet’s rites was “relevant,” “contemporary,” and perfectly “inculturated.” Was any chant sung? A little, by the priests. In 1875 the music known as Gregorian chant was a rather dismal affair and not especially popular. For centuries, the chant melodies had been sung in a slow, ponderous manner from garbled and badly edited copies and editions. The Gregorian chant that many French Catholics heard in the years before 1875 sounded like the last section of the Symphonie Fantastique (1830) by Hector Berlioz, where the low instruments grimly pound out the notes of the Dies Irae.

In his pontificate, Pius X (1903-14), along with many other musicians and liturgists, realized that something had to be done about liturgical music and the deterioration of chant. Catholics needed to be reminded that music for church was not an extension of music for the theater or the concert hall; that funeral Masses were not occasion for playing “This Was Your Life” in music; that liturgical music had its own special requirements. Pius X hoped that chant—chant edited and sung according to the best scholarly principles—would bring back a living tradition, set a good example for all the music of the church, and spiritually enrich the faithful.

The pope’s valiant efforts to revitalize chant were, in some respects, quite successful. Within two decades, chant was being sung in churches, chapels, seminaries, convents, and schools. And as the century wore on, by the 1960s, you could go from one Latin Rite parish to the next,
from one country to another and, in all probability, you would know how a high Mass for a funeral would begin: It would begin with the singing of the word “Requiem” to the notes F-G-F-P, the “introit” of the funeral Mass set to Gregorian chant. You also knew—or you could be fairly certain—that you would not hear themes from Carmen.

For my second story, I would like us to return to a somewhat more recent past. In November of 1963, President John F. Kennedy was assassinated. As was the nation, officials in Washington were in a state of shock, but there was work to be done: The White House staff had to proceed with a multitude of plans for the funeral. Some presidential aides, in the middle of the night, went to the darkened Library of Congress and consulted historical documents. They wanted to make sure that this presidential funeral would follow custom. And it did, except for the funeral Mass. It was announced that this would be a low Mass; nobody wanted to put the Kennedy family through the ordeal of a high Mass, with all that Gregorian chant. Brevity and simplicity were desirable, for the family had suffered enough already. So, instead of hearing the historic, traditional chant Requiem at the beginning of the Mass, the nation listened as a tenor sang “Mother, at Your Feet Is Kneeling.”

Despite the concern of those White House staff members, I am sure that, even in those days, there were some individuals who attended a Requiem Mass sung by diocesan priests or monks or nuns or a well-trained choir of children who were stunned by the power of the music to touch the human spirit. There was, perhaps, too much gloom-and-doom in the Dies Irae, yet most of the Requiem chants had a character that might be described as endearing and almost sweet; their words emphasized “rest,” “light,” “promise fulfilled,” and “redemption.”

But how often did anybody hear these words and experience their emphases? By 1963, “Gregorian chant” and “the chant Requiem,” as far as most Catholics were concerned, meant a soloist located far away from the assembly, usually in the choir loft, employing a style of singing that suggested anemic holiness or, in some cases, the final scene of Act 1 from Puccini’s Tosca.

What Are We Talking About?

Is there a moral to these stories? Yes, but it should be postponed until we clear up any possible semantic and musical confusion surrounding the term “chant.” Let us begin by asking and answering some questions: “What do we really mean by chant? What are we talking about?”

The technical answer, of course, is that chant is monophonic vocal music which has a free rhythm and can (should it be so desired) stand on its own without harmony or instrumental support. Four main categories of chant concern us here.

Solesmes. From the time of Pius X until the 1960s, when Catholics mentioned the Church’s “official chant,” they usually meant music edited according to the scholarly principles developed at Solesmes Abbey in France. It must be said, however, that Solesmes frightened many people away from chant, because the old “Solesmes Method” for chanting occasionally alternated between the inscrutable and the incomprehensible. Fortunately, in the 1970s, the monks of Solesmes made subtle, evolutionary changes in their singing “style.” They abandoned their old recordings and issued new ones reflecting these changes and sounding much more impressive. This has resulted in two publications which could be used as a source of chant for churches and chapels: Liber Cantualis (1978), and the Gregorian Missal (1990).

Graduale Simplex. In the Constitution on the Sacred Liturgy, the council Fathers at Vatican II directed that the work of publishing chant in newer, improved editions be continued; the Constitution also stated that it would be desirable to prepare a publication “containing simpler melodies, for use in small churches” (article 117).

The Vatican complied with this wish by publishing the Graduale Simplex (1967, revised 1975). This collection is not perfect, but the idea is good. And we can only regret that something like this was not available eighty years ago.

Chant in English. I have acquired a stack of music which is chant with English words. Some of this music consists of venerable Gregorian melodies now adapted to fit an English text. A smaller portion of this repertory is newly-composed music in a chant style (for example, some of the pieces in Hymns, Psalms and Spiritual Canticles, edited by Theodore Marier).

Chant as a Folk Tradition. In his biography Pio Nono (1954), E. E. Y. Hales describes the opening session of the First Vatican Council on December 8, 1869, by picturing for us the huge crowd of people who tried to squeeze into the Basilica of St. Peter. Hales notes that the vast throng “with characteristic Italian informality proceeded to join in the responses and litanies.”

In 1954, many Catholics, had they chanced to read and reflect on Hales’s description, would doubtless have thought it to be a gross impertinence (“Italian informality”!) to corrupt the purity of worship with the common people singing responses; however, that congregation, some eighty years earlier in St. Peter’s Basilica, had known otherwise. They sensed that these effortless melodies, with their simple refrains, were a form of folk music, cherished in collective memory from generation to gen-
Most of the historic chant repertory, to be sure, was not originally for the congregation; it was for the choir alone, or the priest or a soloist.

eration; the "welcoming" quality of the music almost invited a congregation to sing it. Most of the historic chant repertory, to be sure, was not originally for the congregation; it was for the choir alone, or the priest or a soloist—but even this "professional music" can sound as if it is an extension of the general "folk chant" whenever the congregation has opportunities to sing responses, litanies, dialogues, and other chants.

Which one of these categories of chant offers a possibility of "uniting" the disparate churches of the Roman Catholic communion? It is the folk tradition, broadly defined. Without a doubt. And where can we find that tradition today? Perhaps only in the following fantasy, which I ask the reader to join in contemplating.

A Fantasy

Let us imagine that in the local cathedral as well as in a few other parishes and seminaries the choir begins the midnight Mass of Christmas and the Easter Sunday Mass with the appropriate Gregorian chant introit. (The familiar hymns for the congregation come later.) Beginning with this subtle music—with a Latin text and sung in the more recent Solesmes style—is deliberately "shocking," but the congregation understands that this chant symbolizes the reality that these feast days are not just secular holidays which provide excuses for lovely songs and decorations.

In places where the congregation is predominantly African American or Latino, or white suburbanite, or whatever, certain "specialized" musical traditions flourish, but these Catholics of the Roman Rite have also learned to be "bilingual" when it comes to liturgical music; that is, on occasion, they proudly sing a small, traditional repertory of chants. They realize that this music is also theirs and that they share it with many other Catholics throughout the world.

In this fantasy, chant for English texts has developed nicely. Most of these melodies are new or perhaps loosely based on a Gregorian "inspiration." This repertory, mixed with some plain hymns, turns out to be eminently practical for parishes with limited resources, or for times when an organist is not available. Maybe the secret power of the music is that congregations can sing their part from memory, without reading from a book.

In this fantasy world, ninety percent of the antiphons that were once in the missalettes and hymn books—

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perhaps the most unappealing, unloved musical noise ever foisted on the human race—has been declared inert
gas and removed. Publishers, guided by the bishops and
knowledgeable musicians, have agreed to share a limited
repertory of plainchant antiphons; some of these
melodies are really derived from simple formulas that
can be reused to fit different sets of words. These new
antiphons are so strong and familiar that they have been
absorbed into the collective folk memory.

In my fantasy world, music of all kinds is used in the
churches, and some chant (in the style of Solesmes, from
the *Graduale Simplex*, and for vernacular texts) is also
sung. The chant has become “beloved” as a practical,
profound way of praying in song, and not revered merely
as a historic repertory. What gives this music its vitality
is its place in the folk tradition. The simple litanies,
antiphons, and other melodies, which do not have to be
read from a book, allow the congregation to weave its
contribution into the fabric of sung prayer, effortlessly
and informally.

Well, that’s enough of that. End of fantasy. Snap out of it.
In the real world, chant of any description is being
rigorously and systematically suppressed in the great
majority of Catholic parishes and chapels that follow the
Roman Rite. It survives only as an exception here and
there.

Is this because Catholics have rejected chant? Not
really. With great gusto, they sing the Easter *Alleluia*, the
chant Our Father, and a couple of settings of the *Kyrie*,
without accompaniment. They would certainly sing more,
but the typical parish staff is overwhelmed with things to
do every weekend; nobody has time, as it were, “to smell
the flowers,” time to linger a few extra moments with
chant, even during one Mass.

Then there is the problem of elitism in many Catholic
churches and chapels: the domination of liturgy by an
elite who honestly believe that their talking or singing
into a microphone is what a congregation really desires.
Chant, the great equalizer, cuts into the dominating
power of this elite as they stand behind their micro-
phones. If you have ever seen chant “in action” and in any
language, one thing you will notice is that this “informal,”
folklike chanting can be quite democratic and anti-elitist,
but only when the amplification is eliminated or severely
restrained.

**Now the Moral**

Enough lamentations! The moral of this story is this:
“Get to work.” Let us face a challenge that has been
evaded for too long. Let us try to restore at least the sense
that folk chant, even a simple dialogue sung on one note,
is an old friend of the congregation and is a practical way
of praying in song for Catholics of the Roman Rite. (The
Eastern Churches have their own chant traditions.) Such
a restoration will be quite a challenge because the prevailing
notion today is that congregations have to be incess-
antly hyped-up with music: either with mighty cathe-
dral hymns or the latest hot-off-the-press “contempo-
rary” song, and chant is very low-hype music.

One form this challenge could take would be for the
National Association of Pastoral Musicians, its members,
and other interested persons to nurture the restoration of
chant as a folk tradition by joining in the formation of an
ongoing “Chant Project.” Its tasks are to be: (a) selecting
and promoting a small number of simple chants, old or
new, for Latin or vernacular texts, which could be the
basis of a repertory shared by many peoples of many
cultures; (b) bringing together, over time, a collection of

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easy, practical, no-big-deal chants for vernacular texts,
including the psalms—music that would sound great
even though the only support for it was a leader of song
(nowhere near a microphone) and a pitch pipe; (c) sug-
uggesting some “classic chant” (from Solesmes editions or
the *Graduale Simplex*) which deserves to be better known
and which would be useful for some churches.

The result of this “Chant Project” might be a small
nonprofit publication or occasional newsletters or a rep-
ertory that all publishers are invited to reprint without
charge. Or perhaps the result will be the realization that
chant is indeed universal, in the sense that it rests com-
fortably in the human throat and seems to carry the
words in a way that suggests natural but elevated human
speech. For peoples of the world who use letters derived
from the Latin alphabet (like the readers of this journal),
the Gregorian repertory is one source of wisdom about a
form of music with roots in natural, authentic, noncom-
cmercial folk singing; other cultures have other sources for
this same musical wisdom.

Catholics have passed through a time when most of
them, listening to chant and *musica sacra*, said to them-

ifies, “Ah, how beautiful.” They are now in the midst of
a time when they are bombarded with a constant barrage
of musica festiva, and they keep saying to themselves, “Ah,
how beautiful, but how much of this exaltation can we
take?” An older practice should be resumed, when more
Catholics, at least sometimes, can easily and informally
enter into the musical texture of sung prayer with famil-

iar, folklike *musica primitiva*. And if, perchance, the con-
gregation happens to hear the choir sing *musica sacra*,
such as the charming introit and communion of the old
chant Requiem, they might listen attentively and say to
themselves, “Ah, how beautiful, and notice how it sounds
just like a natural, integrated continuation of our own folk
chant.”
Now That We’ve Rearranged the Furniture, How Do Things Look?

BY ROBERT STRUSINSKI

This December we will mark the thirtieth anniversary of the Constitution on the Sacred Liturgy. Its spirit of aggiornamento has often been interpreted as experimentation rather than as renewal and rediscovery. We indulged in a spree of moving liturgical furniture and shifted some supports that had for centuries provided a comfortable, firm foundation for our stable worship. We now see with the irony that hindsight sometimes provides that the council’s envisioned liturgical reform was situated within an overall call for unity: the unity of all Christians, of all nations, and of the Catholic Church. It is clear also from ensuing documents such as the 1967 Instruction on Sacred Music (Musicam Sacram) that the Church envisioned a postconciliar and intercultural worship for which music would serve as a unifying element.

Looking at the current diversity of repertoire, style, and orthodoxy throughout our country, one might well question, at least in our liturgical practices, whether music does serve as a cohesive and unifying force. Or we might ask, as we move into the second generation of liturgical development, if there are emerging approaches to musical expression that are indeed shared and unifying.

Are There Any Norms?

The Instruction Musicam Sacram reiterates the types of music appropriate to the “sanctity and excellence of divine worship.” They are: (1) Gregorian chant; (2) sacred polyphony; (3) sacred music for organ and other approved instruments; (4) and sacred and religious indigenous music. Further encouragement for new musical styles and patterns is found in paragraph nine: “The Church does not exclude any type of sacred music from liturgical services as long as the music matches the spirit of the service itself and the character of its individual parts and is not a hindrance to the required active participation of the people.”

It is no particular revelation that few parishes have made steadfast efforts to foster either the “sacred treasury” of polyphony and chant or the devotional vernacular hymns that were widely used before the Council. The abdication from the chant heritage is further signaled by...
an almost complete disregard of *fulturate Deo*, the collection of simple chants promoted by Rome. On the other hand, the popular forms of liturgical song revolutionized the publishing industry, and music for the guitar became the paradigm for the new “folk” style. Now, in American Catholic practice, the role of the guitar as the accompanying instrument is gradually being appropriated by the piano, an instrument which is capable of more effective leading and is better suited to the lyric-arpeggiated and percussive-rhythmic style.

If a nominating convention of representatives from the Federation of Diocesan Liturgical Commissions were to attempt to choose a normative model of Sunday worship as practiced in parishes across the United States, I think they would be hard-pressed to select one single format. In all their “wisdom” the country’s bishops have tolerated or supported experiences of eucharistic ritual across the spectrum. In my own community, for instance, one can catch most of a classical Latin Mass performed with a professional orchestra and a battalion of servers flanking the subdeacon, deacon, and presider; later, by taking a short journey, one can attend a liturgy in a parish with a provocative reputation for au courant upbeat songs and nontraditional homilies. With a similar effort on any Sunday morning one can find largely Hispanic, or Native American, or African American parishes. In each place the visitor would find the worship to be characteristic of the people of the parish. And so, it is possible to ask, where is the “one, holy catholic and apostolic” church which shares “one Lord, one faith, one baptism”? In the “old days” even national parishes shared at least a consonant practice of rubrics, language, and repertoire.

In spite of our heterogeneity there is evidence that we share an increasing belief in music as being normative and integral to the rite. Although there is little sociological data currently available to support the following outline, I have observed in many places a commonly practiced ritual-musical flow that includes:

- Gathering hymn (usually preceded by some manner of “prelude,” rehearsal, or traditional form of hospitality and welcome);
- Lord Have Mercy (almost always recited, except during Lent when it is sung);
- Hymn of Glory (sung especially during the Easter and Christmas seasons);
- Responsorial psalm (in increasing practice, the psalm used is the psalm of the day rather than a seasonal psalm);
- Gospel acclamation;
- Preparation rite (occasionally an assembly hymn, but often an instrumental prelude or ensemble piece);
- Eucharistic prayer (occasionally chanted, but most often spoken as a matter of preference);
- Fraction rite (use of an extended litany is slowly developing, especially when the material for communion actually resembles bread);
- Communion (frequently a common assembly refrain; still a fair amount of abdication from participation, and the use of instrumental music or postcommunion reflective/thanking songs instead);
- Closing/sending forth/recessional/final hymn (used slightly less often than a gathering song; sometimes instrumental when some form of thanksgiving is sung after communion).

### A Sampling of Views

Since we have become aware that there is little freedom from bias in the varieties of liturgical expression, I’d
Q: “Do you think the church is sticking to older, public-domain hymns rather than teaching new hymns?”

A:
Parishes are more likely to supplement repertoire with something from GIA or OCP than to teach new hymns.

New hymns are less familiar and more of a challenge, and people want INSTANT gratification in liturgical music.

It’s a shame we tend to focus on the traditional; does it appeal to young folk?

New texts excite parishioners.

Tends to cater to the traditional.

Both old and brand new—range of hymnody explored if there are good musicians.

Depends on the community—the coasts are more “traditional.”

The upper Midwest proves that newer hymns, litanies, responsorials, etc., are edging out the older.

New and old must be nurtured to maintain good health.

Most new music taught from Gather; texts more meaningful.

Meeting some resistance in trying to introduce new hymnody.

Has a hard time selling older hymns.

Older hymns are more familiar, more comfortable; when used more often, they create an unending circle of use and formation.

Fine to stick with the older as long as new hymns are introduced slowly, deliberately.

Trying to move out of Glory and Praise.

Language is a problem with many older hymns.

Old tunes . . . new texts.

It seems that the Catholic Church in the United States is becoming increasingly Congregational in language, style, and approach.

and practices. By nurturing its unique cultural/consumer orthodoxy it seems that the Catholic Church in the United States is becoming increasingly Congregational in adapting language, style, and approaches which express the character of the community. The modus operandi is influenced by the quality of leadership. In communities where pastoral leadership is strong and gifted, there are greater efforts to exercise creativity and develop a ritual flow as opposed to filling in the musical blanks. In smaller, sometimes rural, parishes where leadership, resources, and committed talent are limited, there is a common tendency to celebrate some embellished form of the “four-hymn syndrome.” Overall nowadays there is less resistance to implement Music in Catholic Worship because we’ve worked with a generation of young people who are now feeding the Church with their talent. This important ministerial modeling is sitting down and we’re beginning to see a rationale for consistent musical structure.

A Collective Yearning

If there is to be a common approach to our worship it would not lie in repertoire or performance practice but in what I would call a collective yearning, a yearning to
The idea that sound is a sacred symbol which both expresses and shapes what we believe was normative in the way chant transmitted the essence of our faith for centuries. We have inherited a transcultural tradition covering millennia and are beginning once again to see its role. One of many noteworthy examples of revising simple chants for popular use is the work of Delores Dufner, OSB, a heralded hymnist who has composed new texts set to chants and other traditional melodies in the Benedictine Book of Song II published by Liturgical Press. Plainchant would be a way to retrieve a sense of at-homeness when we worship in other communities, different countries, and in different languages.

The experience of Sunday worship across the country, within our communities and even within our own parishes, speaks of continuing diversity. As important as it is theologically and pastorally to accept liturgy as traditional and always in the process of reform, it is important to provide a framework that will offer comfort, familiarity, and hospitality: All the more reason to create and to hang onto expressions which connect us to our past, strengthen us in the present, and propel us into the future.
A Few Questions from the Devil’s Advocate

BY ALAN J. HOMMERDING

Prior to its reform in 1983, the Congregation for the Causes of Saints listed among its offices the Promoter of the Faith, more commonly and whimsically known as the “Devil’s Advocate.” Although this office has since acquired the rather sterile and less colorful post-reform title “Prelate Theologian,” for purposes of this essay, I would like to retain the older nickname. Now I doubt very much that a sense of the whimsical played much of a part in the institution of the office of “Devil’s Advocate” or in its deliberations over the centuries, but the opportunities for whimsy must have been plentiful.

The role of the Devil’s Advocate functioned as part of the legal paradigm on which the saint making process is grounded. There is no exact parallel in the judicial system of the United States, since the role of the Promoter of the Faith, on the one hand, is a little bit like the prosecuting attorney’s job (trying to find out what’s wrong or, at least, illegal with the person before the court) and a little bit like the role of the defense (not so much presenting a case as poking holes in the case that has been presented). His primary job is to look for potential weaknesses and flaws in a cause presented for sainthood, questioning it and challenging it. The Advocate is not primarily called on to pronounce final agreement or disagreement with a cause, but only to examine the soundness of its structure and content.

In this article, I would like to reconstitute and assume the office of Devil’s Advocate and examine the “saintly” cause for liturgical and musical unity. Admittedly, my experience for this role is not curial or juridical, but I have certainly enjoyed, from time to time, playing Devil’s Advocate. My point here is not to agree or disagree, but to ask questions and, with an occasional bit of whimsy, challenge some assumptions.

From Eurocentric to...

The document Musicum Sacram was issued in 1967. Chapters VI and VII of this document are primary places

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where questions and issues surrounding the use of texts and music in the local “vernacular” for the music of the church begin to surface. As one reflects not only on Musicum Sacram but also on many of the postconciliar documents, it is clear that the hierarchy was only beginning to struggle with the many concerns which could (and in many instances did) arise as the church became less Eurocentric and attempted to take on and possess its truly global nature. In particular, many thorny questions emerged regarding the topics of liturgical music, vernacular texts, and cultural praxis. One instinct of the hierarchy was to preserve the great Latin musical treasure of the church, in particular the treasure of Gregorian chant. This instinct, however, almost immediately came to be in tension with a growing desire for liturgical inculturation throughout the world.

One example of this dialectic can be seen clearly in Chapter VII #61:

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

This is a beautifully written and ground-breaking paragraph with an importance I would not attempt to deny. A good Devil’s Advocate would have to make note of a couple items though.

I would immediately want to ask a question: “What area of the world does not possess its own musical tradition?” This phrase, as well as the phrase “especially
mission lands" (isn't the church's mission to every land?),
could easily be interpreted as manifestations of a
Eurocentric mindset. Further: Would the church now
acknowledge the ethnic musical traditions of those coun-
tries where it has been culturally dominant for centuries?
Would these countries have their ethnic musical tradi-
tions honored and acknowledged in the same way and to
the same extent as in a country where the presence of the
church was slight or new—a "mission land," if you will?
blended with "the spirit, traditions, and expressions
proper to the genius of those peoples."
For this child of the 1960s, raised in the United States,
the term "those peoples" (albeit in the context of appreci-
ating their genius, or cultural characteristics) raises a
red flag and may reflect a certain condescension. What is
meant by "the Church's liturgy and musical tradition?"
Does it mean the eucharist as it has been celebrated
recently in Vatican City, or does it mean the many ways
in which all the baptized have come together to pray and
sing for centuries in innumerable situations and places?
What constitutes "popular singing" or "other cultural
expressions"? Here's a local implication: Are we to "har-
moniously blend" rap and MTV with Gregorian chant in
the entrance rite? Would hip-hop or bluegrass fit the
categories of "popular song" and "cultural expression"
for the United States in the same way harvest dances or
orally transmitted folk song from South America, Africa,
or Asia might fit? I admit that my observations raise
questions for which I have no answers. I am merely
attempting to examine the structure of the saintly cause.

Three Questions

This rather intense, if whimsical, focus on one para-
graph of Musicam Sacram leads me to ask three broader
questions about the whole issue of achieving one body of,
or even one underlying principle for, the liturgical music
in the Roman Catholic Rite throughout the world. Capri-
ciously, I will violate the demands of Devil Advocacy by
saying that I believe the answer to all three of my ques-
tions (which I will presently examine) is "yes." Cauti-
tiously, I say that we need to examine what this "yes"
means.

Is Such an Achievement Possible? As I prepared to
write this article and began studying the official docu-
ments on liturgy, music, and inculturation as well as
other writings on these topics, I was overwhelmed with
the enormity of the issue and the myriad of related
challenges and obstacles it presents. The degree to which
the previously mentioned movement of the church to
take on and possess its global nature impacts this topic
can scarcely receive too much attention.
The Gospel is entering and encountering a world
where international communications and travel are in-
creasingly prevalent. Even though our worship has con-
sistently been a source of stability and a place to preserve
the heritage of faith, it is also becoming a place where our
awareness of the world is increased and challenged. If a
both/and approach to appropriating the liturgical, musi-
cal, and linguistic traditions of the Latin Rite within the
expressions of local cultures is to be successful, the
church will need to experience through legislation or
disaffectation a degree of decentralization currently not
evident. If it is going to work, we need to escape an "us
v. them" set of mind, whether that mindset derives from
the patronizing attitude of technologically, education-

Also assumed in this text is the existence of
a group of trained and educated musicians
who are readily available throughout the
world to train and prepare others.

As a good Advocate I must note another assumption:
Also assumed in this text is the existence of a group of
trained and educated ecclesial musicians who are readily
available throughout the world with all the resources
required for training and preparation of others. It scarcely
requires pointing out that this is far from the situation.
Though the "harmonious blending" proposed is defi-
nitely an ideal to be strived for, it does presume a
uniform, universal, and shared "sense of the sacred" to be

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ally, and economically advantaged cultures or the imagined moral superiority of oppressed, impoverished, developing nations. We, and consequently our worship, are both graced and sinful. We have a Savior because we need to be saved. This is the first and most important place where we are unified. If we realize, experience, and live this out we stand a much better chance of acknowledging and appreciating the many ways in which the church prays and makes music.

Is This Achievement Really Necessary? This is, perhaps, even more difficult to answer than the previous question. If we have read the Scriptures, we know the question is one with which Christianity has struggled since its inception. We have no reason to think that we are not going to be forced to ask and answer it again in our own day.

The religious beliefs of human beings have, continue to, and (as far as I can tell) will always manifest themselves concretely in rites and texts. For any system of belief to remain intact, its structures and content must have some degree of consistency. In a belief system that has manifested itself in such a highly text- and symbol-oriented manner as Christianity, and Roman Catholic Christianity in particular, this consistency will be very important. Our texts, music, gestures, symbols, and ritual structures form an intricate network which expresses, sustains, and ennobles our faith. If the Holy Spirit is going to continue to make the paschal mystery present to us and through us, if we are going to continue to recognize Christ as present among us and to be witnesses to that presence, some level of commonality will have to exist in our ritual expressions. As in ages past, the church will most likely commit the error of mistaking uniformity for unity as we attempt to live and proclaim the Good News in our liturgy. We would probably do well to anticipate this and allow ourselves in the humaness God gave us to realize that how we pray or sing about our mission is only one part of our discipleship.

Is Such an Achievement Important? This, I believe, would be the easiest of the three questions to answer negatively. As we look at the various events occurring in and situations existing throughout the world and our church, and the ways in which we are, or are not, addressing them, it would be very easy (though dangerous) to slip into relativism. In comparison to issues of war, hunger, violence, disease, malevolence, hatred, injustice, oppression, and the other crises experienced by God’s people in all cultures, the need for a unified liturgical music seems of rather small consequence. But, even so, this is not to say that is not an important need; it is only to say that we should contextualize rather than relativize.

Yes, it is important for the church to achieve some unity through its music and liturgy; No, it is not a task important enough to absorb all of our energies. If we were to achieve a global liturgical and music praxis, but were to ignore all other aspects of our mission, we would be forced to look at our beautiful, universal, musical liturgy and say “so what?”. This is where context comes into play.

In the context of a world already unified by so much that is wrong, it would be wondrous (if it is not, indeed, essential) to have a source of prayer which could unify us all in goodness. If this is to happen, the way in which we deal with the ills of the world must also be the way we deal with our worship. Everything we do needs to be doxa, the praise of God. All of our Christian activity, charitable, practical, or liturgical, needs this orientation. We cannot and should not believe that we can succeed in anything without it. Whenever we do anything to eradicate some ugliness or evil from the world, increasing the presence of beauty and grace, we must do it as an act of praising God. Unity in prayer and worship is important because unity in charity and mercy, unity in peace and justice, unity in respect and tolerance are important as well.

Organic Growth

Thirty years ago, during the early reforms of the liturgy, the following phrase (later quoted in Musicam Sacram) appeared in the Constitution on the Sacred Liturgy: “[C]are must be taken that any new forms adopted should in some way grow organically from forms already existing” (#23). Many prophetic insights emerged from the conciliar and postconciliar documents on the liturgy, insights which have greatly impacted the life of the church. When we read the Constitution on the Sacred Liturgy or Musicam Sacram, or any of the other pertinent documents, we must remember that only one generation has passed since the earliest of these documents was written. It takes time, and it is often difficult for us to accept and live with the insights offered to us by prophetic voices. “Organic growth” takes time, care, and patience. When a document such as Musicam Sacram explores uncharted territory and new issues, as it does in Chapters VI and VII, we also need to allow some additional time, and allow ourselves to remain open to additional insights.

And we must occasionally replace our seriousness with a sense of whimsy, ready to play Devil’s Advocate and question our most cherished assumptions.
NPM Chapters

Attending gatherings of pastoral musicians is a top priority for Chapter members in some dioceses. For instance, the annual Convocation of Church Musicians in the Diocese of Buffalo, New York, was scheduled for Saturday, March 13. Gabe Huck had been invited to deliver the keynote address. But that Saturday saw the arrival of the Great Blizzard of 1993! Although some activities were canceled, almost ninety people—hardly Buffalonians all—came out for the Convocation.

Mutual support is the focus in other places. The Boise, Idaho, Chapter has established an NPM Scholarship/Grant Program. One scholarship is awarded to a member to enhance the music ministry through private lessons, tuition for a music workshop, or a similar program. And one parish that shows dire need is given financial help with their music program through the purchase of hymnals, musical instruments, and the like.

If you do not have a Chapter in your diocese and would like further information on joining in the excitement shared by NPM members from Buffalo to Boise (and beyond), call the National Office for a copy of How to Form a Chapter. Join the thousands of people who go to great lengths to gather with other Chapter members on a regular basis to support one another, share, learn, pray and, most important, have fun!

Rick Gibala
National Chapter Coordinator

Arlington, Virginia

Almost two hundred singers from the Arlington Diocese gathered on Wednesday, May 12, at the Cathedral of St. Thomas More, with Rick Gibala as host. Sondra Proctor, the guest clinician, led the group through a program of vocal techniques. The evening ended with night prayer and a party.

Patty Pulju
Chapter Director

Baltimore, Maryland

Jim Kelly hosted a gathering of Chaplains Pastoral Music • August-September 1993

Boise, Idaho

Father Joel Kehoe of Ascension Priory in Jerome led Chapter members in a day of prayer and contemplation on Saturday, April 24.

Jody Huseley
Chapter Director

Belleville, Illinois

On Tuesday, April 20, a wedding music workshop was held at the Shrine of Our Lady of the Snows. HYMNFEST '93 took place at St. Theresa Church on Sunday, May 16. Chapter members were invited to assist as volunteers for the National Convention in St. Louis.

Doug Boyer
Chapter Director

Charleston, South Carolina

In March, we held a program at Stella Maris, Sullivan's Island, on music for the Order of Christian Funerals. A cantor school was held April 13-16 at St. John the Beloved Parish, Summerville. Our annual meeting (Saturday, May 29) at St. Michael Church, Garden City, addressed...
the topics of liturgical law, evangelization and inculturation, cantors, and the Choir Directors Institute.

Sr. Evelyn Brokish, OSF
Chapter Director

Pittsburgh, Pennsylvania

The annual Chapter liturgy and dinner were held at St. Margaret Church with Kevin Maurer as host. DMMD members held a road trip to the newly renovated St. Peter Cathedral in Erie. The diocese is celebrating its sesquicentennial this year.

John Miller
Chapter Director

Portland, Maine

On May 24, Pat Sivinski and Peter Stickney led a program on youth choirs. Chapter members were encouraged to bring along programs/worship aids from their Holy Week services.

William Picher
Chapter Director

Sioux Falls, South Dakota

On Saturday, April 24, a sing-in of favorite choral music was held at Holy Rosary Parish.

Kim Conlin
Chapter Director

Trenton, New Jersey

A program of music at weddings was presented at St. Anthony Church, Hightstown, on April 25. 

Donna Clancy
Chapter Director

St. Louis, Missouri

Members of the Duchesne Branch, where Sr. Luella Dames, CPPS, is the branch director, gathered for a wine and cheese party at St. Mary's on May 24. Recently, Chapter members hosted the 1993 National Convention.

David Kowalczyk
Chapter Director

Washington, DC

The annual potluck social was hosted by Jeremy Young at Blessed Sacrament Parish. Chapter members are holding elections this spring.

Mary Ann Evan
Chapter Director

---

The Pastoral Press

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Pastoral Music • August-September 1993
Preparation, Procession, Presentation, Offertory?

The “beginning of the liturgy of the eucharist” (General Instruction of the Roman Missal #49-53), though a minor rite is, to put it mildly, busy. After the intercessions, several actions follow in rapid order: The altar is prepared as “the center of the whole eucharistic liturgy”; the offerings of “money or other gifts for the church or the poor” are collected; the gifts are brought forward; the bread and wine are accepted by the priest or deacon “at a convenient place” and are placed on the altar; the other gifts are “put in a suitable place but not on the altar”; the gifts, the altar, and the people may be honored with incense; and all these actions conclude with the invitation to pray and the prayer over the gifts. Grab a breath.

The place for the assembly’s song in all of this is just a little unclear. First the General Instruction says: “The procession bringing the gifts is accompanied by the presentation song, which continues at least until the gifts have been placed on the altar” (#50). But later (#100) it seems to say that the people’s song should accompany the whole rite. And the U.S. bishops add these comments (Appendix #50): “Song is not always necessary or desirable . . . The song need not accompany the entire preparation rite.” It seems as if we’re not sure what the function of congregational song is during this time.

What is clear is that any singing at the time of preparation should express the communal and preparatory nature of this rite. The rites and the music should reflect the assembly’s readiness to be transformed in Christ in the eucharist “as a living sacrifice, holy and acceptable to God” (Rom 12:1). The U.S. Appendix to the General Instruction spells out this principle: “The proper function of the . . . song is . . . to accompany and celebrate the communal aspects of the procession . . . Those texts are not acceptable which speak of the offering completely apart from the action of Christ.”

As with the entrance song, the preferred source for texts to be sung is antiphonal psalmody, though “another song that is suited to this part of the Mass, the day, or the season” (#26) may be used. In fact, the U.S. bishops encourage seasonal hymnody during the great seasons and general songs of “praise or of rejoicing” at other times.

Practical as well as theoretical factors should govern the decision about what congregational song to use, or whether to substitute some other kind of music (instrumental or vocal), or even silence, during the time of preparation. On the one hand, this is a very busy time, especially at the beginning, so it has often been treated as an opportunity to give the congregation a break from singing. The rite has also been a time, in some parishes, for a vocal or instrumental “performance.” Even the U.S. bishops say that “song is not always necessary or desirable. Organ or instrumental music is also fitting at this time . . . In fact, it is good to give the assembly a period of quiet . . . before demanding, at the preface, their full attention to the eucharistic prayer” (Appendix #50).

On the other hand, while the preparation rite is clearly secondary to what will follow, it offers a chance to form the community for the eucharist by helping them focus on the altar’s preparation as a physical reminder of the internal preparation they should be going through. At least by the time that the procession starts to move forward, the people should be ready to express in song their own willingness to be joined to Christ in the eucharistic prayer. Although the U.S. bishops encourage the use of seasonal songs during the preparation (Appendix #50), it might be better to use some familiar and repeated ritual music identified with the act of communal preparation as a way to sing our readiness to enter into the eucharistic act.
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Hillert Recording

A fine new recording of Richard Hillert’s liturgical compositions has been released by Canticle. There are twenty-four selections in all, including well-known pieces and other compositions perhaps not as well known, but worthy of acquaintance. This Is the Feast: Music of Richard Hillert comes as a compact disc ($15) or an audio cassette ($10). Order from: Canticle, PO Box 5894, River Forest, IL 60305.

New Text Composer

Shirley Erena Murray, from New Zealand, is the current editor and executive secretary of the New Zealand Hymnbook Trust. Her hymn texts are published in the Asian C.C.A. Hymnal, The Sound of Bamboo (1990), in Hymns, Psalms, and Spiritual Songs, the new hymnal of the Presbyterian Church (U.S.A.) (1990), and in other hymnals in Australia and Great Britain. Murray’s texts address such themes as the unity of the church, women, human rights, justice, peace, and the integrity of creation. Inclusive language is an important element of her work. She works with her husband, the Very Rev. John Steard Murray, recent pastor-moderator of the Presbyterian Church of New Pastoral Music • August-September 1993 Zealand, in an inner city parish in Wellington, New Zealand. For more information on her compositions contact: Hope Publishing Company, 380 South Main Place, Carol Stream, IL 60188. Phone: (708) 665-3200. Fax: (708) 665-2552.

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Allen Organ Company has introduced a MIDI sound module that fully integrates with any organ with MIDI capability. The MDS-Expander features a display that shows the musician the sounds assigned to each manual and pedal division. The wide variety of sounds available on the MDS-Expander are appropriate for music ranging from traditional organ literature to contemporary gospel. The module comes in two versions: the Organ version, with a variety of classical organ sounds, and the Orchestral version, which encompasses various orchestral and instrumental sounds. Each Expander includes more than thirty voices.

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National Directory of Record Labels and Publishers

The third edition of *The National Directory of Music Record Labels and Music Publishers* is now available ($24.95 + $3.00 postage and handling) from Rising Star Music Publishers in Atlanta. The listing contains the names of over 4,000 major labels, independent labels, and music publishers indexed by musical styles. Each contact listing contains the company name, address, telephone, and fax number. (Listings are also available for purchase on mailing labels.)

Rising Star also offers two other publications of interest to composers and arrangers looking for publishers. *How to Submit Your Music to Record Labels and Music Publishers* ($5.95 + $3.00 postage and handling) is an extended step-by-step guide to submitting professional demo tapes and promotional materials. It also includes sample letters and copyright information.

The newly released *International Directory of Print Music Publishers* ($12.95 + $3.00 postage and handling) contains listings for more than 400 music print publishers from the United States, the U.K., and Canada. This publication is indexed by musical styles.

Write: Rising Star Music Publishers, 701 Lakeview Avenue, NE, Atlanta, GA 30308. (404) 872-1431.

Selah's Catalogue Plus . . .

The second issue of Selah Publishing Company's newsletter for church musicians, *Music in Worship*, contains a bound-in annotated catalogue of Selah's publications, including a listing for Eugene Hancock's "difficult and severe, and sometimes terrifying" organ composition, "The Wrath of God." *Music in Worship* is published three times a year for Selah customers. If you want to be put on the mailing list, contact Selah Publishing Co. at PO Box 3037, Kingston, NY 12401. Phone: 1 (800) 852-6172.

Lullaby and Good Night

British Technology Group USA is licensing a product called "Baby Soother." This is a tape recording of three main sets of rhythmic sounds with a background of "pink" noise. The recording has been in use in the United Kingdom for thirteen years and its use has been studied in Japan by Professor Masako Mori of the Japanese Red Cross College of Nursing.

The release of this product is a reminder to pastoral musicians of the advances being made in the use of sound for healing and therapy.

For more information on "Baby Soother," contact British Technology Group USA Inc., 2200 Renaissance Boulevard, Renaissance Business Park, Gulf Mills, PA 19046. Phone: (215) 278-1660. Fax: (215) 278-1605.

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Carla DeSola, "Why Dance?" in *PeaceRites* (The Pastoral Press)

Affordable Wireless

Shure Brothers Inc. has added three new wireless microphone systems designed to offer quality audio and reliable RF performance to the first-time wireless buyer. The new system configurations are based on Shure's latest wireless receiver, the T6. The "Vocal Artist" system features Shure's L2/S8 hand-held transmitter. The "Guitarist" uses Shure's L11 Body-Pack transmitter, and the "Presenter" includes the L11 and Shure's 839W omnidirectional lavalier microphone. All three systems operate on a single nine-volt battery for an average of 12-14 hours playing time. For more information, phone 1 (800) 25-SHURE, or write Shure Brothers Incorporated, 222 Hartrey Avenue, Evanston, IL 60202-3696.

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## Calendar

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<td>SAN CLEMENTE</td>
<td>August 28</td>
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<td>Workshop featuring Christopher Walker. Place: Our Lady of Fatima. Contact: Modi Rodriguez at (714) 493-1210.</td>
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<tr>
<td><strong>CONNECTICUT</strong></td>
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<td>GROTON</td>
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<td><strong>DISTRICT OF COLUMBIA</strong></td>
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<td>WASHINGTON</td>
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<td><strong>MASSACHUSETTS</strong></td>
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<td>DANVERS</td>
<td>August 22-25</td>
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<td>Form/Reform: The National Conference on Environment and Art for Catholic Worship. Three general sessions; twenty-five seminar sessions; four colloquia. Speakers include John Bucemi, Paul Covino, Lawrence Madden, Robert Rambusch, Richard Vosko, others. Sponsored by the Georgetown Center for Liturgy, Spirituality and the Arts; hosted by the New England Diocesan Liturgy Office. Place: Sheraton Tara Hotel and Resort, Danvers. Contact: Conference Services by Loretta Reif, PO Box 5084, Rockford, IL 61125. (815) 399-2150.</td>
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<td><strong>OREGON</strong></td>
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<td>PORTLAND</td>
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<td>Liturgy Summer Camp. Contact Jim Hansen at (503) 284-7809.</td>
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<td><strong>SOUTH CAROLINA</strong></td>
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<td>ROCK HILL</td>
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<td>Summer Bible Institute. Featuring Michael Guinan, OFM, Eugene LaVerdiere, SSS. Place: The Oratory Center for Spirituality. Contact: Summer Bible Institute, The Oratory, PO Box 11586, Rock Hill, SC 29731. (803) 327-2097.</td>
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<td><strong>TEXAS</strong></td>
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<td>DALLAS</td>
<td>August 1-6</td>
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<td>Twenty-Fifth Annual Institute on Sacred Scripture. Faculty: Barbara Bowe, Daniel Harrington, Edgar Krentz, Donald Senior. Place: College Misericordia, Dallas. (717) 675-3862.</td>
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<td><strong>WISCONSIN</strong></td>
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<td>MADISON</td>
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<td>Workshop: Refreshing Worship/Liberating Liturgy. Led by Brian Wren. Daytime classes focus on practical ways to enrich Christian worship; evening sessions open to the public. Place: St. Benedict Center. Contact: Melodie Josi, St. Benedict Center, Box 5070, Madison, WI 53705-0070. Phone: (608) 836-1631. Fax: (608) 831-5469.</td>
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The Rev. Albert B. Colpitts, Pastor
St. Catherine of Sienna Church
Norway, Maine
Buying a Church Synthesizer, Part II

In my last column (April-May 1993) I discussed some factors that should be considered when preparing to buy a synthesizer for use in liturgy. In this column, I will examine in detail one basic synthesizer use: the emulation or mimicking of the sounds of traditional musical instruments.

Many church musicians turn to the synthesizer when they realize that their music would have a much richer texture if they could have a brass part in certain pieces, or have other pieces accompanied by a string section, or perhaps even add drama to their sung prayers. If the church musician wants all these musical textures (and many more), and if obtaining the musicians trained in each instrument is not possible, then the synthesizer offers a real choice.¹

Oscillators, Then Wave Tables

How do you determine which synthesizer will best reproduce the sounds you need? The first step is to understand the technology of the synthesizer and the way it creates sounds. Until recently (about five years ago), all synthesizers produced sounds through the use of oscillators. Oscillators are electronic circuits capable of emitting vibrations, or sound waves, that can be shaped and molded to take on the texture of many different sounds. Without that shaping or molding, the sound produced by the oscillator closely resembles the tone we hear on the radio during tests of the Emergency Broadcast System. Thus, the programming that does the shaping or molding in these synthesizers is crucial.

In the late 1980s, the technology of microprocessors or computer chips was applied to synthesizers; this essentially new application led to a radical change in the way these instruments produce sound. Computerization allowed for the development of digital sampling and for synthesizers to reproduce sounds by using wave tables. To you and me, wave tables are nothing more than a string of numbers. To the computer, however, wave tables are sounds. Digital sampling is the computer's way of "hearing." This is how this technology works: A note is played on a trumpet (or any other instrument) into a microphone that is connected to a computer. Inside the computer, a chip converts the electronic pulses coming from the microphone into a string of numbers. The computer records these numbers to its memory and creates a digital sample or a wave table. What makes this process useful is that it is a two-way street. If the computer is instructed to read through the string of numbers and send them to another chip that converts numbers into electronic pulses, those pulses when sent to a speaker will be an exact duplicate of the sound made by the trumpet.

By now, you may be wondering what this "techno-babble" has to do with choosing the right synthesizer for your church. It is important to remember that virtually all synthesizers available today rely on the use of wave tables and digital sampling to produce sounds. Most synthesizers come with a collection of wave tables already installed. Think of it as buying hundreds of tiny digital recordings of trumpets, clarinets, snare drums, organs, and other acoustic instruments. The inclusion of these wave tables should lead to a conclusion: The instrument purchased will sound only as good as the digital information installed in it. Rather like a stereo system, where a crucial component of the system is the quality of the records, tapes, or discs played on it, the synthesizer's quality of sound is much dependent on the quality of its digital wave tables.

Cardinal Rule

All of this brings us to the cardinal rule of shopping for a synthesizer: Listen to it. The quality of the digital wave tables varies substantially from instrument to instrument. On some instruments the brass sounds are very realistic, but the bowed string sounds lack acoustic authenticity. Acoustic piano is one of the hardest sounds to replicate digitally. Some synthesizers actually get very close to the authentic sound of the black-and-whites, while others sound pathetic.

Further, we all have our auditory preferences. A friend who directs music in another church may swear by a particular synthesizer because of having fallen in love with the oboe sound it produces. But you might find that same instrument unsatisfactory because its oboe sound is metallic. Auditory preferences are individual, and only you can be the judge of the quality of a synthesizer's sound.

My next column will feature tips for auditioning the sounds of different synthesizers before making a purchase.

Note

¹ I am not advocating the replacing of all instrumentalists with synthesizers. It would be wonderful if every church had access to every type of musical specialty. However, that is not reality. Budget limitations may affect how many different instrumentalists can be hired, and volunteer instrumentalists with the requisite skills may not be available in every worshipping community. Additionally, not all church musicians are competent at writing parts for various orchestral instruments. I firmly believe that these practical considerations should not prevent a worshipping assembly from experiencing the richness of varied instrumental sounds. Thus digital, electronic synthesis offers a very practical compromise.
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Choral Recitative

All the items reviewed here are from Listen to This!, a promotional packet of eighteen Westendorf Series Choral Octavos from World Library Publications that comes with a free demonstration tape. Price for the complete packet ($84.00) is $8.50; individual prices for each piece are indicated.

With these eighteen octavos, World Library offers music that has been in its ownership for a number of years; in fact, their copyright dates span three decades. One of the earlier hymns, Jan Vermulst’s Praise God in His Holy Dwelling, dates from 1964.

All are designed for the average choir (usually SATB), a congregation with cantor, plus a number of items that have additional instrumentation besides keyboard accompaniment.

In this collection, the older texts mingle freely with the more recent works of WLP’s founder and chief lyricist, Omer Westendorf. His work with the original compilers of the World Library’s Peoples Mass Book is a testament to the liturgical renewal in the churches of North America.

The demonstration tape features a choral group from Northwestern University directed by Robert A. Harris.

A Season of Light. Paul Lisicky. SATB choir, cantor, 2 trumpets, and keyboard. No. 7988. 95¢. 6 pages. Short, easy to learn, somewhat dour and antiseptic in melodic and harmonic flavor. Suitable for Advent.

Creator of the Human Race. Becket G. Senchur, O.S.B. SATB choir, descant, instrument in C or B flat, and keyboard. No. 7989. 95¢. 8 pages. A brief musical offering by the well-known choirmaster of St. Vincent Archabbeay in Latrobe, PA. Mainly in unison with added descant and an additional setting of verse three in imitative style. The use of English verses and a Latin refrain of “Deo Gratias” adds a note of variety. Useful for Advent, a baptism, or a service of commitment.

Easter Vigil. Omer Westendorf and Eugene E. Englert. SATB choir, cantor, and keyboard. No. 8505. 95¢. 7 pages. A useful setting for the Easter Vigil as well as for the Sundays after Easter. The verses need a careful readjustment so that the sequence of times, Lenten, Passion, and Easter verses, are in order. For congregations who worship with a large amount of scriptural savor.

God’s Holy Mountain We Ascend. text by Omer Westendorf, arr. Mark G. Rachelski. SATB choir, three trumpets, and keyboard. No. 7978. $1.50. 15 pages. A worthy arrangement of a fine tune that allows singers and instrumentalists the opportunity for enjoyment. Brass parts are appended to the score.

Here I Am, Lord. Donald J. Reagan. SATB choir, descant, cantor, and keyboard. No. 7935. 95¢. 7 pages. This piece was written in 1950 for an ordination class in Youngstown, Pennsylvania. Here it is offered for use at other services, e.g., baptism, confirmation, a service of commitment, and the like. Take care that the melody line stands out clearly when sung in concert with other parts.

I Am the Bread of Life. Eugene F. Englert. SATB choir, cantor, flute, and keyboard. No. 7938. 95¢. 7 pages. Familiar text, easy to learn melody and parts, all add up to a multipurpose anthem. Useful for many festivals throughout the year.

Lasting Treasure. Jack Miffleton. SAB choir, oboe, two trumpets, trombone or cello, and keyboard. No. 7992. 95¢. 7 pages. A musical miniature that would profit by musical expansion. As good as this gospel-based extract is, and as good as the instrumental setting is, there is a need for melodic and structural expansion.

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two instruments, and keyboard. No. 7964. 95¢. 7 pages. Technically this opus relies on tight writing so that choir and cantor move in their respective tetrachords easily. Melodically the verses are beholden to mode six. Could well be used for national festivals.

O God of Loveliness. Arr. Noel Goosmane. SATB choir a cappella. No. 7941. 95¢. 3 pages. The venerable text of St. Alphonsus Ligouri receives a good four-square harmonization that many choirs will find to their liking for a short anthem. The tripartite key arrangement (C-F-C) adds musical interest.

Praise God in His Holy Dwelling (Psalm 150). By Omer Westendorf and Jan M. Vermeulst. SATB choir, cantor, two trumpets, and keyboard. No. 7991. 95¢. 7 pages. One of the tried and true items of the Peoples Mass Book receives a handsome treatment that is easily performed. The characteristic trumpet obbligato scoring adds impetus to this well-known psalm setting.

O Queen of Heaven. Howard L. Hughes. SATB choir and keyboard. No. 7973. 95¢. 6 pages. Writing with ease and grace, the composer gives us a fresh setting of this text with effective choral harmonies. This work deserves an Advent hearing.

Sent Forth by God’s Blessing. Omer Westendorf and John Schiavone. SATB choir, trumpet and organ. No. 8517. $1.25. 10 pages. This is a truly melodic arrangement of the ASH GROVE tune that allows choir, trumpet and organ to have musical moments, while at the same time respecting the overall ensemble factors. An authoritative arrangement for a better than average group.

Sing Out Your Praise. A modern psalm by Omer Westendorf and Michael Jocson. SATB choir, cantor, and keyboard. No. 7937. $1.25. 11 pages. Good rhythmical writing with a flair coupled to an extended paraphrase of Psalm 150 and other praise psalms. The skills of the organist are essential if the rhythmical pulse is to be maintained. The work is clever and appealing, but might use a more convincing ending.

Stewards of Earth. Omer Westendorf and Jean Sibelius. SATB choir a cappella. No. 7945. 50¢. 3 pages. The Finlandia theme as arranged for SATB receives a text that emphasizes the work of God’s creation and our stewardship as it pertains to the overall environment. This piece could be a valued addition for national days of prayer.

The Good Shepherd. James J. Chepleonis. Two-voice choir, cantor, flute or oboe, keyboard and/or guitar. No. 7965. $1.25. 11 pages. An easily learned two-part setting of Psalm 23 with a rolling accompaniment that will sound well on a piano. The use of additional instruments gives this opus added interest.

The Hail Mary. James V. Marchionda. SATB choir, cantor, and keyboard. No. 7972. 95¢. 5 pages. For those churches looking for new Marian settings, this simple version alternates unison with moments of SATB harmonies.

We Come to Your Altar. Omer Westendorf and Jerry Brubaker. SATB choir, descant, cantor, and keyboard. No. 7957. 50¢. 4 pages. A quiet musical utterance with a text designed to accompany the gift procession. Can be sung in unison, unison with descant, SATB version, and SATB with descant.

You Shall Love the Lord Your God. Eugene Englert. SATB choir, cantor, and keyboard. No. 7940. 95¢. 8 pages. An interesting setting of texts drawn from Deuteronomy 6:3-5 and Mark 12:28-31. These texts make this musical opus a good choice for adult initiation programs, penance services, parochial retreats, and the like. Your choir will thank you if you choose this.

James M. Burns

Books

Documents on Christian Worship: Descriptive and Interpretive Sources


Several years ago, I heard a story about a boy who came home from school and asked his parents if they knew that Paul McCartney used to be in a band called The Beatles. The story is a poignant reminder of how our vision can be confined to the here and now. Even in the church which prides itself on two thousand years of history reaching from the East to the West, the temptation to define Christianity in terms of our local experience is strong. Pastoral musicians and other ministers are much accustomed to hearing this temptation expressed by the phrase "but we’ve always done it that way!” In contrast, the Second Vatican Council affirmed what liturgical scholars had been demonstrating in their research since the late nineteenth century, namely, that Christian worship has developed and taken on different forms throughout both history and the Christian world.

James White has devoted much of his teaching career to illuminating the myriad expressions of Christian worship. Documents of Christian Worship, his new book, brings together many of the sources that he has gathered over the years, including some 200 documents and maps, diagrams, bibliographies, photographs, a chronology, and a glossary. The sources span the history of Christianity and represent both Catholic and Protestant traditions. The material is divided into nine chapters: the teaching of worship, time, space, daily prayer, the word service, sacraments, initiation, eucharist, and oc-

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Pastoral Music • August-September 1993
The most important contribution of the book is that it provides easy and systematic access to sources that are generally limited to the libraries of graduate theological schools. For that reason, it has many potential uses. The book would work well as a textbook for courses in liturgy. On the parish level, adult education courses and liturgy committee formation sessions would benefit from the book. Those who are preparing homilies and catechesis for the sacraments will find a wealth of information and inspiration in the material.

An understanding of the tradition of Christian worship is an invaluable asset for anyone involved in liturgical and musical leadership in the church. The fullness of the tradition reaches back into history and spreads across the different Christian churches. Setting off to graduate school to study this tradition is not possible for every pastoral musician or liturgist, but it is possible to get hold of Jim White’s latest book. It’s an educational investment that’s well worth its cost.

Eco-Church: An Action Manual


The recycling logo is by now a familiar sight to most Americans, and more and more people are learning the secrets of sorting glass bottles by color and containers by plastic identifying number. Schools and businesses are recycling paper, and even McDonald’s has replaced its styrofoam burger packages with unbleached paper bags. Whether provoked by new laws, political correctness or, occasionally, conscience, individuals and institutions in North America are exhibiting more environmental sensitivity today than was dreamed possible five years ago. Not surprisingly, some churches and religious organizations have been in the forefront of the environmental movement, urging believers to preserve the earth that God created and gave to humanity for its home.

Albert Fritsch, a Jesuit with two decades of experience in environmental work in Washington, D.C., and Appalachia, has put together a manual to assist parishes and other religious communities in developing environmental awareness. Eco-Church urges local churches to “accept the role of co-creators of a New Heaven and a New Earth” and to “find power in their collective affirmation of what is good and just in a greedy and wasteful culture” (p. 1). Rather than focusing on individual efforts, the book addresses environmental actions that parishes can undertake collectively. The first of the four chapters takes the reader through an environmental audit of the parish, including the operation of the physical plant, waste conservation and management, transportation, and the food served at parish functions. It is heartening to see that much of the information in this section is affirmed by our colleagues in environment and art as they assist parishes in church building and renovation projects.

The second chapter contains suggestions for prayer and celebrations related to the earth. At its most helpful, this chapter encourages churches to make the most of the earth-oriented prayers and rituals that already exist in their tradition. Rogation days, Thanksgiving, and outdoor processions are among the customs mentioned that find expression in Catholic worship. There are also references to several resources that could be adapted for use in Catholic ritual. Of particular interest to pastoral musicians might be the book Sacred Environmental Songs mentioned on page 45. Eco-Church is directed to an interfaith audience so, perhaps, this is the reason there is no mention of the fine earth-oriented prayers in Catholic Household Blessings and Prayers. This same reason may also explain why some of the liturgical suggestions lack Scriptural or any Christological reference.

The third and fourth chapters offer a critical look, respectively, at lifestyles and options for environmental action, while the remaining thirty-nine pages present resources ranging from books, to organizations, to information on solar-heated church buildings (eight of them in Catholic parishes). All in all, this book is easily readable and more than a bit disturbing to complacency. The authors present the material in a way that does not so much induce guilt as it does reflection, questions, and a desire for action. They acknowledge that change for many churches is often a slow and difficult process, and they encourage parishes to do what they realistically can. For this reason, the book is equally helpful to the parish that needs to be convinced of the value of installing low-flow aerators on sink faucets as it is to the parish that is ready to set aside land for a wildlife sanctuary.

Pastoral musicians and liturgists are well aware of the intimate connection between liturgy and the earth. Our liturgical year is shaped by the unfolding of nature’s hours, days, weeks, and seasons. Our liturgical symbols, when they are at their most potent, are deeply rooted in the earth and nature. Many of the issues raised in Eco-Church may not be, strictly speaking, a concern in our job descriptions, but perhaps the best person to raise environmental issues in a church is the very person who leads the assembly in singing “For the Beauty of the Earth.” Questions about some of the book’s liturgical suggestions notwithstanding, the major points of Eco-Church should receive a sympathetic hearing from the readers of Pastoral Music.

Silent Voices, Sacred Lives: Women’s Readings for the Liturgical Year


One of the untapped treasures in the revised liturgical books is the collection of biblical and nonbiblical readings and poetry for the Office of Readings in the breviary form of the liturgy of the hours (Christian Prayer). Like this collection, but offering a unique perspective, Silent Voices, Sacred Lives provides supplementary readings that give voice to the stories and lives of Christian women. Offering one reading for each day of the liturgical year, the collection is fascinating in its breadth. In addition to scriptural passages that do not appear in the lectionary, the readings are drawn from many sources, among them, mystical works, poetry, Gnostic writings, accounts of martyrs, and epitaphs.

Silent Voices, Sacred Lives is a serious, well researched, and liturgically sensitive addition to Christian prayer resources. The beautifully written introduction by Kathleen Hughes shows how
the book was compiled and suggests how it might be used for personal and common prayer. This collection helps to fill in some of the blanks in our understanding of the tradition, namely, the accounts of faithful Christian women throughout the ages.

Paul Covino

Die Messe: Ein kirchenmusicalisches Handbuch


Since the liturgical renewal of the Second Vatican Council the Mass no longer consists of a series of strict ritual acts to be correctly performed by the minister; it has become rather the celebration of the whole assembly. The eucharist, therefore, each time it is celebrated has to be adapted to the capacities and charisms of the assembly. A spirited celebration of Mass is always both a function and an obligation of the assembly itself. In this the music plays a significant part, inasmuch as it is especially suitable for creatively expressing faith. An assembly-oriented musical design for a particular celebration asks much of theologians and pastoral musicians as well as of members of the parish worship commission or liturgy preparation team.

In order to facilitate this task, many aids, manuals, and workbooks concerning music and liturgy have been published. In the German speaking countries, however, there has been a lack of one book combining both theological instructions and practical suggestions. In 1991 that gap was filled by the book Die Messe. Harald Schützeziehel, its editor, was born in 1960 and, thus, has come of age with the liturgical reform of Vatican II. His present work is at the Catholic Academy in the Archdiocese of Freiburg, Germany. Schützeziehel has succeeded in bringing together as many as fourteen experts in the fields of both liturgy and music to contribute to this work: Willibald Bezler, Wolfgang Brettschneider, Markus Ehman, Heinz-Gert Freimuth, Albert Gerhards, Philipp Harmoncourt, Eckhard Jaschinski, Birgit Jeggel-Merz, Matthias Kreuels, Erwin Loschberger, Richard Mallander, Michael B. Merz, Franz Karl Prassl, and Stefan Rau.


In the patriarchal church, Moscow. Photo by Richard Lord, courtesy of Catholic Near East.

The importance of Die Messe beyond the borders of Germany may lie not so much in its practical orientation (there are more than seventy-five musical examples) as in its entire conception and up-to-date theology. It unanimously follows the renewal of Vatican II and even develops its further implications. Two examples may illustrate this point.

First, the Council balanced against the one-directional idea of the liturgy as cult (ascendant component) the emphasis on God’s initiative (descendant component). This book, moreover, inserts a third component between these two: The assembly’s reaction to God’s care, first of all, demands a kind of interchange between its members who participate in a similar spiritual experience. For that purpose music serves as the appropriate medium. Then the assembly is actually enabled to address God immediately in thanksgiving and prayer.

Second, Vatican II increased the value of the Word as if it were a first table, followed by a second table with bread and wine. This book, moreover, describes the Mass as a dramatic course, having as its focal points the proclamation of the Word of God and the eucharistic prayer. These foci determine how the other liturgical elements fit in and how the dynamics of the entire celebration develops. Consequently, the musical arrangement must be carefully selected with the selection reflecting a dependence on how, for instance, the assembly may become open to God’s Word, respond to it, meditate on Christ’s sacrifice, and consider its mission in daily life.

Eckhard Jaschinski

About Reviewers

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As I listen to the news each day, I hear of intolerance, bigotry, hatred, violence, and death. There are reports about prejudice and discrimination, and of civil rights being denied to those who differ in lifestyle, skin color, or belief from a stronger aggressor. Our commentators refer easily to ethnic cleansing, and civil wars continue to destroy nations, cultures, and families.

Certainly these problems touch us as Christians. But do they also touch us as musicians, as a singing people? Is it really possible that turmoil, intolerance, injustice, discrimination, ethnic cleansing, and prejudice are embedded within us and are therefore present in our worship?

Without a doubt, everyone who is involved in liturgical ministry is well aware of the many feelings, opinions, and prejudices which get aired in most discussions of music and its place in the liturgy. Liturgical celebrations can become so categorized according to style, type, and musical taste as to polarize the community of believers; thus, if some portion of the faithful find themselves present at, but unfamiliar with, a different liturgical celebration, a distinct feeling of discomfort may ensue. Thus, unity and hospitality, desirable in all our liturgical celebrations, may be overshadowed. It is also common for music groups to classify themselves: traditional, folk, contemporary, charismatic, Hispanic, African American, youth, and so on. This ordering of style and taste may seem logical or expected to many; however, it can be a source of discontinuity not only within the parish community, but also with our historical tradition.

We need to reflect seriously on the ways that we may be perpetuating division instead of fashioning unity. Insulation and isolation can become automatic responses to our fears and prejudices: Do we turn to the past because we fear the future? Or do we reject the past and its treasury in an excess of modernism? Do we reject a culture or style from a fear of the unfamiliar? Certainly, we need self-examination in an effort to identify the intolerance, prejudice, and even hatred which may be present in our responses and motives. Then, perhaps, it will be easier to find the gifts, the treasures hidden from our eyes.

Sister Evelyn Brokish, OSF, has just completed her thirty-fourth year as director of music and liturgy at St. John the Beloved Parish in Summerville, SC. She is also director of the NPM Chapter for the Diocese of Charleston.
local churches whose members sing every style of music have a distinct advantage over those who practice musical segregation. They reflect their openness, happiness, and unity. They will always have a familiarity or at-homeness with the music regardless of the occasion or celebration. Happy the parish whose members, both children and adult, sing “Father, We Thank Thee Who Hast Planted” with as much ease and enthusiasm as “Bring Forth the Kingdom.” Happy the parish whose members sing multiple styles of music, for they are expressing an openness within themselves which is even deeper and broader than that reflected by the music. Happy the parish whose members are singing and feeling those contemporary texts which spur them on to a greater sense of commitment and conversion.

We will want to examine what may be new and unfamiliar. But equally so, we will also need to take a closer look at what is old and familiar.

This is not to say that texts from the earlier centuries do not challenge us to commitment and conversion; rather, it is to emphasize that we now have and are open to another way of experiencing something which we have known for many years. Lucien Deiss points out that our knowledge is fragmentary, but it is also progressive. With Deiss’s observation in mind, when we seek to understand our faith and our rituals more fully, we will want to examine what may be new and unfamiliar. But equally so, we will also need to take a closer look at what is old and familiar.

Gregorian chant, a musical tradition of the Roman Catholic Church, is old, and we think of it as familiar, but the idea of chant may be more familiar than its practice. In many of our churches today chant is infrequently used. For this reason, it is really unfamiliar to a great many people, especially to the younger people, to whom it may appear as a new style of music. In general, the idea of using the ancient chants is really not a musical attraction for today’s Catholic population. Could this be happening because the art of chant is not understood?

If this is so, then we need to look again at Musicam Sacram, which states that chant has “special characteristics which are basic for all sacred music” (#52). To name some of these characteristics: Chant melodies are closely connected with the texts; they have a natural rhythm similar to the words, with a free interlacing of binary and ternary, thereby giving variety, interest, life, and intensity to the text. Chant rhythm is not locked into a mechanical regularity, but soars in motion and intensity which makes the text very expressive. Proportion and balance, rise and fall, movement and repose are some of its qualities, all of which are dictated by the text, thus producing a real harmony or unification between text and melody.

Many of us who remember Vatican II were among those who were rehearsed reasonably well in the art of singing Gregorian chant. I am sure that there are those who still recall the countless times that Credo III, the Missa Orbis Factor (Mass XI), or the Missa de Angelis (Mass VIII) were sung in large gatherings. These melodies soared with life and energy. This was no accident. It happened because we were conscious of some of the inner energy of the chant that enlivened us each time we sang it. This all contributed to an experience of the liturgy which certainly seemed unifying to its participants. If we can reacquaint ourselves both with the characteristics of chant and its practice, the lessons we learned from past unifying experiences need not be lost to the future.

When it appeared in 1967, Musicam Sacram specified three kinds of music that might unify the church on three levels: the preservation of Gregorian chant for international gatherings; adaptations of chant and new music modeled on the principles of chant for a particular vernacular; and other music for a region developed in some relationship to the “treasury of sacred music” and the ancient patterns of sung prayer.

Let us consider one of those suggested repertoires: The kinds of music that the document proposes for a unified experience in a particular vernacular are adaptations of chant and new music modeled on the principles of chant. How much of this work has taken place? And how much of the early work that was done in fidelity to the principles of Musicam Sacram still has a place in our repertoire? A glance through some hymnals shows a very modest amount of ritual music in the chant style or new melodies modeled on that chant style.

In our revised liturgy, ritual music was supposed to serve as a source of Catholic unity. What ritual music accomplishes that goal today? Remembering that chant was supposed to be given pride of place, can we decide on and name the ritual music that we are all going to learn? Which Gregorian chant melodies will we learn, which will we adapt, and what new melodies will we construct? And what about that “other music” to be developed in some relationship to the ancient patterns of sung prayer? What function will each piece serve? How, when, and why should it be used or not used? These are some of the issues which still bring about heated discussions in which we also, unhappily, air our prejudices and intolerance.

Perhaps we can avoid taking the path to disunity by considering a fundamental point that anything that is integral to the liturgy has a ministerial function. If it is not integral, why would it be used? The Constitution on the Sacred Liturgy refers to music’s ministerial function in the first article of Chapter VII: “The conciliar norms have solemnly reaffirmed the full importance of ‘the minis-
We need to change our focus from the "to whom and how" to the way music ministers to the ritual itself.

A careful study of this mystery can change our focus from our own needs, as objects of our music ministry, to the Eucharist, the true center of the sacred liturgy. Such a study can unite us in a common understanding about our unique diversities. It can help us to be united in essentials, free in incidentals, but at all times to be in the practice of charity. Thus, there would be little or no discomfort when we find ourselves present at what seems to be an unfamiliar liturgical celebration.

Paul (Ephesians 4:3-6) exhorts us to preserve the unity which is ours because we share "one Lord, one faith, one baptism." Unity is ever new and ever challenging as we come to a deeper understanding of ourselves and our worship. It implies change, a condition which is daring and risky. It means that we do not have all the answers and, therefore, we are living in a conscious and deliberate openness to what is to come.

Notes

2. Ibid. 2.
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