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In This Issue . . .

We present the new guidelines from the Secretariat for the Bishops’ Committee on the Liturgy for the approval of compositions using the liturgical texts from the Order of Mass. Because the English translations of the liturgical texts are protected by copyright, any publisher wishing to use them must request permission from the copyright owner, and, for the United States, that process at least in part involves the Secretariat. With new staff members at the Secretariat and a new chairperson of the Committee, these new guidelines are meant, as Fr. James Moroney has explained, “to clarify the policy which has always been in effect, but just wasn’t written down.”

The last direct communication from the BCL to composers was made in a “Letter to Composers of Liturgical Music,” November 23, 1980 (see Pastoral Music 5:3, pages 2-3). It noted that the challenge of composing new music for worship “has not been exhausted; work remains to be done by all . . . .” Therefore, while not intending to make new policy, these current guidelines provide written directives for composers and publishers regarding copyright permissions, as well as the addition of an authorizing statement to their music: “Published by the authority of the Bishops’ Committee on the Liturgy.” It should be noted that hymns, songs and acclamations written for the assembly are excluded from these requirements; the approval process applies only to music using the copyrighted liturgical texts from the Order of Mass (and, by extension, the liturgical texts for other rites and sacraments—see point #5 in the policy).

At the June plenum meeting of the U.S. bishops, in their discussion of the new Sacramentary, some bishops voiced a real concern regarding the failure on a practical level of the current official settings for ministerial chants. “Priests are just not singing the ministerial chants of the Sacramentary,” one prominent bishop noted. This was not a theoretical criticism; it was an observation. Why don’t clergy use the ministerial chants as they appear in the Sacramentary?

In this issue, we have invited NPM members who have thought a great deal about composing to reflect on composing for the Church. The diversity of their approaches fascinates me, as I think it will intrigue you.

John Foley, for example, makes the bold statement, “I am not the composer of liturgical music; the assembly is.” Paul Invood makes the statement, “It’s just about writing music.” Tom Conry argues that “what this music requires is not so much that these ministers should sing beautifully, but that they would evoke and support the song of the whole assembly.”

And Leo Nestor argues, “Composition is an art, a craft, and a way of life.”

After reading these wonderfully reflective thoughts, it is clear to me that the act, required by the revised rites for the past thirty years, of composing assembly music has deeply affected composers and the Church. We think differently because of what we have been asked to do.

Composing worship music for the assembly is a formidable task. While the need for such music is linked to our liturgical and musical traditions, it is a unique challenge in our time because it is for texts in our vernacular and in our assembly’s culture, or, perhaps more accurately, the task contains a significant number of unique aspects.

At the present, the key gatekeepers for our Catholic repertoire in the United States are the three major music publishers. At the February NPM Colloquium on American Catholic Church Music: Paradigms and Aesthetics, Michael Joncas invited the participants to reflect on the question: “What is worship music?” The lack of the participants’ ability to articulate a full and clear response amazed all of us who were there. And the fact that this failure involved even the three representatives from the publishing firms who share most directly in this responsibility, who were participants at that colloquium, surprised me even more. As a result, the publishers were invited to describe their process for selecting worship music. The results of their reflections are included here in three very interesting articles. These articles should be of interest no only to aspiring composers, but to all of us who use the fruits of their labor, and, to some extent, shape their work by our use (or non-use).

At first blush, it might seem that these concerns about composition are matters for composers only. After reading this issue of Pastoral Music, however, every member of NPM, musician and clergy alike, should be fully convinced that composition for the Church is something that involves us all as active participants. On reflection, in fact, John Foley’s provocative turn of phrase seems truer that I first realized: “I am not the composer of liturgical music; the assembly is.”

VCF
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Readers’ Response

Helpful in a Practical Way

I greatly appreciated the [April-May] issue of Pastoral Music, with its focus on “The Pastoral Organist.” The articles were helpful in a practical way. And I appreciated Fr. Virgil Funk’s comments, drawing attention to the skills of [Dr.] Doran and [Dr.] Ferguson; it made me re-read these articles and want to order John Ferguson’s Hymn Playing course. Keep up the good work.

Sr. Kathryn Kelm, sss
Waterville, ME

In Praise of Educated Assemblies

I truly enjoyed the article titled “It’s Time to Take the Training Wheels Off the Assembly’s Prayer” in the April-May 1997 issue of Pastoral Music. Our assemblies are not only better educated than they were two decades ago, they are more musically educated and are able to sing well. In fact, in parishes where the congregation sings well, a hymn such as John Becker’s “Lead Me, Lord” can be sung with vigor by the congregation while the choir provides a strong choral backup on the refrain.

I am Music Director at St. Olaf Parish in Eau Claire, a parish of 1,100 families. Our SATB choir uses the four-part choral backup from the refrain as an introduction [to this hymn]. From the first time we did it, the congregation was willing to sing their hymn with the cantor while the choir sang their own very independent accompaniment. Hats off and thumbs up to John Becker and his composition, because it gives the assembly a chance to be their own voice and take off their training wheels.

And if you’re looking for a great idea for a music fund-raiser, try a concert of Catholic liturgical music. St. Olaf Parish is hoping to move out of its remodeled gymnasium and build a new church. We scheduled a concert of sacred music put on by the parish music ministers. It was very well received; the musicians sang the repertoire from the parish; they felt great about doing the concert; and we made a good bit of money in donations from the event. I felt it was excellent promotion of our contemporary Catholic repertoire, and we closed with... you guessed it... “Lead Me, Lord.” Mr. Becker attended our concert; received some well-deserved recognition for his piece, and the choir enjoyed meeting him very much.

Julie Brei
Eau Claire, WI

I Think Not

“For Cantors” [subtitle to “It’s Time to Take the Training Wheels Off the Assembly’s Prayer”]—I think not. While one must agree with many points raised by Mr. Danchik insofar as they warn the cantor not to dominate the music in the liturgical prayer, I found his comments, the further I read, to be insulting. Finally I came to the underlying rationale for the essay by this “director of music... diocesan organist and choir accompanist.” Who, in his opinion, ought to support assembly singing? Why, of course, “the choir and the instrumentalist, especially if the instrument is an organ.” As a cantor for many years (and a choir member) what particularly surprises me [about this suggestion] is that, to the best of my knowledge, most organists wouldn’t have the slightest idea whether the assembly is singing or not. As most organists are either physically removed from the assembly or hidden behind their boxes, it has been my observation that most of them consider the liturgy to be a solo opportunity for organ music. As organ volume is routinely designed to cover any assembly singing, how could they be aware of the level of participation?

As far as the choir, assuming every liturgy has a choir—a major leap of faith, my experience has been that most choir members are concerned with one thing: the choir piece, wherever it might be forced in and regardless [whether] it bears any relationship to the season, ritual, or word. I have too often had the displeasure of waiting for choirs to complete endless Glorias or other “choir anthems” while the flow of the Mass has stopped and waited for them.

The key to being a good cantor is to take the time to know the assembly and be responsive to its needs. When atrust is developed between a regular cantor and an assembly, wonderful things happen, even when accompanied by loud organs.

Stephen H. Osborn
Washington, DC

Greek to Me

I was very disappointed to read once again the misspelling of the [transliterated] Greek word agape in the June-July issue. I don’t understand why Catholics cannot learn Greek properly. Andt-Gingrich-Bauer-Danker, Liddel-Scott, and the Theological Wordbook of the New Testament all indicate that the accent is on the second syllable (“a-GAH-pay” rather than “a-gah-PAY”). I find it hard to believe that the Rev. Dr. Jonas misaccented the word as it appears on page 20 [spelled agape], and assume the mistake is due to an editor having seen GIA’s misprinted title for Haugen’s work, which I corrected in a letter to GIA Quarterly some time ago. But it is time to learn Greek properly or stop using it badly.

Drew Rutz
Port Washington, WI

The fault is indeed the editor’s and not the author’s.

Responses Welcome

We welcome the comments and reflections of our readers. Address your responses to: Editor, Pastoral Music, at one of the following addresses. By postal service: 225 Sheridan Street, NW, Washington, DC 20011-1492. By fax: (202) 723-2262. By e-mail: NPMsing@aol.com. All communications are subject to editing for length.
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The Service Playing Test shall be recorded on cassette tape at a site with suitable pipe organ and recording equipment, then sent to the American Guild of Organists (AGO) National Headquarters for evaluation by two national examiners. A proctor will be appointed, and will be the only person in the room with the candidate when the test is given. (If a singer is employed for question S4, he or she will be in the room only at that time.)

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S1. (20 points) The candidate will prepare and perform one work from each of Groups A, B, and C.

GROUP A
Any choral prelude from Bach’s Orgelbüchlein.
Any fugue by Bach, including the fugues from the so-called “Eight Little Preludes and Fugues,” sometimes attributed to Bach.

GROUP B
A single movement from any work by Mendelssohn, other than the hymn-like opening sections of Sonatas 5 and 6.
Any movement with indicated pedal from Vierne’s “Vingt-quatre Pièces en style libre” (Durand).
Any piece with pedal (Nos. 3-16) from Sixten Claesens “Le Tombeau de Titelouze” by Dupré (H. W. Grey).

GROUP C
Any one of Schröeder’s “Sechs Orgelvorspiele” (Schott).
Any movement from Langlais’s Organ Book (Eltan-Vogel).
Any one of the Eight Preludes on Old Southern Hymns, Op. 90, by Gardner Read (H. W. Gray).
Any piece from Saint Augustine’s Organbook by Gerald Neir (Paraclete AE 86).

Candidates seeking NPM certification should either choose a work from the Dupré collection as their Group B piece, or a work from the New collection as their Group C piece. (Or they may choose both.)

S2. (10 points) The candidate will select one hymn from the revised Examination Hymn Booklet, which may be requested from AGO National Headquarters. He or she will transpose the hymn into two keys, not more than a major second in either direction. The keys will be chosen (and announced on the record-

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S3. (20 points) The candidate will select two hymns from the revised Examination Hymn Booklet, different from the hymn chosen for question S2 above. He or she will play two stanzas of these hymns as if accompanying a large enthusiastic congregation. Some contrast in the presentation of the two stanzas is expected, as is sensitivity to the text. NPM candidates are required to select, as one of their hymns, “We Have Been Told” from the 1997 Service Playing Supplement to the revised Examination Hymn Booklet (available from AGO headquarters).

S4. (10 points) The candidate will select one of the hymns accompanying the 1997 Service Playing Supplement to the revised Examination Hymn Booklet, and will play two verses of the psalm as though it were being sung in a worship service. Depending on the candidate’s choice of psalm, a singer may be required in order to render a satisfactory performance on the test. (The aforementioned 1997 Service Playing Supplement indicates which psalms require a singer.) If a singer is needed, the candidate may engage (at the candidate’s own expense) any singer of his or her choice. As an acceptable alternative, the candidate may play and sing the psalm. For NPM certification candidates, the required selection is the Gelineau setting of Psalm 23.

S5. (20 points) The candidate will select two of the following anthems, and will play the accompaniment as though accompanying a competent choir.

Friedell—Draw Us in the Spirit’s Tether (H. W. Gray)
CMR (0472). Play accompaniment throughout, including stanzas 2.
Haydn—Awake the Harp (from the Creation) (G. Schirmer 50298660).

S6. (20 points) The candidate will sight-read a short passage of music. The candidate’s grade will be based on his or her ability to maintain the indicated tempo with accuracy of notes and rhythm. (The sight-reading question and information regarding examination procedures will be sent from AGO headquarters to the chapter dean prior to the test date.)

Pastoral Music • August-September 1997
Members Update

New Service Playing Certificate for Organists

The Standing Committee for Organists of the National Association of Pastoral Musicians and the American Guild of Organists announce a Service Playing Certificate designed for organists who are members of both professional organizations. A newly revised American Guild of Organists Service Playing Exam allows NPM members who are also members of the AGO to choose specific examples typical of the musical demands in Catholic parishes. The candidate’s exam is recorded on audio tape and sent to be graded by representatives of both NPM and AGO. Candidates who successfully complete the exam will be awarded joint certification from NPM and AGO. For additional information, please see the full-page ad on page 6.

NPM Members in Collaborative Music Program

NPM members Ann Labounsky and Fred Moleck are part of a joint faculty to be shared by Duquesne University in Pittsburgh and Westminster College in New Wilmington in a program that the two schools are calling a “world-class educational program in sacred music.” Other faculty members who will teach at both schools include Douglas Starr, John Walker, David Craighead, and Janet Kane of the Westminster College faculty. In addition to faculty sharing, this ecumenical collaboration between the two schools calls for resource sharing, joint programming, technological applications to sacred music, the development of enrollment pipelines, and a network of local church assistance. Duquesne University will share with Westminster College access to its three significant collections of sacred music—the Boys Town Collection and the private collections of Jean Langlais and Richard Proulx—while Westminster shares its excellent concert facilities with Duquesne.

Review Correction

Several music reviews in the June-July issue of Pastoral Music were incorrectly attributed to Dr. Craig Cramer. The “Choral Recitative” and the “Cantor Recitative” were actually the work of Dr. Joe Pellegrino, who has completed his doctoral studies at the University of North Carolina, Chapel Hill. We regret the error.

Meetings & Reports

From the BCL

The secretary of the Congregation for Divine Worship and the Discipline of the Sacraments wrote to the U.S. bishops to grant an extension of three years to the permission for use of the Lectionary for Masses with Children. This extension to 1999 will allow the NCCB time to complete a thorough study of the pastoral effectiveness of the texts in this book.

The primary focus of the NCCB Committee on the Liturgy (BCL) this spring has been the preparation of the revised Lectionary for Mass for voting at the June 19-21 plenum meeting of the U.S. bishops. That vote was inconclusive and the translation is still waiting approval by mail ballot as we go to press, but the bishops made clear that, even if approved, it will be treated as a less-than-satisfactory interim text until a better translation is available. All the remaining texts—but one—of the revised Sacramentary were approved during the meeting, but the final vote on the final prayer in the 3,000-prayer Sacramentary was inconclusive, so that vote will also have to be completed by mail.

In other actions this spring, the Task Group for the revised U.S. edition of the Order of Celebrating Marriage met to work on ICEL’s interim translation of the sec-
ond typical edition of the Ordo Celebrandi Matrimonium. In a reminder of the cultural mix that marks life in the United States, the BCL is continuing to dialogue with the Vatican about the use of Laguna Keres (a native American language of the Pueblo tribes) and American Sign Language as liturgical languages, as well as about the confirmation of the Lakota language edition of the Sacramentary in the form of a missale parum (an edited form of the Sacramentary that includes the Order of Mass with selected Mass propers).

The Cultural Climate on Uncommon, Common, and Holy Ground

Representatives from the American Guild of Organists and eight denominations (Church of Jesus Christ of Latter-Day Saints, Episcopal, Southern Baptist, Evangelical Lutheran, United Presbyterian Church USA, Roman Catholic, United Church of Canada, and United Methodist) met in New York on April 21 to discuss how the current cultural climate is affecting church music. This gathering, titled “Uncommon, Common, and Holy Ground,” was the ninth conference of denominational representatives sponsored by the AGO to explore areas that divide and connect clergy, church musicians, and other members of the churches.

The discussion was conducted in response to presentations made by Dr. Paul Westermeyer, AGO chaplain, and the conversations led to a series of articles that will appear in The American Organist, beginning with the June 1997 issue.

National Repertoire for Italy

In the fall of 1996, the Italian National Office for Liturgy—the equivalent of the American Bishops’ Committee on the Liturgy—published the third section of a national repertoire of liturgical music, “Music for Lent and Eastertide.” The Italian Liturgy Office presented these suggestions not to stagnate the development of new music for worship, but rather to suggest music which has established its validity through use and which is, in the judgment of the committee members, “good music,” with good texts, appropriate for liturgical use. The list is not intended to exclude other choices or to “correct” any recommendations made by local diocesan or regional bodies in Italy. The aim is that those who are responsible for preparing and leading sung worship will use this repertoire with competency as they prepare their local choices.

With the publication of this third section of the national repertoire, the National Office has now recommended 115 selections. Interestingly, in commenting on this latest section, the committee noted that the hardest set of Sundays and feasts to make recommendations for were those between Ascension and Pentecost. The list of recommendations is being published in Notiziario, the official journal of the Conferenza Episcopale Italiana: Ufficio Liturgico Nazionale.

Lutheran Music Moves to Minneapolis

The Lutheran Music Program, founded in 1982 to assist the Lutheran Church in training future music leaders, has moved its national office from Lincoln, NE, to the Church Center in Minneapolis, MN. The main focus of the Lutheran Music Program is an annual month-long Lutheran Summer Music Camp, offered at an appropriate Lutheran college campus. The new address of the Lutheran Music Program is 122 West Franklin Avenue, Suite 522, Minneapolis, MN 55404-2454. Phone: (612) 879-9555; fax: (612) 879-9547; e-mail: lim@usinternet.com.

LTP’s New General Manager

John Wright has been named to the newly created position of general manager of Liturgy Training Publications (LTP), a division of the Office for Worship of the Archdiocese of Chicago. He has assumed day-to-day management of the publishing house after serving for nearly twelve years as LTP’s marketing director. Gabe Huck continues as LTP’s director, but now that Wright will be handling the daily management of the publishing house, Gabe will have more time to devote to editorial direction of the fine resources that continue to be provided by LTP.

Crow Spiritual Hymns

The Crow people (a branch of the Siouian people, located especially in eastern Montana) have an oral tradition of Christian hymnody created by their own composers. Now many of those hymns have been written down and, in 1990, they were published in a 64-page hymnbook, Crow Spiritual Hymns. A new companion cassette tape has just been released for those interested in learning about this sacred music, to help interpret the additional symbols that have been incorporated with traditional notation in order to reflect the non-European character of this music. Many of the Crow songs use a triple meter with interspersed duplets; the most common form of accompaniment is a tambourine; and many of the music’s nuances are best learned by hearing and imitating.

The cost of producing the hymnbook and tape is $30.00; shipping and handling is $2.50. For a copy, send an appropriate contribution to: Crow Hymnbook Project, Box 549, Crow Agency, MT 59022. Phone for information: (406) 638-2122.

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I n the course of compiling a bibliogra-
phy of Catholic hymnals pub-
lished in the United States since
the Second Vatican Council, I discov-
ered several anomalies concerning mu-
sical settings of the credo, also called the
credo or the profession of faith. Histori-
cally, as part of the Ordinary of the
Mass, the credo’s Latin text was sung or
chanted by choirs. Today, Catholic (and
Protestant) congregations typically re-
cite—not sing—the Nicene Credo in the
vernacular, at least in the United States.
Any singing of this text seems so un-
“ordinary” that several postconciliar
Catholic hymnals, especially those pub-
lished since 1975, do not have any musi-
cal settings for it. Other contemporary
hymnals, however, do include musical
creeds in the vernacular, settings of the
Apostles’ Creed appearing more fre-
quently than the longer, more complex
Nicene Creed. Paraphrases of the
Apostles’ Creed, written in popular
musical styles with refrains, have sur-
faced in recent collections for children.
Certain present-day hymnals include
settings of the Nicene Creed in Latin,
perticularly Credo III from the “Missa de
Angelis.” In fact, Credo III is the only
musical setting for a creed in the newly-
published Ritual Song. (For convenience
of reference I have placed a list of hym-
nals and chant books containing sung
creeds at the end of this article.)

Two creeds were placed in a separate
section from other Mass parts in one
early postconciliar hymnal, the Sung
Mass Book for Low and High Masses. This
collection was published while the Coun-
cil was still in session, but the Constitu-
tion on the Sacred Liturgy had been al-
ready approved and the revision of the
rites was underway. At first the separat-
ing of creeds from the rest of the Ord-

Henry seemed to anticipate the current
practice of reciting the creed, but further
scrutiny will show otherwise.

Several Questions Arise

Several questions arise from these
observations. Do the liturgy documents
require that the profession of faith be
recited and not sung? Or, is recitation a
practical or pastoral concession to save
time and to encourage congregational
participation? If the creed is to be spo-
ken, why do some hymnals include
musical settings of it—in Latin, no less?
Why can children sing catchy versions
of the Apostles’ Creed while their par-
ents simply recite the Nicene Creed?
Why do musical creeds, in either Latin
or the vernacular, occur less frequently
in hymnals published after 1975 than
before? Why do the creeds appear sepa-
ately from the rest of the Mass Ordinary
in the Sung Mass Book? In short, what
happened to the sung credo? These are
the questions that I will now attempt to
examine in light of historical precedents
and conciliar and postconciliar liturgi-
cal documents. These documents include
Sacrosanctum Concilium, the Constitu-
tion on the Liturgy (1963), the Instruc-
tion Musicam sacram (1967), the General
Instruction of the Roman Missal, 4th ed.
(1975), Music in Catholic Worship (1972),
and the Directory for Masses with Chi-
ildren (1973).²

Originally used at baptisms, the
Nicene Creed appeared in Eastern-rite
eucharistic celebrations in the early sixth
century. It was introduced in the
Visigothic Rite at Toledo, Spain, in 589;
from there it traveled to other parts of
Europe. It seems that both spoken and
sung practices developed early on,³ and
there is evidence that the credo was sung
in Ireland in the seventh and eighth cen-
turies. Alcuin, Charlemagne’s liturgist,
known of this practice of the Irish Church.

He introduced it to the liturgy in York,
England, and championed its incorpo-
ration in the Carolingian liturgical re-
forms authorized at the Council of Aix-
la-Chapelle in 798. It was first placed
between the Gospel and the offertory at
that time. However, the credo did not
become an official part of the Roman
Rite until 1014. There was a desire for the
whole congregation to sing it, for at-
ttempts to use the vernacular were made
during the medieval era.⁵

Because of its relatively late inclusion
in the Roman liturgy, the credo does not
appear in the earliest chant manuscripts
for the Ordinary of the Mass. Frequently,
it is set apart from the other chants of the
Ordinary. This separation is noted by
Willi Apel in his study of Gregorian chant:
“Even in the modern publications
it is treated as a latecomer and outsider,
its melodies being listed separately rather
than within the Ordinary cycle.”⁶

More Questions: Creed or No
Creed, Sung or Recited?

According to the General Instruc-
tion of the Roman Missal, article 43, “The sym-
bol or profession of faith in the celebra-
tion of Mass serves as a way for the
people to respond and to give their as-
sent to the word of God heard in the
readings and through the homily and
for them to call to mind the truths of
faith before they begin to celebrate the
Eucharist.” Two priests and liturgists,
Joseph Gelineau and Lucien Deiss, ques-
tion the necessity of even including the
creed in the Mass, or at least of using the
same text every Sunday and feast day (it
is usually omitted on weekdays). Both
of these scholars argue that statements
of belief are made elsewhere in the lit-
urgy, especially in the eucharistic prayer,
and that they can be derived from scrip-
tural or other sources.⁷ Gelineau argues
that the creed’s placement disrupts the
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The article is a discussion of the history of the credos in the liturgy, with a focus on the Nicene Creed and its development from being spoken to being sung. It explores the reasons behind the change and the implications of this change for the liturgical practice of the church. The author also examines the questions raised by the inclusion of the credo in the liturgy and the necessity of singing it. The article concludes with a discussion of the arguments of two liturgists who question the inclusion of the credo in the Mass. Overall, the article provides a detailed analysis of the history and development of the credos in the Roman Catholic liturgy.
From an “average” person’s viewpoint, the sheer length of the Nicene Creed is the most obvious argument in favor of reciting it, in any language. Ten contrasting yet unified sections in his Mass in B minor, creating a magnificent profession of faith that lasts nearly an hour! The smaller-scale Credo from Schubert’s Mass in G major is cast into an ABA form. Works such as these are musically splendid, but their length, musical difficulty, and exclusion of non-musicians as participants preclude their use in the liturgy.

Through-composed chant or choral-like credos are better for congregational participation, (a point I will later expand below); these typically rely on recurrent melodic formulae to attain composition coherence. Gelineau suggests a responsorial format in which the assembly inserts a refrain into a text delivered by a soloist. Few composers have tried this plan with the Nicene Creed, but several have written settings of the Apostles’ Creed with refrains (see below).

Advice from the Documents

Now that the entire Mass is in the vernacular, how do recent liturgy documents advise the community of believers to render the profession of faith? Article 30 of the Instruction Musicae sacrae (issued in 1967 by the Sacred Congregation of Rites in conjunction with the Consilium for the Implementation of the Constitution on the Sacred Liturgy) places it in a secondary category along with the Kyrie, Gloria, and Agnus Dei, behind the texts of the “first degree” that should normally be sung: greetings, the collects, gospel acclamations, preface and Sanctus, and the Lord’s Prayer. Thus singing the creed is acceptable but it is less essential than singing the items in the first category. Article 34 of Musicae sacrae states, “Where there is to be part-singing for the chants of the Ordinary of the Mass, they may be sung by the choir alone in the customary way, that is, either a cappella or with instrumental accompaniment. The congregation, however, must not be altogether left out of the singing for the Mass ... Because it is a profession of faith, the Credo is best sung by all or else sung in a manner that allows the congregation’s proper participation.” The requirement that the credo be “sung by all” reaffirms its historic congregational orientation. Another and more familiar document,
the General Instruction of the Roman Missal, 4th ed. (1975) offers the choice of singing it tutti or antiphonally in article 44: “If it [the Profession of Faith] is sung, as a rule all are to sing it together or in alternation.”

In 1972 the National Conference of Catholic Bishops issued Music in Catholic Worship, the principal guideline for liturgical musicians in the United States. This document, unlike Musicam sacram, places the credo—and most of the Mass Ordinary except the Sanctus—in a fourth category of importance after the acclamations (which includes the Sanctus), processional songs, and the responsorial psalm: “The fourth category is the ordinary chants, which may now be treated as individual choices. One or more may be sung; the others, spoken. The pattern may vary according to the circumstances” (article 64). The spoken creed is given first option in article 69: “It is usually preferable that the Creed be spoken in a declamatory fashion rather than sung.”

Regarding the bishops’ decisions, it is worth noting that Catholics in English-speaking countries, including the United States, have a less developed tradition of congregational singing than other Christian peoples. Also English-speaking participants at the Second Vatican Council expressed a marked preference for the “read” (i.e., recited or “low”) Mass over the sung (or “high”) Mass. Music in Catholic Worship gives official sanction to the spoken creed and, by extension, the exclusion of sung versions from several current hymnals (e.g., American Catholic Hymnbook, Flor y Canto, Gather, Glory and Praise, Journeysongs, People’s Mass Book, and We Celebrate).

Though American bishops favor reciting the creed, neither they nor other legislating bodies expressly forbid singing it. Music in Catholic Worship, article 69, says that the spoken form is “usually preferable.” Moreover, it continues: “If it is sung, it might more effectively take the form of a simple musical declamation rather than an extensive and involved musical structure.” In other words, the beautiful but lengthy Credos of the “classical” choral repertoire would be out of place in the liturgy since they are “extensive and involved musical structures.” Syllabic chant or chant-like settings with recurring melodic formulae could be considered “simple musical declamations” and thus would be more appropriate for congregational singing. The idea that the creed should be kept simple is not entirely contemporary; in fact, as we have seen, it predates the Second Vatican Council.15

Looking for Settings

The only musical versions of the Nicene Creed in English appearing in a current, nationally-available hymnal are two settings in the Collegeville Hymnal (see below). Until the mid-1970s, however, most Catholic hymnals contained at least one musical setting of the creed in either Latin or the vernacular, or both. The chief exceptions at that time were the second and third editions of the Peoples Mass Book (World Library of Sacred Music, 1970 and 1975, respectively). The first edition of We Celebrate with Song: Companion Hymnal to the We Celebrate Seasonal Missal, edited by Charles Frischmann (Chicago: J.S. Paluch Co., 1976) included Credo III in Latin but no vernacular equivalent. None of the highly popular songbooks published by North American Liturgy Resources during the 1970s included musical creeds, e.g., SongPrayers (1976, rev. ed. 1979), and the first two volumes of Glory and Praise (1977; 1979). By the 1980s hymnals having sung creeds were mainly those devoted to “traditional” styles of church music of which the Collegeville Hymnal is a notable example (it has more Gregorian chant with Latin texts than other Catholic hymnals, as well as numerous vernacular hymns of preconciliar origin). Given the historical American preference for the “low” Mass, the recited creed was probably commonplace in the United States before Music in Catholic Worship came out in 1972 and maybe even before Vatican II. It appears however that this document gave official status to the spoken creed, discouraging the sung credo in American practice.

Catholics are now so accustomed to liturgies in their own languages that many may not realize that the Second Vatican Council, while promoting the vernacular, also called for the preservation of the Latin language and Gregorian chant. Article 117 of the 1963 Constitution on the Liturgy mandated new editions of the chant books and recommended that a collection of simpler chants be compiled for smaller churches. The small, inexpensive chant collection jubilate Deo was issued in 1974 in re-
Music directors who wish to introduce a sung profession of faith could use the Lord's prayer as a model.

Consider the Apostles' Creed

The shorter and older Apostles' Creed, like the Nicene Creed, has baptismal associations. It has long been important as an aid to catechesis. Because many Protestant Churches use it as well, it has an interdenominational aspect. In fact, ecumenism seems to be a factor in the inclusion of musical versions of the Apostles' Creed in Worship, third edition, and Lead Me, Guide Me. The setting in Worship by Jacques Berthier comes...
from Taizé, the ecumenical community in France; its verses are in English but the refrain is in Latin. The rhythmic, through-composed setting in Lead Me, Guide Me is from the “Mass Dedicated to the Brotherhood of Man” by Clarence Rivers. Petitions were made to the Second Vatican Council to use the Apostles’ Creed in Masses with adults, particularly the illiterate or undereducated. The Nicene Creed prevailed because of its stronger anti-heretical wording, its ability to balance Christ’s divinity with his humanity, and ecumenical concerns (the Nicene Creed being used in both Western and Eastern Christianity).

Nevertheless, the Apostles’ Creed was approved for use with children in still another liturgical document, the Directory of Masses with Children (1973), article 49. Article 59 urges “that children should become accustomed to the Nicene Creed little by little, the right to use the Apostles’ Creed indicated in [article] no. 49 remaining intact.” Article 31 of this document makes provision for musical versions and even paraphrases of this text: “To facilitate the children’s participation in singing the Gloria, Credo, Sanctus, and Agnus Dei, it is permissible to use with the melodies appropriate vernacular texts, accepted by competent authority, even if those do not correspond exactly to the liturgical texts.” Some

Some liturgists and religious educators might question the value of using simplified versions of the Apostles’ Creed rather than the actual text . . .
families of manuscripts in addition to the standard chant notation.

Gregorian Missal, notated in Gregorian chant by the monks of Solesmes. Solesmes: Abbaye de Saint-Pierre, 1900. Credos I through VI (pp. 134-149), in Latin.


Additional Bibliography


The Liturgical Press, 1964


Notes


3. David Hiley notes, "From the differing accounts and commentaries on the liturgy it seems that in the early Middle Ages it was sometimes recited by the congregation, sometimes sung by the clergy." See Hiley, Western Plainchant: A Handbook (Oxford: Clarendon Press, 1995) 169. Although Pius Parsch claimed that "throughout the East it is recited only; in the West, the custom has always been to sing it." Crocker observes that the creed was said, not sung, at Toledo. See also Pius Parsch, The Liturgy of the Mass, 3rd ed., trans. and adapted H.E. Winstone (London, St. Louis: B. Herder, 1959) 158, and Richard L. Crocker, "Credo," in The New Grove Dictionary of Music and Musicians (1980), 5:29.


6. Will A. Apel, Gregorian Chant (Bloomington: University of Indiana Press, 1990) 413. The "modern publications" to which Apel was referring in the late 1950s, when he wrote his book, were most likely the Liber Usualis and then-current editions of the Kyriale and the Graduale Romanum (which incorporated the Kyriale), but his statement regarding the separate placement of credo melodies applies equally well to the present-day editions of the Kyriale, the Graduale Romanum, Graduale Triplex, and the 1990 Gregorian Missal. Jan Kern, the compiler of the 1964 Sung Mass Book, based his English versions of chant Masses on those in the Kyriale. Therefore, he simply followed a long-established tradition in placing Credos I and III after the Mass Ordinaries in that hymnal.

Two recent chant collections, the Liber Cantualis and Jubilate Deo, depart from this pattern: A credo is placed in its order of occurrence in the Ordo Missae—Credo I in the former and Credo III in the latter, respectively. In the Liber Cantualis, Credo III appears after several Mass Ordinaries. (Editor's Note: These two small chant collections were put together, as noted in the Proemium of the Liber Cantualis (Sable-sur-Sarthe, France: Abbaye de Saint-Pierre de Solesmes, 1978) for use by the congregation, unlike the older chant books, which were compiled chiefly for the professionally trained musicians of a schola cantorum or for members of the clergy.)


8. Diana Kodner Sotak advises cantors to stand away from the microphone and blend in with the congregation when reciting the credo or other spoken Mass texts in her Handbook for Cantors (Chicago: Liturgy Training Publications, 1988) 31. Perhaps this advice should extend to celebrants once the initial phrase has been uttered.


10. Parsch, 159. Parsch, a few years before Vatican II, wrote, "We cannot, however, see the advantage of singing the Credo in polyphony, especially as this takes longer than any other part of the Mass... We should like, therefore, to advocate that even when the rest of the Mass is sung in polyphony that the Credo be sung in plain chant by the schola and people." See also Jungmann, 183, who noted in his comment on its historical introduction into the liturgy, "The very fact that the Credo was to be said by everyone pre-supposed that it should be projected in plain recitative tone."


13. To my knowledge this is the only musical version of the Apostles' Creed in Spanish in a recent American Catholic hymnal. That collection, Cantemos al Señor, is out of print as of March 1997. Spanish settings of the Nicene Creed appeared in earlier local compilations.

14. See the first chapter of Bernard Basset's And You Believe It! Thoughts about the Credo (Garden City, NY: Doubleday, 1976) for a discussion of this issue.
Composing for the Church
Policy for the Approval of Musical Compositions for the Liturgy

BY THE NCCB COMMITTEE ON THE LITURGY

1. No official approbation is required for hymns, songs, and acclamations written for the assembly, provided they are not sung settings of the liturgical texts of the Order of Mass. Nevertheless, the Committee on the Liturgy has always encouraged composers of hymns, songs, and acclamations to "select texts that truly express the faith of the Church, that are theologically accurate and liturgically correct."2

2. Liturgical texts from the Order of Mass, however, must be approved by the Secretariat for the Liturgy before copyright agreements may be drawn up with the International Commission on English in the Liturgy (ICEL) or the United States Catholic Conference (USCC). The composer of such texts "must respect the integrity of the approved text. Admittedly, not all texts, as approved by the episcopal conference, easily lend themselves to musical composition because of their style, length or translation. Nevertheless, composers may not alter the prescribed texts of the rites to accommodate them to musical settings. The Church is always concerned about the use of the approved liturgical texts be they written, spoken, proclaimed, or sung."5

Minor grammatical adaptations may, however, be made in isolated instances with the prior approval of the Secretariat. Likewise, composers may compose appropriate tropes for Form C of the Penitential Rite and for the Lamb of God, and the Great Amen may be augmented and repeated. Finally, the addition of refrains to the Gloria to God is permitted, provided the refrains encourage congregational participation.

Further alterations to liturgical texts from the Order of Mass, including composition of new texts for acclamations sung during the eucharistic prayer, will not be authorized.

3. All musical settings of liturgical texts from the Order of Mass must be submitted to the Secretariat during the final steps of editing before being submitted to ICEL for a contract for release of copyright. After a determination of the accuracy and suitability of the liturgical text has been made by the Secretariat, the publisher will be authorized to use the phrase: Published by the authority of the Bishops' Committee on the Liturgy. The publisher will also be required to submit three copies of the published work to the Secretariat for its archives. Only those musical settings of liturgical texts from the Order of Mass which have received the approval described in this paragraph may be used in the liturgy in the United States of America.

4. The Secretariat for the Liturgy also assumes the responsibility for approving both the text and musical settings for ministerial chants. Approval will permit the publisher to include the phrase: Published by the authority of the Bishops' Committee on the Liturgy.

5. All liturgical books or significant excerpts from liturgical books must be submitted to the Secretariat for the required concordat before being submitted to ICEL for a contract for release of copyright. The publisher will also be required to submit three copies of the published work to the Secretariat for its archives. Only those liturgical books which have received the approval described in this paragraph may be used in the liturgy in the United States of America. In addition to this approval, the publisher will be required to negotiate a contract with USCC, ICEL, and any other bodies holding copyright interest on the material before being permitted to place the concordat in the publication.

6. This policy becomes effective on November 10, 1996.

Notes

1. Appendix to the General Instruction of the Roman Missal, number 19.
3. The basis for this concern is the Church's responsibility to safeguard the doctrinal content of prayer texts. The Constitution on the Liturgy, no. 36(4) states: "Translations from the Latin text into the mother tongue which are intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above" (i.e., episcopal conference, Apostolic See). ("Letter to Composers," note 9.)
5. Music in Catholic Worship, no. 58.
6. All texts found in the Order of Mass of the Sacramentary for use by the priest or the assembly which are set to music are included in this section.
7. All texts found in the Order of Mass of the Sacramentary for use by the priest or other ministers which are set to music are included in this section. See Musica Sacram, no. 57, and Inter Oecumenici, no. 42.
I Am Not the Composer of Liturgical Music: The Assembly Is

BY JOHN FOLEY, S.J.

ow do I keep my melodies singable? Patricia Rice, the religious editor of our local newspaper, the St. Louis Post-Dispatch, asked me that question in a recent interview. I had just played some pieces for her from my new Mass of the Pilgrim Church. She knew that I also compose symphonic music and was well aware that there is a big difference between orchestral and church music. People don’t sing a symphony. Seconds passed and my editor friend smiled as I struggled to answer her question.

I said that I set a scene when I write. I think of myself in the middle of a liturgical assembly. I imagine all of us singing together on the appropriate occasion. What would suit us? What would feel right just for me, a trained musician, but right for us all, singing together? I would use a difficult melodic leap, for instance, only if the context made it naturally singable. I want rhythms that flow and that do not require decoding by ordinary people.

Tom Conry once said that composers would write for the congregation as if it were a kind of instrument. In writing for the flute, for example, the composer has to remember how the flautist’s fingers move, the high degree of agility possible, the nature and range of flute sound, the breath needed to produce prolonged phrases. Likewise, a composer of liturgical music has to know the way a congregation works: how high the average person sings, how people breathe, how they move about in vocal ranges, and so on. Write appropriately for the congregational instrument.

It’s Not Just the Melody

It seems that I had given an adequate answer. Patricia Rice, good interviewer that she is, moved on to the next topic. But her question had lodged in my mind. What makes a liturgical tune singable? I had an uneasy feeling that there was much more to it than I had said. It is not just the melody. The words have to sing well also. A mis-setting throws people off. There might be an accent on the wrong syllable, as there is when one particular commercial jingle accents the last syllable of the word A-mer-i-ca instead of the second one. They do this to attract our attention, but I would not want to sing it. And melody has to support the rise and fall of the sentence. I quickly think of my own liturgical music. “O let all who thirst, let them come to the water.” I have a stress on “all,” a pause on “thirst” a faster pace on “let them” and a stress on the first syllable of “water.” Yes, I had set it as I would have spoken it:

“O let ALL who thirst, let them come to the WA-ter.”

In technical terms, if you want to stress a word, you have to put it on the first beat of a measure, on a leap upwards, or on a longer note. Getting the stresses right lets the words be themselves. Then the people can sing them.

The question lingers: What else makes a melody singable? An obvious thought occurs: Liturgical music is the voice of the church as it prays. Therefore the composer has to know how an assembly would pray the words of the Holy, for example, at a moment when their prayer was strongly felt. The melody has to carry that prayer. What if we tried to sing “Holy, holy, holy Lord” to the tune of “Mary Had a Little Lamb”? Try it. The words will fit (“Holy, holy, holy Lord/ holy Lord,/ holy Lord:/ holy, holy, holy, Lord./ God of pow’r and might”).

Prayer?

I think of my own piece, “I Will Sing of the Lord.” The melody is a canon, and on a particular word the cantor moves down one note while the congregation is still holding the original note, thus forming a somewhat harsh dissonance. Dissonances are difficult to sing! But the word on that dissonance is “salvation.” The tune is intended to acknowledge the holy stress in our lives. This

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melody is "singable" not because of some forced easiness in it, but because it reflects the real way people experience salvation and pray—at least some of the time. My rule: If liturgical melody allows room for prayer, it is more singable in the large sense.

There is more. Liturgical music's ability to be sung comes in part from whether it fits another very important facet of worship ritual. The Holy, for instance, comes at a ritually important moment: that moment just before the presider asks the Holy Spirit to come down upon the gifts and then narrates Jesus' last supper. Have I made the melody for a Holy too large or too gorgeous or too "popular" or too rhythmic to be appropriate for this symbolic moment? Can the ritual prayer of the church flow within the situation my music has set up, or is it arrested? Does music really express the holiness of God, in a way that respects the symbolic moment and prepares the ritual community for what follows? If so, it is ritually singable.

Thoughts of holiness and heaven provoke another question. Liturgical music has to express God, but which person of God? Should all liturgical music reflect the transcendent God of creation, the one we worship? Or should it be about the earthly Jesus and the way his Spirit brings us together? Is one emphasis right and the other wrong? No, both have to be there. Without the transcendent God that Jesus called "Abba" there would not be much reason to remember the earthly life of Christ. On the other hand, without the earthly life, we could not know the eternal God at all. So liturgical music must have both; a prayerful association with the God of all things and then also a home in the earth's peoples. Popular/folk music seems to be comfortable with the things of Jesus' earth: the loving meal, the companionship of a friend—but the best of this style of music is rooted also in the God of the universe. Other music, Gregorian chant, for instance, prays to the God of eternity but does not ignore the rhythmic daily life of earth's peoples. For both, the composer has to know what it is like to seek the infinite God in this life.

Why Bother?

All right. But how often can a composer write music that is melodically, literarily, spiritually, ritually singable? What makes anyone want to attempt this complex task? One reason is creativity. Through history composers have wanted to bring their creative energy to the

The genius of liturgical singing resides ... in the people.
service of God in the liturgy. Something within them urges them to the task without counting the cost. This is important. When all is said and done liturgical music cannot be just a compendium of ritual, spiritual, musical, and congregational requirements. It must spring fresh from the soul.

Then there is education. Mussorgsky wrote his classical music without any training at all: his creativity was enough to burst the boundaries. Not many of us ask this of ourselves, so training is an important way to shape our creativity. Not only must the melodicist craft a tune as to its shape, its harmonic implications, its rhythmic identity, but also that melody might need counter-melodies or descants, and perhaps a choral arrangement. And someone has to write an accompaniment that makes sense: not only for organ or piano or guitar, but also perhaps for solo instruments. It takes training.

This can come in part from experience, so that one learns by doing—by making mistakes. A professional composer told me in my youth that I should start my learning by writing one hundred songs. “When you find out what is wrong with one song” he said “do not correct it, go on to the next one and correct the faults there.” I followed his advice, though I only got to the number seventy-five. But there is a faster way. Teachers can help us get to our goal. Music has been written before in history: We do not have to re-invent past composers’ discoveries. We can learn them in class or from a mentor. My own professional studies in composition were among the most productive and fun-filled years of my life. The contemporary church perhaps has paid too little attention to this aspect of liturgical ministry.

One Final Answer

But there is one final answer to Patricia Rice’s question that provides a home for all the others. The burden of liturgical composing is simply too great if any of us think it rests purely or mainly on our own composing shoulders. Here is a radical statement: I am not the composer of liturgical music; the assembly is. To say it another way, the genius of liturgical singing resides not in the individual writer but in the people. Liturgical music originates there and only subsequently in the composer. Their prayer is the source. The song is theirs. The praying assembly is the real composer of liturgical music.

I can imagine the objections I will hear to that statement: “The people are not skilled or trained in this matter. They cannot write music!”

True, the people do not know how to write music. But notice composers do not write it on behalf of the assembly of which they are a part. The people of the Church delegate this ministry of composition to those of their members who know how to do it. They delegate the ministries of choir leading and lecturing in the same way. Composers, before all else, are members of an assembly, and without its seedbed the job truly is impossible and haphazard. Spirituality is already in action within the assembly. Prayer is already formed. Listen to it. The people phrase words and sing songs, and they ask for help from composers in their midst.

Finally, that is the real answer to the question Patricia Rice asked me. I keep my melodies liturgically singable by letting the church assembled be the main composer.

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Ritual Music: Just Icing or Part of the Cake?

BY PAUL INWOOD

One of the most difficult questions for a composer to deal with today is how to make sure that ritual music is integral to liturgy: the certainty that the music springs from the nature of the rite itself, rather than being something imposed “from above” or “from outside” by the composer. Compositional techniques for music in liturgy—melodic construction, harmony, counterpoint, mastery of form, text-setting (or even text-writing)—can be taught or induced in exactly the same way as in the secular world of music. You could align issues in this area with the “musical judgment” called for by Music in Catholic Worship (MCW) or the call for better musical formation found in the “Snowbird Statement.” However, ritual considerations, analogous to MCW’s liturgical and pastoral judgments, add a whole new dimension to the challenge of composition, which ought to bring about a transformation, or perhaps transfiguration would be the better word, of composers who have been trained—even well trained—in those secular compositional techniques.

Just What Is the “Nature of the Rite”?

We all know that Sacrosanctum Concilium broke new ground when it said that “sacred music will be the more holy the more closely it is joined to the liturgical rite,” a ritual interpretation echoed in the Milwaukee Statement, and that MCW followed up on the conciliar document by saying: “The nature of the liturgy itself will help to determine what parts are to be preferred for singing and who is to sing them,” going on to deal with structural, textual, and personal requirements. We can read the rather more elliptical Chapter 7 of the Universalis Locus Document on ritual functions of music, or the excellent and very detailed section on liturgical and musical structures in The Milwaukee Statement which presents concrete ways in which composers can analyze ritual structure and dynamic and compose accordingly. (If you take this section seriously, though, it could lead to the somewhat depressing conclusion that the only way of being sure that you have the ritual balance correct for an entire liturgy, in fact, is by writing the music for that entire liturgy every time you attempt to write anything at all.)

But all this still does not answer the underlying basic question: What actually is the nature of the rite, or this particular part of the rite? What is it aiming to do? What is its function? What is its dynamic? To begin to tackle these questions, the composer needs to, as it were, “get inside” the rite.

The Voice of Experience

One way of appropriating the rite’s internal nature is by experience. We think we know what is happening because we have been there so many times before. This can obviously be helpful, but it can also lead us astray. I offer as an example the “Holy, holy” acclamation. We have been conditioned by centuries of Sanctus settings, followed often by a more restrained Benedictus, to think of “Blessed is he who comes ...” as quieter, or contrasted; perhaps not so much an acclamation as a lower point from which we can take off again to ascend to repeat the joyful Hosannas that came before it. I am not saying that this is wrong: The contrast in dynamic can indeed be very helpful. What I want to do is remind us that on the first Palm Sunday “Blessed is he who comes ...” was far from being at a lower level than anything else that was going on, and certainly not the quasi-ethereal utterance that it has often been considered by past composers. What would happen, then, if we thought of the entire “Holy, holy” as one sustained crescendo of praise, with “Blessed is he ...” stronger, if anything, than the preceding Hosannas, and the final Hosannahs stronger still? It would certainly change the way that composers write; it could well change the way that musicians perform; and it might even affect the way that assemblies pray. One thing is fairly certain: It would throw the following presider’s spoken monologue into even more startlingly incongruous relief than it is at present; and, this could, perhaps, pave the way not only for eucharistic prayer settings with many more dialogued acclamations and interventions for the assembly as a norm rather than an exception but also for settings with simple tones for presiders.

What Do the Documents Say?

Another obvious way of determining the function and

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The nature of the rite is itself in a process of change, and musicians need to take this into account.

Ias/refrains and verses (scriptural or otherwise) may no longer be adequate. I suspect that in this case mirroring in music what is taking place in the rite is what we should be looking at, so a gradual crescendo accompanying the progress of the book towards the ambo would be one possibility. There are of course many different ways in both composition and performance by which such a dynamic progression can be achieved.

Similarly, the documents’ views of the entrance song say nothing about gathering chants and their purpose. Furthermore, the proposed new options for the introductory rites in the revised Sacramentary (already ten years behind schedule, currently going through an ever-lengthier-drawn-out-than-expected approval process) are all entrance rites. None of them is a genuine gathering rite, and this despite the fact that all over the world we have been successfully using rites of gathering as part of our “repertoire” of liturgical resources for Mass for twenty years now.

In other words the nature of the rite is itself in a process of change, and musicians need to take this into account.

Music Can Affect the Nature of the Rite

Sometimes music can itself be the agent for that change. Rites of gathering that achieve the twofold purpose of bringing the assembly into a true celebrating community and preparing it to listen to the word have accomplished much in recent years. They have achieved this by showing how music which may be extremely simple and repetitive can yet have the power to mold the community’s prayer. At the least, this results in further questions about what the rite is doing (and should be doing) at this point. We are just starting along this path and much ground remains to be traversed. However, I am not convinced that the answer necessarily lies in through-settings of the introductory rites, for reasons which have gradually become clearer.

Music in the communion rite can be somewhat “bitty” if we simply follow the present rite: a fraction song, a spoken “This is the Lamb of God” and “Lord, I am not worthy,” a communion song or psalm, perhaps a second song or psalm, and on top of that a post-communion choir meditation of some kind (frequent in the United States, but infrequent elsewhere)—i.e. at least two and perhaps three or even four disjunct pieces of music. However I believe that liturgy is not simply a succession of bits or elements, but that each part of the rite has its own shape. In 1988 I first published the Gathering Mass in which the fraction song music is intended to continue quietly under a spoken invitation to communion and “Lord, I am not worthy” and then without stopping, actually becomes the communion song by the addition of psalm verses or instrumental descants over the top. The people are encouraged to be part of this through continuing to hum the melody of the fraction song during communion (which avoids the need for books). The idea was to use music to weld the different disjunct elements of this part of the rite into one “ritual moment.” When, as communion draws to a close, the music finally subsides, a very definite mood of prayer has been created which facilitates an almost tangible post-communion silence. Based on this experience, my recent Millennium Mass deliberately sets out to take this concept one stage further. The purpose of the rite here is to express unity in the Lord, and I would hope that moving towards this kind of musical form on a more regular basis will help to promote that unification by means of more closely unifying the rite itself, i.e., music affecting (in this case intensifying) the very nature of the rite.

Is It Authentic and Human?

Another avenue for approach could be examining what we do in the perspective of an authentic anthropology. For example, are readings meant to be read rather than sung? When we chant them, do we in attempting to “solemnize” them in fact make them less accessible? The same consideration applies to dialogues between priest and assembly. When, as a priest, you chant “The Lord be with you,” are you in fact erecting a barrier, distancing yourself from the very people you are supposed to be in close communication with? Is it more human to speak these greetings sincerely, rather than sing them? CIRM #19 doesn’t think so, but you have to remember that its emphasis on sung ministerial dialogues derives directly from Musicam sacram, a document which was promulgated before we had a new Order of Mass. My own view is that it depends on where in the rite such dialogues occur. A chanted dialogue at the beginning of Mass may indeed seem artificial if the aim, as stated above, is to establish communication and rapport between prede
and assembly. At the beginning of the preface, however the initial “The Lord be with you—And also with you” exchange in the dialogue is already artificial and so singing it will not necessarily makes matters worse! Indeed, perhaps it has the function of “oiling the wheels,” enabling the following text (when chanted) to get under way more easily.

Other Rites

Many opportunities present themselves for furthering the purpose of the rites on occasions other than eucharist, but with the opportunities come dangers.

In the initiation rites, for example, a major role for music is in creating a mood—frequently one of reassurance for participants who are nervous. Gathering songs which ritually “settle down” those who are uneasy are therefore a useful adjunct to the main structure. One danger often encountered at baptisms (and Easter Vigils) is the seeming obsession with accompanying every ritual act with a different song. This can become very tedious and lead to fragmentation of the rite. As with the communion rite already mentioned above, we need to think in terms of larger ritual units, using music as the “glue.” There is also nothing wrong with using the same piece more than once where circumstances suggest it. Another problem area in the initiation rites is the question of text: There is a very real danger of being patronizing. This is an area which demands more sensitivity than we have perhaps hitherto imagined. My experience working with initiation rites and catechumens over the years leads me to think that we should not so much be singing songs about the catechumens as about all of us, as the catechumens become more closely inserted in our community which has hopefully not “got it made” but is on the same journey in faith. I cannot help feeling that the same sort of considerations apply to dismissal songs for children’s liturgy of the word, where an equal sensitivity is probably required. If we approach from the wrong angle, we risk nullifying the thrust of the rite in such cases.

The Order of Christian Funerals implies rather strongly that, even if nothing else is sung, the Song of Farewell always should be. We have scarcely begun to digest the implication of this: How we produce a ritual letting-go which will help begin the grieving process, will acknowledge our Christian belief in a future beyond death for the dead person, and, perhaps the most difficult task of all, will involve everyone whether or not they are actually singing or capable of singing at that moment.

In the revised Latin text of the Order of Christian Marriage (the U.S. English translation is still in draft stage, though other English-speaking countries already have their own final versions), there is a new acclamation for the assembly after the exchange of consent by the couple. Its purpose is to provide a ritualized “Yeeehaw!” for the assembly at this point, and in this respect it has some similarities with the “Thanks be to God” response in the Rite of Ordination of Priests after the presentation of the candidates (a response that is often omitted completely and replaced with sustained applause). I sense that an assembly acclamation in either location is only going to work if it has some relationship to an existing form.
If music is to bring the nature of the rite to life, the question of texts cannot be avoided. In this regard the BCL’s new policy (see page 17) is regrettable for it is a retrograde step. It is very similar to a policy established in England in the mid-1960s which rapidly proved impractical and was quickly abandoned.32

In the present case, it seems quite bizarre than an official document should admit that some of the prescribed texts are defective and cannot be set satisfactorily to music as they stand, but to insist that composers should nevertheless continue to attempt the impossible. For a long time composers have been making the minor adjustments required to help the production of settings which aim to aid the rite and therefore the assembly’s prayer; and it could accordingly be maintained that a precedent has been established. No less a liturgist and composer than Joseph Gelineau has said for many years that he cannot compose without fine-tuning official liturgical texts in this way, and that this is part of the “authentic act of re-creation” that every composer should be engaged in, rather than mechanically setting words to music. It has to be admitted that some composers have in the past exercised too much freedom with the official texts, but the present document is taking a sledgehammer to crack a walnut.33

Some of its provisions appear to run counter to current liturgical law,34 and its overall approach seems designed, alas, to stifle the creative imagination that is needed if music is to continue to bring the rite to life.

From an international perspective the BCL’s attitude is somewhat limited, in that it does not seem to have realized that most publishers are not just servicing the market in the United States but in the whole English-speaking world. Other countries have already (in some cases, many years ago) approved texts that are not available to worshipers in the United States and they do not all by any means have the same restrictive policies35 as those evidenced in this document. To forbid ICEL to release texts to publishers merely because those publishers happen to be located geographically in the United States betrays a narrowness of vision which is effectively depriving other countries of fine American-originated products.

Perhaps it is not too late to rethink the entire policy, and to hope for its transformation into a positive catalyst for composers, rather than a set of negative restrictions for publishers.

It’s Not Just about Writing Music

The reader will have noticed that many of the areas I have discussed in this article are of concern not just to composers but also to pastoral musicians generally. It’s not just about writing music. The rite will only come to life when musicians in parishes have the same understanding as the composers who wrote the music, so that the music is put into effect in a way which supports its rationale. The most ritually imaginative conception can be killed stone dead if the performers do not appreciate the larger context, in the same way that composers can easily write “unusable” music if they do not have an appreciation of what is possible at the parish level. Composers and pastoral musicians need to work hand in hand.

Notes


2. The “Snowbird Statement on Catholic Liturgical Music” is the result of a series of consultations among Catholic liturgists and musicians in the English-speaking world. Under the auspices of the Madeleine Institute in Salt Lake City, the first consultation took place in Snowbird, Utah, in August 1992, with a second gathering in Salt Lake City in August 1993. See Pastoral Music 20:3 (February-March 1996) 12-19. On the issue of better musical formation see, for example, Snowbird, #10, 12, etc.

3. MCW, #30-41.


6. MCW, #30. See #31-38.


8. Especially #44.

9. We need to do this if we are to show more clearly that the eucharistic prayer is an act of the entire assembly in which all are engaged.

10. I emphasize the word simple: Most existing settings are too difficult for the majority of presiders and, even when they are within the presider’s competence, risk disturbing the balance that needs to exist between music and the text of the eucharistic prayer itself because they are “too musical.” We need chant settings that are very simple (so that the presider can pray through them) yet which respect the structure of the text (so that we can experience the changing dynamics within the prayer).


12 General Introduction of the Roman Missal #131 and GILM #17 do in fact refer to the Book of the Gospels being carried from the altar to the ambo, but this is rather different from a full-blown procession in the midst of the assembly. I refrain here from...
discussing whether, despite GIRM #84, 129, etc., the altar is actually the best location for the Book of the Gospels to be placed at the beginning of Mass.

13. GIRM #23 and GIRM #39.

14. This is the second time I have used this word in a short space. It seems to me that we need to devise ways of escaping from the refrain-verse-refrain form, which can become a very static phenomenon if we use it all the time. Imparting a sense of movement and progression to the rite is one of the most important tasks facing composers of liturgical music today.

15. By which I mean one which does not contain (and does not need to contain) an entrance procession as such.

16. Am I the only person depressed by the fact that in this area alone (and there are others), the revised Sacramentary is already out of date now, let alone when it (eventually) reaches publication? Surely our liturgical books should be leading the way, not lagging behind what has already been happening for a long time. Otherwise there seems little point in revising them at all, given the huge amount of labor involved.

17. We should constantly remind ourselves of the prophetic words of the bishops of the United States as long ago as 1972 in MCW when they said (#44) of the components of the introductory rites: “Of these parts the entrance song and the opening prayer are primary. All else is secondary.” Substitute the term opening song for entrance song and you have our current situation. If this was not a call for simplification of the introductory rites, I don’t know how else you could describe it. If anything the introductory rites need to be less encumbered with music rather than overloaded with it.

18. It is worth noting that the post-communion meditation is a local invention and does not occur in the rite at all. GIRM #56j specifies that, if anything is to be sung, (a) it is to be more in the nature of a thanksgiving—“hymn, psalm, or other song of praise”—is what it actually says—while #56i alludes simply to a hymn, and (b) it is to be sung by the entire congregation and not just the choir alone. The idea behind this is that there is no closing song in the Roman Rite, so this song of Thanksgiving would replace that function and leave the assembly free to depart as soon as they are dismissed (unlike our customary scenario, which in effect says “Go in peace to love and serve the Lord, but not, please, until you’ve sung all six verses of ‘Send Us As Your Blessing, Lord’!”).

19. But the fraction song can of course still be used on its own without the continuation, if desired.


21. By providing a much greater wealth of resources in the way of vocal, instrumental, and choral descants, and a less diffuse harmonic structure. The accompaniment and the assembly’s humming of the melody underpin the entire time of prayer as before.

22. Compare GIRM #56i.

23. And other pieces already exist which can be used in this way: e.g. Bernadette Farrell’s “Bread of Life, Hope of the World,” whose refrain can be used as a fraction-song “mantra,” the verses being introduced as communion itself begins.

24. This is crucial. Many people still attempt to justify their positions on liturgical music by appealing to Musica Sacra merely because it is the universal Church’s most recent document on the subject (from the Sacred Congregation of Rites, March 5, 1967). But Musica Sacra merely makes complete sense in the context of the Tridentine rite which was then in use. Its relevance to the radically changed liturgical world in which we now live is considerably diminished. You only have to look at the order of priorities for singing which it gives (#29-31): ministerial dialogues are in the first category of importance, while the alleluia or gospel acclamation is in the third or last category. Today, in the context of the 1969 Ordinaries, we know that the gospel acclamation, like all the eucharistic acclamations, is in the first rank of priorities for things to be sung.

25. It always was artificial, even in the Tridentine Ordinaries of the Roman Rite. When the priest turned round from the altar before the preface to address the people with Dominus vobiscum, it was supposed to draw their attention to the fact that something important was about to happen. But using the same form of words as had been used earlier in the Mass (introductory rites; gospel) made it appear as if this was a routine formula without much importance. (No one keeps repeating a greeting at frequent intervals in real life unless there is something rather wrong with them! And on an anthropological level, unique events generally have more impact in a single ritual than those that are often repeated.) In fact, some participants in the Tridentine Ordinaries used to comment that it made it look as if the priest was checking up that there was anyone still there! The routine impression given by the repeated greeting is still with us (though this formula is not often used at the beginning of Mass); but today, of course, we know that the preface actually begins when the presider says (sings) “Lift up your hearts!”

26. For example, joyful alleluias after each baptism, another song at the presentation of the lighted candle, and yet another at the clothing with the white garment, can result in sheer overload.

27. At the Easter Vigil, using the Taizé chant Sursurit Christus during the sprinkling with water, and again as a recessional at the end of the celebration (but with different verses and at a faster tempo) is an obvious example.

28. Examples would be songs which say things like “We stand with you, we pray for you, O holy child of God,” or worse still, “Learn to know and follow him.” Even “May God bless and keep you . . .” can be a problem if every sung text the catechumens hear is talking to (at) them: The cumulative effect is just too much.

29. This position is further developed in a new collection of ritual music for children and adults, Children at Heart, due to be published by OCP in late 1997/early 1998.


31. For this reason, my wedding acclamation has a “Blessed be God, blessed be God, blessed be God for ever” refrain, set to a rising phrase. I hope that this refrain may also find a use as a response to the berakah prayers at the presentation of the gifts in the eucharist.

32. It was never officially withdrawn. The grossly overworked body that was supposed to be policing it simply ceased to exist (it was absorbed into another department).

33. We can surely be confident that the Church is not going to fall into heresy because assemblies sing (for example) “God of power and God of might” rather than the bald “God of power and might,” with its abrupt cadence.

34. For example, stating that alternative acclamations in eucharistic prayers will not be allowed is in direct contradiction to the provisions of the “Introduction to Eucharistic Prayers for Masses with Children,” e.g. #16, and 24.

35. For example, with regard to music settings of ministerial chants.
Elemental Music and Ritual Text: Composing for the “People of God”

BY TOM CONRY

The music that we hope for has yet to be sung. It is the music which will engender the full, active, conscious participation of our assemblies, the music which will invite us to honor our baptism by participating in the project of Jesus to bring good news to the poor, to proclaim release to captives and recovery of sight to the blind, to let the oppressed go free, and to proclaim the year of God’s favor. This music has not yet found its voice.

That fact is a frustration for all of us who care about liturgical music, but it cannot come as a surprise. After all, it has been barely three decades since the effort of the Second Vatican Council to instigate a Copernican revolution in the church: to move us from unrepentant authoritarianism to freedom, from an idolatrous uniformity to authentic diversity, and from magic and sacramalism to a genuine concern for “the joys and the hopes, the griefs and the anxieties of the people of this age, especially those who are poor or in any way afflicted” (Gaudium et Spes: Pastoral Constitution on the Church in the Modern World, #1).

In light of this monumental task, our timidity is forgivable and our more-than-occasional clumsiness is unavoidable. The efforts to renew our church have proceeded by fits and starts; the efforts to renew our liturgy are only part of this larger struggle.

Questions about Ritual and the World

While these efforts have been moving forward, a movement within the liturgical music community has been developing its self-understanding for several years now. This movement is a political and artistic course with which I wholeheartedly associate my own work, but—thank heaven!—it is much broader than my own efforts. This movement, which addresses both music and text, is articulating a growing set of questions about, and affirming significant values for, ritual and the world. I call this movement “elemental music” after the term “elementary music” used by Bernard Huijbers in his classic The Performing Audience.1 In this set of “six and one-half” short essays, Huijbers first offered his description of the dilemma and the promise of the liturgical music that was called for by the conciliar reforms.

The dilemma, of course, is the almost total loss of the liturgical music repertoire from Gregorian chant through the year 1965. The experience of this loss has been so discouraging for some musicians that a few of our restorationist colleagues have lately and famously urged us to turn back from the course we have been following.

The promise has to do with the church recovering its ancient sense of itself as the “people of God,” in part by locating its own ritual music in the assembly itself which is, in Huijbers’ phrase, the “performing audience.”

Elemental music, of course, takes into account the various actors whose roles may legitimately arise from their baptism and from the call of the rest of the assembly, e.g., cantor, choir, presider. But music that takes account of the role of the performing audience cannot be like music previously composed for the choir, which required substantial and repeated rehearsal by its principal performers and which relied for its delight on the originality of the art song. Neither can such music negotiate the abrupt leaps or the subtle shading that we can expect from a trained soloist. Elemental music has its own sound, its own resonance, which must be understood, encouraged, and celebrated.

To be sure, the ministers (choir, cantor, presider, accompanists) who are responsible for calling forth this elemental music need to rehearse, but they must rehearse with quite a different set of skills in mind than those that were the focus of rehearsals in the past, for what this music requires is not so much that these ministers should sing beautifully, but that they would evoke and support the song of the whole assembly.

Principal Characteristics

In describing what I think are some of the principal characteristics of this music, I want to make it clear that, where this description departs from or expands on Bernard Huijbers’s seminal description, these are my own views. The community that has come to embrace the idea of elemental music is a rich and diverse group, and different composers and directors working under the elemental music “umbrella” will certainly put their own

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"spin" on this set of ideas. With that caveat in mind, we can observe that elemental music can be said, in general, to exhibit the following ten characteristics. Elemental music:

- **uses predominantly diatonic motion.** Music composed for the assembly moves with a stepwise motion. The most common interval is the second, followed by the third, the fourth, and so on.
- **exhibits a preference for the rhythmic over the melodic.** This is especially true of its preference for singing “the rhythm of the text.” Large groups of people with untrained voices sing rhythms, not melodies. This is part of what gives true “folk music” its distinctive sound. The rhythms of elemental music are quite often derived from the internal rhythms of the language itself, much like Gelineau psalmody.
- **exhibits a preference for simple forms with predictably recurring figures.** A good illustration of this point might be the refrain from Suzanne Toolan’s “I Am the Bread of Life.” Once the first figure has been sung, the next two figures are inevitable: The assembly has secure possession of its own part. Bernard Huijbers’s “Song of All Seed” and the eucharistic acclamations of Marty Haugen’s Mass of Creation are further examples of this same principle. What is necessary, in other words, is that the members of the whole assembly experience themselves as partners with their music leaders, not merely their clients.
- **exhibits a preference for open forms.** These include litany, recitative, formula technique, and call-and-response as opposed to the current domination of hymnody and song forms. The music gathered recently by John Bell and the Iona collective has included admirable examples of this point.
- **uses performance patterns which emphasize the assembly.** Patterns include canons, calls, and short acclamations, and the practice of splitting the verses of longer compositions between certain groups within the assembly, such as women and men, one “side” of the assembly and the other, and so on.
- **includes liturgical music which is predominantly ritual-dependent rather than autonomous.** Elemental music sings the actual liturgical texts (especially the psalm and the eucharistic acclamations) instead of inserting music into the low points in the Order of Mass (the so-called “four-hymn syndrome”).
- **is liturgical music which sets up a “back-and-forth” dynamic.** This music moves between the cantor and the rest of the assembly, or the choir and the rest of the assembly, or the presider and the rest of the assembly. In a fundamental way, elemental music attacks the
whole idea of the division of the liturgy between manufacturers of the event and consumers of the event. The whole assembly recognizes itself as intrinsic and integral to the liturgy, and that part of the assembly that we usually call the “congregation” understands its own ritual function of acclamation as a basic, political, legitimating act.

- includes a healthy suspicion of “originality” as a desirable value in its composition and performance. The object of the game is to allow the “congregation” part of the assembly, which does not have the opportunity to have a meaningful rehearsal, to understand itself as the primary interpreter of the musical event, and not as pawns in the hands of the trained musicians. John Willett offers a description of the theory behind a similar movement in theater which I will borrow to illustrate this point: “For as soon as anyone is moved by a communicative impulse that is stronger than himself, then he can forget about ‘originality’; that

Elemental music takes seriously its human situation.

pathetic ideal of the arts in our time. He uses a vocabulary which people will understand, and however highly educated he is he needs all his wits and all his artistry to convey his point."

- rejects “coercion” and “seduction” as strategies for participation. Neither bombast nor charm can accomplish the wholehearted cooperation, understanding, and consciousness which are at the heart of a renewed liturgy (see Sacrosanctum Concilium, Constitution on the Sacred Liturgy, #48). What Albert Camus declared about the world in general is true as well of the liturgy in particular: “The problem is not how to carry [people] away; it is essential, on the contrary, that they not be carried away but rather that they be made to understand clearly what they are doing.”

- rejects the romantic notion of “art that transcends the ages” in favor of music that is useful “here and now.” We take for granted that music must change, and we see this not as a sign of weakness but of strength. For “today, the human race is involved in a new stage of history... we can already speak of a true cultural and social transformation” and “for the first time in human history all people are convinced that the benefits of culture ought to be and actually can be extended to everyone (Gaudium et Spes, #4, #9). It is this new situation, democratic in a fundamental and unprecedented way, that has made the liturgical reform inevitable.

Ritual Text and the Human Situation

We might summarize these ten principles in this statement: Elemental music takes seriously its human situation. Of course, it is precisely because of this determination that any authentic liturgical singing must exist within the real human situation that we also have to critically examine the ritual text. As soon as we declare our solidarity with people in the realm of music, then we cannot betray that declaration when it comes to the ritual text that we invite them to sing. Here are six (incomplete) considerations that follow from such a commitment.

1. Biblical praise is a commitment to the world of people. Walter Brueggemann has made a devastating critique of the sort of God-talk which too often masquerades as biblical praise. He identifies three shifts or three points at which our ritual language—and especially our musical ritual language—breaks down into God-talk:

- the shift from reason (e.g., “Praise God because God is the one who parts the seas and delivers the poor from slavery) to summons (e.g., “Praise God!”);
- the shift from the awkward concrete to the smooth and generalized;
- the shift from the liberation narrative to the more easily manipulated imagery of the creation narrative.

True praise is located in the world of people. Liturgy and, indeed, the entire sacramental perspective only exist because we have agreed to take this world seriously. In this way we part company with the gnostic belief system which views this world as a mere rehearsal for something better, truer, more perfect existence. The attempted manipulation of a higher plane of existence by a lower plane of existence for its own benefit is not liturgy, but magic. Liturgy, in its stubborn refusal to give up the historical nature of its project—which is to participate in the mission of Jesus—is the very opposite of magic.

It must also be said that the gnostic belief system, which still survives in certain vestigial forms in and out of the church today, has had and is having dramatic political consequences. The attempt to reduce the significance of life here and now by hijacking the physicality of the liturgy and substituting torrents of praise language has historically been used by various ruling classes to marginalize demands for reform from those “below.” This was the case in ancient Israel (see, e.g., Jeremiah 7:26; Amos 5:21-24; Hosea 6:6), and it is still the case today.

Some years ago I took a course in liturgical music composition from Bernard Huibers. For one of my assignments, I was to bring in a short new song. Bernard sat down, gazed with a jaundiced eye at what I had written, and handed the composition back to me. “Take your pen and cross out all the words that are in God-talk,” he ordered. I looked at him in puzzlement. He elaborated, “Cross out ‘God,’ ‘Lord,’ ‘power,’ ‘praise,’ ‘Alleluia’—all those words.” When I finished, he said, “Now, read me your text.” I managed to stammer out, “The... and... for...” before my voice trailed off. “Now, what have you got?” he demanded. “Well,” I said, “now there’s nothing.” He looked pleased for the first time in that session,
as though I had finally gotten something right. He reinforced his point by stating, “Well, then you never had

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anything in the first place, did you? Because nothing can be said in that second language, that ‘God-talk,’ that must not first be said in the natural language of people.”

In all my years as a composer this was the most important lesson that I ever received. In my opinion, this is the key insight into the true nature of ritual text.

2. The object is always the assembly. As Ralph Keifer often noted, when we claim that God is spirit, we imply that God does not have physical eardrums and cannot be said to understand any particular language in any particular way. We sing for each other, and this service that we render one another can be said to be successful or unsuccessful by measuring the risks that we take on behalf of those less powerful than ourselves, and by our willingness to embrace the agenda of the reign of heaven “that the last would be first and the first would be last.” The object of our singing is not that we would change the situation in the heavens, but that we would change the situation among ourselves.

3. The subject is frequently the assembly or the assembly’s action. Very often the ritual text will refer to the action of the ritual itself. Examples of this that might be used as opening music include “What Is This Place” (Huijbers-Oosterhuis) and “Gather Us In” (Haugen). They are explicit statements of what is actually supposed to be going on at that moment (“We are doing X” or “We are being X” kinds of statements). They name what the situation is.

4. The text calls the question. All ritual is a celebration of uncertainty. After all, if we know, then the only remaining task for liturgy is as a formal self-congratulation. The truth is that we are neurotically obsessed with our gathering precisely because we do not know, that is, because of our pain. For, as the theologian Dorothea Soelle once declared, “All true theology begins in pain.”

Elie Wiesel, winner of the Nobel Prize for Literature, was once asked, “Does it make sense, when one considers the pain and suffering of the world, to say ‘God loves me?’” He answered, “Yes, but only as a question to be considered—‘God loves me?’—not as an affirmation. When I say my prayers, I say the words, ‘God loves me.’ I said those same prayers at Auschwitz. At that time it didn’t shock me; but years later, I shuddered to think I said those words there . . . Why was I saying that there? The only way for me to say these prayers now is in the form of questions. Is our lot happy? Is it sweet? Does God love us?”

5. The model of bourgeois individuated romanticism (i.e., commercial love songs) is rejected as a template for ritual. You have heard, no doubt, that “when the only tool you have
is a hammer, everything looks like a nail.” Since the only
music that so many of our liturgical musicians have ever
played is music from the radio, mostly ballads about
romantic relationships, it is not surprising that much of
our music has imitated the structure and artifice of pop
culture, often enough with God in the place of the roman-
tic “other”! The effect of this is to abandon the nature of
the assembly and to mandate a particular emotional state
for each of the singers.

6. Ritual text respects the critique made by various move-
ments for liberation. This means, among other things, that
ritual text must pay attention to sexist language and
metaphors. Much has been written about this, and I will
not belabor the point. But I will merely mention that it is

What is striking about the arguments which
have characterized both sides is how often
they have begun . . . with hypotheses about
the artistic and/or moral superiority of
certain musical instruments . . .

not for us, the privileged class (composers, bishops,
liturgists, presbyters, music directors, cantors, and all the
rest) to define the language of celebration for the op-
pressed. Appropriate language must be governed and
defined “from the bottom up.”

We need to keep in mind that elemental music and
ritual text are intrinsically culture-dependent; that is,
what would be elemental in Anglo American cultures in
this nation is not necessarily elemental in Native Amer-
ican, Latino American, or African American cultures, and
the same is true vice-versa. For example, Indian raga
patterns are elemental only in India or in other Hindu
cultures; Arabic maqam patterns are elemental only in
Arabic cultures. There are ritual texts that can be sung
appropriately and with regularity in African American
parishes that would be grotesque culture mongering if
transplanted uncritically to upper-class suburbia.

Remember Lot’s Wife

All of this implies a healthy diversity for the liturgy in
general and for liturgical music in particular. Although
the ideal of liturgical diversity has been the target of some
recent criticism, we should not lose sight of the fact that
this diversity is at the very heart of the conciliar vision of
liturgical reform:

Even in the liturgy, the Church has no wish to
impose a rigid uniformity in matters which do not implicate
the faith or the good of the whole community: rather does [the Church] respect and foster the genius and
talents of the various races and peoples . . . Provisions
shall also be made, when revising the liturgical books, for
legitimate variations and adaptations to different groups,
regions, and peoples . . . (Sacrosanctum Concilium #37, 38).

Finally, we ought humbly to recognize that we are at
the beginning of our period of experimentation with
liturgical music, not the end. Indeed, from the start of the
current liturgical reform up until very recently, the re-
form of liturgical music has been divided very practically
into two camps, roughly corresponding to the old “organ
Mass” and “folk Mass” models.

Mercifully, those divisions are falling away (as are
their models), but what is striking about the arguments
which have characterized both sides is how often they
have begun, not with the question of what a renewed
liturgy might really need to participate in Jesus’ work of
turning the world toward justice and freedom and equal-
ity, but rather with hypotheses about the artistic and/or
moral superiority of certain musical instruments, or with
breathtaking assumptions about which century’s and
which country’s music is inherently more beautiful and
therefore, presumably, more fitting to include in the
liturgy than music composed in other expressions.

The constellation of ideas that surrounds the issues of
elemental music and ritual text is not beholden to any
particular musical instrument or musical style. That
constellation points us toward the affirmation that our
celebration should be firmly and practically seated in our
own Sitz im Leben—that we take seriously both ourselves
and Jesus’ proclamation of the kingdom of God.

Surely we have spent enough time looking inward at
the internecine battles about what kind of music is holy
enough to suit us. Now liturgical music should move past
the juvenile fumblings of its recent past and embrace with
renewed fervor the great overarching intent of the litur-
gical reform: “to impart an ever increasing vigor to the
Christian life of the faithful; to adapt more suitably to the
needs of our own times those institutions which are
subject to change; to foster whatever can promote union
among all who believe in Christ; to strengthen whatever
can help to call the whole of [humankind] into the house-
hold of the Church” (Sacrosanctum Concilium #1).

Notes

1. Bernard Huijbers, The Performing Audience, is available
from Oregon Catholic Press.
2. You don’t have to consult an ethnomusicologist to verify
this claim. Simply go to a baseball game and listen to the people
around you sing “The Star-Spangled Banner.” Assuming that
you are not standing with a trained choir at the ballpark, you
will hear serious deficiencies in the crowd’s pitch-matching
abilities—so serious that what you are hearing cannot really be
called “melody”—but the rhythms will be close to perfect.
Directions, 1959) 229.
4. Albert Camus, Neither Victims Nor Executioners (New
York: Continuum, 1980) 58.
5. See especially Walter Brueggemann, Israel’s Praise (Phila-
6. Dorothee Soelle, The Strength of the Weak (Philadelphia:
7. From an interview with Elie Wiesel in U.S. Catholic.

Pastoral Music • August-September 1997
Art, Craft, Way of Life: The Paths to a Composer’s World

BY LEO C. NESTOR

Composition is an art, a craft, and a way of life. Who among us is a Bach, a Mozart, or a Haydn, either possessed of such seminal genius as they displayed or whose daily lives call us, like them, to compose? For those who may be considering a life as a composer, or even a life that will involve one at times in the challenge of composition, the following is offered as an introduction to the time-honored paths upon which many mere mortals—ordinary people—have entered the world of composition.

Fundamentals: Learning and Pedagogy in the Composer’s World

Before there were academies or universities, there were masters, mentors, teachers. Aspirants were often attracted to the particular oeuvre of a given composer and traveled to study and at times to live with that person, pursuing a diversified curriculum of the harmony, counterpoint, and compositional styles and forms of the day. After the appropriate number of years, the individuality (and often in many cases the commonness) of the student might emerge. As the centuries progressed, the particular value of studying our musical journey through time manifested itself in the development of the fields we have come to call analysis, music history, and literature, areas in which students of composition have long labored in our century. Throughout history, composers have also studied the other disciplines of language, literature, poetry, philosophy, science, mathematics, theology, and the other arts.

There have been professional composers as well as gentlemen and gentlewomen composers, kings, countesses, mad composers, arrogant and self-effacing composers, healthy and long-lived composers and sickly and short-lived composers, self-indulgent and ascetic composers, seminal and revisionist composers, prolific and...
sparse composers, and finally, phenomenally rich and incredibly poor composers.

Anyone contemplating this career should immediately shed the commonly-held axiom that “everyone has at least one good tune in him/her.” A friend pursued the study of architecture at a major American university: He was counseled out of architecture by his faculty and subsequently achieved much success in the world of finance. Another friend did undergraduate study in vocal performance; she now adroitly, profitably administers a large region of the country for a major media company, her third of such positions with the firm. A tenor from an east-coast university sings on Broadway and enters scores for composers (those of both musical literature and tunesmiths alike) on his music software program. (A widely-held observation about the exalted state of contemporary music software is that it can make almost anything appear to be music on the printed page.)

Harmony, counterpoint, and form are fundamental to musical communication and construction; a composer studies these areas for lifelong expression, and not as a mere student-day academic pursuit. The language(s) or personality which the composer develops will characterize him/her to the world throughout life. When I was a composition student at the university, a requisite, efficient, and beneficial method for student composers to wean themselves from tonality was to undertake a series of simultaneous courses in stylistic analysis and stylistic composition. Over the duration of these courses, which were taken in tandem (analysis always in the company of applied composition in the respective style), one would learn the compositional styles of twentieth-century masters (viz., the later impressionists, Les Six, Stravinsky, Hindemith, Bartok, Webern, Berg, dalia Piccola, Berio, Boulez, and so on). The student might not choose any of these specific modes of expression as a personal signature, but one would learn the languages, the dialects—the regional accents, so to speak. Nor were these emerging strains necessarily seen as all going in a given and/or bettering direction, since the recitation of the above composers represents a virtual Tower of Babel of musical expression. Composers of our own day continue to influence both aspiring and established composers, thus the language continues to develop.

Elements of Style

After one has studied a gamut of possible vocabularies, one is prepared to craft a personal language and to chart navigation on the waters of one’s own creative seas. Here are some of the major elements of musical “grammar”—or navigational aids, if you prefer the nautical metaphor—that must be mastered.

Form. In recent years, the collapse of decks attached to people’s homes (too often with residents and visitors “on board,” literally) and the plummeting of an historic veranda at a southern university are reminders of the importance of craft mastery in building. Equal and, so far, more successful examples of the same need are found in the inherent give-and-take of bridges such as the Golden Gate Bridge and the structural flexibility of some of our taller skyscrapers. As mastery of craft in building gives assurance of structural stability, so, in music, form gives stability, intelligibility, foundation, and, in the case of the contrapuntal forms, it can also be generative and self-propelling.

Diversity of Expression in Contemporary Musical Language. Our day sees an incredibly diversified practice and non-judgmental acceptance of many musical languages; today’s composer, in addition to fluency in a primary language, often understands and employs other languages, idioms, or accents to which I refer above. Heightened sensitivity to world cultures, events, and languages is mirrored in composition. The unparalleled availability of recorded music, score accessibility, and the instant communication technologies of our age have greatly advanced this phenomenon. What we witness in communicative media (television, recording, the web) exerts its presence in the arts. Today’s musical language must include not only the oft-predictable assurances of tonal writing, but the uncertainty, hopes, fears, and aspirations of third millennial life and their echoes in today’s church, home, marketplace, economy, sickness, health, doubt, and faith.

Today’s musical language must include . . .
the uncertainty, hopes, fears, and aspirations of third millennial life and their echoes in today’s church, home, marketplace, economy, sickness, health, doubt, and faith.

Idiomatic Writing for Voices and Instruments. A composer must know the instruments for which he/she writes. On my shelf is a plethora of orchestration texts, some dating from the nineteenth century, some of recent vintage. A particularly timid one from the 1940s does not tell the student composer the whole truth about range or timbre, and in preferring the via media does not communicate vital information: Composers must know how instruments and voices sound throughout the registers, with whichever articulators (bowings, tonguing, slurring, vowels, consonants) are being employed. In addition to having the fundamental data base of “where does the instrument/voice sound and for which level of performer,” one should have knowledge of those occasionally employed techniques which bespeak a thorough understanding of the forces for which we compose. Witness the bassoon as a baroque basso continuo instrument in the Bach Magnificat, “Quia facit mihi magnam” and its striking other-worldly high register singing in Stravinsky’s Rite of Spring, the clarinet chalumeau register or glissando high tessitura, both encountered in the opening measures of Rhapsody in Blue, and the alternative
strength or gentleness of the unison chorus, singing sotto voce or ben forte, unaccompanied or with instrument. This knowledge, gained through exposure to both the printed score and the musical performance, expands the composer's palate beyond the primary colors: Composers, especially developing composers, need to study and listen to music other than their own.

**Voice Leading.** Through rehearsal, whether alone in the practice room or together in the ensemble, the coordination of mind and musculature prepares the instrument to produce the successive notes of a work. Almost anything is possible for both voice and instrument, but certain styles and techniques are more appropriate to the forces one employs. In many style periods, the preference is for melodic writing, although instruments and voices have the capability for disjunct motion. This is in part why we study the counterpoint of renaissance, baroque, and contemporary composers: to speak the layered and learned speech of music. In writing music for two, then three, then four and more voices, the composer learns dialogue, discipline, clarity. Although counterpoint may be considered a "heightened language" in our day, familiarity with its use brings breadth to the composer's language.

**The Marriage of Text and Music.** The uniqueness of vocal music is that, at its best, text is perfectly wedded to music. Exemplars from all of music literature should be observed by the aspiring composer: the early and developed monodic chants of many cultures, certainly our own corpus of Western chant; medieval multi-texted motets and their secular counterparts; the staggering corpus of renaissance secular and sacred polyphony (motet, chanson, Lied, madrigal, and the like, more so than the more textually iterative but formally developed Mass forms); baroque and classic recitativo, aria, and chorus; the oratorio form throughout history; the classic, romantic, and contemporary motet, choral part-song and solo song forms: Music's view of how text is wedded to music has as many manifestations as there are texts and emotions. The composer learns how to set text first by living with and absorbing the text itself, then through competent, creative, metamorphosing musical familiarity with what has gone before and that which surrounds us now.

**Sacred Text in Sacred Setting.** Since this area is itself the subject of a monograph, please refer to the many competent writings of this journal and to the current guidelines provided by the Bishops' Committee on the Liturgy.

**Responsibility in Musica Sacra.** All composers have responsibilities and those who compose sacred music have additional ones. We mold the faith of God's people through the words and melodies which we place in their mouths and cause them to sing continually. From my childhood beginning in the Church, music has placed literally hundreds of chants, thousands of hymns, many
thousands of sacred works both miniature and extended into my memory and therefore into my faith. More so than in secular culture (but even in that area, think of the many orchestral works, popular songs, piano works we carry with us), music in the singing Church chronicles the history of belief and nurtures the people of God. The musician in general, the composer in particular, nourishes God’s holy people and assumes the responsibilities of mother and provider to them.

Music for Use: Gebrauchtmusik—Art Music: Kunstmusik. Again the subject of many divergent writings and rapidly escalating to the polemic, suffice to say that both the beautifully functional and the aesthetically conceived have always coexisted, and should continue to do so in the sacred music of our time. The simple Carolingian shout “Christus vincit, Christus regnat, Christus imperat” of the Church’s youth was both ritual acclamation and profound neophyte participatory prayer: It lives today in the collective consciousness and is easily elicited as call-and-response from a believing people. The hymnic texts of Augustine, Ambrose, and Prudentius do find contemporary counterparts in the great writers of today’s Christian texts. The youthful Mozart in adhering to Archbishop Colloredo’s ritual prescriptions for brevity in the celebration of the normal Salzburg cathedral liturgies probably had no idea that he was composing both ritual and art music. Stravinsky found freedom in limitation and after his conversion brought his faith and language to the settings of the Lord’s Prayer, Ave Maria, Mass, Requiem Canticles, and Symphony of Psalms. I know of no other miniature work for the dedication of a church than Bruckner’s Locus iste which in its tripartite smallness is able to capture and communicate the sere sanctity of God’s dwelling and the incomprehensible nature of the heaven is like the head of a household who brings forth from the treasure house things both old and new” (Matthew 13:52). Although the gospel counsels us to seek the things that will last, we so often manifest our predilections in a slavish pursuit of the new. Composers have the obligation to contribute to the storehouse of which Jesus spoke in the parable. Since none of us is likely to have a mythical Salieri taking down our deathbed dictations, none of us will have our failed audition piece Mass in B minor played by the Berlin Philharmonic in the presence of the Holy Father, and probably none of us (God grant) will write the next Panis angelicus, a wholesome thought for today’s composer in the Church is to set before God’s people the “best of wheat” while we live.

The deliberate, studied attention to detail is still possible in our racing age: days of revision (sometimes a year or two might be needed) before a work is set before the choir, the cantor, the players, the whole assembly, and the publisher. Or perhaps a new work might live in the local church for a while before it finds its way to the Church at large through publishers and, now with such ease, the web. As the millennium approaches, I have frequently mused on the advisability of a discernment at least among the English-speaking peoples, but dreaming on the heroic scale, throughout the worldwide Church, of all those things, in all forms and styles, which have been sung by God’s people since the renewal of the liturgy. What will endure? What will enter the parabled treasure house of this earthly dwelling?

We mold the faith of God’s people through the words and melodies which we place in their mouths and cause them to sing continually.

mystery. In our day, Proulx’s simple marriage of David Mowbray’s Come to Us, Creative Spirit to his own tune Castleton is to me as durable a sacred song as those of Gibbons’ Songs of the Church. Throughout music history, certain forms have themselves existed which stand with feet on the fertile soils of both simple use and art: The chorale concerto still serves that purpose, as it did in the days of Luther and Bach, possessing inherently in its structure the ability to unite the entire assembly in song. Rather than emphasize any further the versus of the duality, we do well to embrace the richness which both bring to composition and to worship.

Permanency and Disposability: The Need for Revision. In sacred and secular music presses, we are so caught up with “new releases” that we often forget that “every scribe who has been instructed in the kingdom of

A Concluding Recollection

As a student who was being not so gently guided by my professor into the diverse paths of mid-1970s compositional styles, I recall his greeting as I entered the studio to play for him the week’s output. He looked up from his desk near the piano and with a wicked gleam in his eye queried, “Well, precious, what ugliness have you written for me today?” The senior student played the concluding Contrapunctus of a set of variations for woodwind quintet: It was angular, highly dissonant, rhythmically active, and it seemed to satisfy him. Over the years, I have chosen quite a different path than that for most composition, but to this day it is beneficial to recall those techniques and, to whichever extent they are appropriate for the work at hand, endeavor to create that which, after much thinking, playing, and revision, will best serve within that whole.

For those who wish to craft a new-made song to the Lord, do find that fine teacher, do pursue the path arduously, do then sing your song,

“That when our life of faith is done,
In realms of clearer light
We may behold you as you are,
With full and endless sight.”

(Henry Alford, 1810-1871, alt.)

Pastoral Music • August-September 1997
“Says Who?” How World Library Chooses Music

BY LAURA DANKLER

Every day the mail carrier deposits an armload of musical submissions at World Library and, no doubt, at many other music publishers throughout the country. These submissions come either from completely unknown composers or from well-known musical figures. Each submission carries with it the same question—Is this worthy? Is it worthy of publication; worthy to be sung by thousands of faithful at worship? Is it worthy to be sung in harmony by the trained choir, or in unison by enthusiastic, if sometimes mostly unskilled, assemblies? Is it worthy to offer praise to God, to inspire generations?

On a weekly basis Solomon and Lady Wisdom are evoked in a variety of ways in order to reach a decision: rejection or acceptance. The files of every publishing company contain letters which rejected truly worthy compositions, rejections which later proved to be wise. Other, wiser judgments give witness to the presence of a providential, guiding hand from on high. And, with judgment passed, the sculpting of the Church’s musical identity—an identity which began to take shape the day Jubal first plucked his lyre or Miriam sang to the accompaniment of her tambourine—continues to be formed.

As music becomes more sophisticated it draws to itself increasing numbers of critics, reviewers, and commentators of various kinds whose responsibility is to let others know what is worthy to be sung, played, or treasured. Anyone with a rudimentary knowledge of music history knows that Bach acquired his church position in Leipzig because the better musician (Telemann), in the eyes of the review committee, was not available; that Albrechtsberger found Beethoven completely incapable, that Bizet nearly committed suicide over what he thought was the failure of Carmen as a piece of music. Time itself sometimes has a way of either proving the most sophisticated reviewers wrong, immortalizing a name or a work for generations where the reviewers had given it a resounding condemnation; or it can do otherwise, as when the composition receiving fulsome reviews proves not to stand the test of time.

Dear...

[Mr. Schutte, Mr. Haas, Sr. Toolan, Mr. Walker, Ms. Farrell, Fr. Joncas, Mr. Warner, Mr. Hammerding, Ms. Dankler]

We have reviewed the music you submitted to us, and find that it does not meet our current publication needs. We thought it best to return the scores and tapes you submitted.

Best wishes,

The Question, Baldly Stated

The question, stated rather baldly and inelegantly, is “says who?” Who says this music is not worthy? Who gets to make this judgment? Music publishers? Members of music or liturgy departments in academic institutions? Diocesan liturgy and music personnel? Parish musicians? Those giving the most concerts or telling the best jokes in their workshops? A good marketing director? Pastors? Folks in the pews?

None of us has direct access to a set of clear rules or crystal balls for knowing what will succeed or fail. We have knowledge of music, Scripture, and liturgy which, coupled with that “gut level” reflex, allows us to say “yes!”: a clear affirmation when sometimes we don’t

Dear...

[Ms Anonymous, Mr. Unknown, Rejected in Rhode Island, Struggling in Sacramento]

We are pleased to inform you that your recent music submission has been accepted for publication. We look forward to presenting your music to the parishes of the United States.

Sincerely,

Ms Laura Dankler is managing editor for J. S. Paluch and World Library Publications.

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even know why we have affirmed it. But the questions “who says” and “how come” and “why this piece and not that one” still dog us as we try to evaluate fairly and quantify what is worthy for inclusion in our sacred rites.

We are quite fortunate today to have more documented information readily available to us, more organized accounts of experiences to guide us. We have the documents of Vatican II and the statements of the Bishops’ Committee on the Liturgy—documents which have given us some detailed description of what music is appropriate for our worship, and what role music serves in the liturgy. But no specific musical details are provided. Vatican II tells us that composers are to be “filled with the Christian spirit,” that they are to be trained in music and liturgy; both Vatican II and Music in Catholic Worship describe the functionality of music in the rites. But in response to the urging of some great wisdom, the writers of those documents omitted the rules that guide the “how” of musical composition and style. What about range and tessitura? What about complexity of harmony? What about . . . ? How can we evaluate music as music when we have no guidelines? Where are the rules for musical notes to parallel the rules for liturgical texts? Why is the hymnal in Roman Catholicism—unlike those of other major denominations—the one liturgical book which is not mandated?

The Review Process

As every reviewer of music knows, there are no musical “rules” per se. If there were, how much easier our jobs would be. But would it make us more effective? A description of the music review processes at World Library is probably very similar to those of other music publishers. First review is done by the managing editor (or, in the case of a piece in a more specific idiom, some other review editor), with a general weeding out of the obviously unacceptable: pieces having texts that are in no way useable in liturgy, those with weak musical structure or harmony, and so on. The second round is a joint play-and-sing-through by the editorial board. Done on an anonymous basis, each piece is reviewed, discussed and given a score by each editor. Very often discussion can be

Our society is rather short on saints, so we are quick to manufacture stars. Editors, like the rest of society, are influenced by names.

lengthy or animated, and certain pieces are accepted on condition that a composer or author will work in cooperation with editorial suggestions made at the review. Only after the score is tallied and copies returned is the name of the composer revealed.

Why all the mystery? As Rev. Herman Stuemple states in his book Images of Ministry, our society is rather short on saints, so we are quick to manufacture stars. Editors, like the rest of society, are influenced by names, but a name does not automatically a worthy piece of liturgical music make. There is an excitement and an expectation that rises when one knows that a composer of note has chosen our publishing house to have an intimate first look at a new creation. But that excitement or expectation should be no less for the unknown potential found in a work submitted by a new name. (It would be interesting to do an experiment in which the same piece of music is given a famous composer’s name, an ethnically-indicative name, and no name; reviewed blindly and simultaneously by demographically similar groups of musicians.)

As Music in Catholic Worship itself points out, no human process or document will ever be adequate to the task of doing God’s work, singing God’s song. This goes for our process at World Library. We strive to make our
decisions based on the judgments presented in Music in Catholic Worship: liturgical, musical, pastoral. Our judgments and conclusions are based on the board’s diverse pastoral and educational background. Our diversity often allows us to look at many reasons for publishing a work. None of our criteria for evaluating music at World Library is commercial. While all publishing houses are commercial ventures and not philanthropic institutions (“not-for-profit” isn’t the same as not making a profit), we seek to use our talents in the same way that teachers, pastors, or music ministers do: to serve the Church and spread the Gospel. Within that mission, our specific focus is to exercise our responsibility to educate people in, uphold, and continue the best that our tradition has to offer, while making sure that tradition continues to grow.

The Greatest Challenge

The greatest challenge that faces us is not finding the next “hit” or liturgical music “star,” or building up a roster of composers who are exclusively, jealousely “ours,” whose copyrights are shared only at excessive cost. Our greatest challenge is to discover, form, and support music that fully embraces our tradition, is fully responsive to current needs, and is strong enough to endure into the future.

As frustrating as it might be for those who select and purchase music for their assemblies or choirs and to whom it seems that publishers are just churning out the music for the sake of publishing music, without concern or care, I would say look closer and know that the principles which guide your ministry are also at work here. But, as a publishing house, we also need to be aware of maintaining a sense of balance. For the Church in this country—not to mention the Church universal—which we serve is larger than your parish, has different needs and abilities, lifts its hands in prayer differently, is inspired through song differently, finds the “sacred” in different ways and places. Without wanting to belabor the word, the diversity of the Church requires a wide range and variety in style, undergirded by a consistent degree of quality. Likewise, language challenges us to preserve the honored and treasured past along with new ways of speaking about God. Do you dislike a particular piece we’ve published or put in a hymnal? Look a few pews or a few parishes away and you’ll find someone who has been moved by the Spirit because of it, and then give glory to God.

So in the end, the answer to the question “says who?” is “everyone;” everyone who can lift a voice or pluck a note, from the youngest child trying to sound out the melody of a Gregorian “Alleluia!” to the senior wor-

Our specific focus is to exercise our responsibility to educate people in, uphold, and continue the best that our tradition has to offer, while making sure that tradition continues to grow.

shipier who smilingly hums along with the comforting strains of “Be Not Afraid.”

Our job—our ministry—as music reviewers and publishers at World Library is to serve as a funnel for the flood of submissions that arrives at our door, channeling the flood down to a trickle of music so that we can examine it and “bottle” the music deemed worthy of publication. Those who savor that brew—the assemblies, music directors, all who sing, play, and listen—take the music, taste it, and report back to us about those few pieces that seem to be of the best vintage, the ones about which they say: “Yes, these are worthy, we have made them our own. They have a life among us and they will be our song for generations.”

Pastoral Music • August-September 1997
Oregon Catholic Press Publishes
Music for the Liturgy of the Church

BY PAULETTE McCOY

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Christ is here; the risen Savior greets us.
Here the body of Christ is revealed,
here in word and sacrament and people.
Here the wound of the world in Christ
is healed.

— Christopher Walker

Opening a eucharistic celebration with the
vigorou...
Timothy R. Smith’s “We Are God’s People,” Dan Schutte’s “Table of Plenty,” M. D. Ridge’s “Where Two or Three Have Gathered,” and the song quoted at the beginning of this article, “Christ Is Here,” by Christopher Walker. Bernadette Farrell’s “Christ, Be Our Light” is another example of a song that fulfills in an exemplary way the criteria of text, music, and the marriage of text, tune, and rite.

But We Won’t Publish That . . .

Each month we receive about two hundred music submissions for review. About 85 percent don’t make it. Why?

Most compositions are not accepted because of textual considerations. Some texts express a “Jesus–’n–me” piety, which might be suitable for private devotion, but public worship demands texts suitable for liturgy. The theology reflected in some texts is far from complete, often expressing immature views of the church and salvation. Texts sometimes reflect bias (racism, sexism, ageism), bad grammar, awkward transitions, or poorly developed imagery.

Many compositions are not accepted for musical reasons: a melody that does not suit the assembly, either because of range, tessitura, or incoherence; music that is simplistic or trite; music that requires resources or skills beyond those typical of the assemblies and music ministers we serve; illogical harmonic progression or voice leading; wrong or incomplete musical form. Some compositions reflect inadequate musical education. Some past submissions could only be described as bizarre.

Compositions can be rejected because of an inferior marriage of text and tune: The music does not convey the sense of the text, and musical rhythms or stresses are inappropriate to the linguistic rhythms or stresses. We believe the most important thing we do musically for the liturgy is to bring words to their finest and fullest expression. At times, too, the marriage between a composition and the ritual action doesn’t work. The piece fails to fit the liturgical moment for which it was intended.

On the other hand, some compositions are very good but are not accepted for other reasons: In order for us to publish another Psalm 23, it would have to be better than very good. We also have to balance the musical offerings in our missals, hymnals, octavos, choral collections and choral series to accommodate the requirements of assemblies, choirs, cantors, instrumentalists, and other pastoral musicians in churches we serve.

Some texts express a “Jesus–’n–me” piety, which might be suitable for private devotion, but public worship demands texts suitable for liturgy.

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We’ve Got a Little List

A composer writes to OCP for information and guidelines about submitting titles for publication. We send the composer our Style Guide for Preparation and Mailing of Manuscripts and a list of specific topics and ritual music we are looking for; this list is revised yearly.

1. A composer submits from one to three titles; we respond with a letter acknowledging receipt. All manuscripts are reviewed in the order in which they were received.

2. Every week a core group of music editors does the preliminary screening, playing and singing through each piece. Most are screened out at this stage because of obviously poor text, poor music, bad marriage of text and music, illegibility, or because it does not fit into the year’s publication goals. If a composition is not accepted, we let the composer know immediately.

3. Manuscripts that make it through the first screening go to the music review team. The name of the composer is deleted from the manuscript, so that each composition is judged solely on its merits. Team members study each composition individually before coming together. Then, at a music review session, all compositions are played and sung through completely. The team may sing the compositions at various tempi and pitches, listen to tapes and discuss pros, cons, and liturgical usage. Team members vote on the composition as is and on the composition with specific revisions of text, voice leading, harmony, rhythm, or structure. We vote on the basis of musical and
textual integrity, liturgical suitability, pastoral appropriateness (see the section of Music in Catholic Worship mentioned above), and repertoire balance.

All sixteen voting members of our music review team have bachelor’s, master’s, or doctoral degrees in music or liturgy (some in both). Many serve as professional pastoral musicians in nearby churches, teach in local universities, have reading and speaking fluency in Spanish, participate in professional musical performance ensembles, and are active members of musical societies and liturgical academies. All must participate regularly in seminars on pastoral liturgy, updates in liturgical law and practice, and Catholic eucharistic celebrations other than at the churches they serve.

4. If the music review vote is close, the composition is evaluated again at a subsequent session, after individual members have had an opportunity to study it further, test it with parish assemblies and choirs, or compare it with existing texts or tunes. As soon as a decision is made, we inform the composer. If specific revisions are needed, we ask the composer whether these might be made by her or him or by an in-house music arranger or editor. Then we proceed to a contract negotiation, arranging, editing, and publication. The composer always retains ownership of the copyright for a composition. This is why the credit line reads “© 19xx, John/Jane Doe. Published by OCP Publications. All rights reserved.” This is also why OCP does not make changes to the composition without the composer's approval. Music collections proceed in essentially the same way. The whole process from initial submission to publication can take up to two years. Each year we publish and record an average of 10 music collections, 75 choral octavos with assembly parts, and an additional 15 choral anthem octavos.

OCP is committed to serving the liturgical assemblies of Hispanics and Latinos. Mary Frances Reza leads OCP's team of consultants for all liturgical music in Spanish. She teaches music at the University of New Mexico in Albuquerque, directs the intercity choir for the Archdiocese of Santa Fe, and is coordinating liturgy for the quadiacentennial celebration of the presence of the Catholic Church in New Mexico.

We form special teams of eight to twelve editors to make decisions on the contents of specific programs, series, or books in their various editions: Today’s Missal, Breaking Bread, Music Issue, Companion Missal, Misal del Día, Canticos de Gracias y Alabanza, Flor y Canto, Journeysongs, Rise Up and Sing, Choral Series for Young People, Choral Praise: Comprehensive Edition, and the newly released Glory and Praise: Second Edition. A hymn or song selected for inclusion in the annual Breaking Bread and Music Issue usually stays there for a minimum of three years before any further decision is made to drop it or keep it, based on usage and balance in the program.

After Publication, What?

OCP listens carefully. We seek feedback from pastoral musicians, pastors, liturgical ministers, assembly members, cantors and others who use the music of our family of composers for liturgical celebration.

Our large workshop ministry provides valuable face-to-face communication about what works and what doesn’t work in the trenches. Our competent and enthusiastic customer service representatives provide a two-way communication link between church ministers and OCP editors regarding all information that may be important about a particular composition or hymnbook. Our handy 1-800-LITURGY and e-mail lines daily carry to us hundreds of stories, questions, and suggestions for music improvement. Our yearly music survey on Breaking Bread, Music Issue, and Today's Missal yields especially significant statistical data on usage and continually changing preferences. Our “Customer Comments” (returned with most orders) provide regular and invaluable written feedback on our music, missals, and service.

Other publishers in the United States and other countries give us inestimable supplementary help. They enable us to bring to people treasures such as "Blest Are They" by David Haas and “Keep in Mind” by Lucien Deiss. Our own staff, company of composers, roster of workshop presenters, choir members, assemblies, and colleagues furnish important input on both the bigger issues and the smallest details.

Ultimately the process works: The gold in the “shurry” of current offerings rises to the top. The bright nuggets discovered in previous years still shine brightly, with results that can surprise the composer and everybody else. Could Michael Joncas have foreseen twenty years ago that most assemblies would claim as their own not only the refrain but also the more challenging verses of "On Eagle’s Wings"?

We at OCP serve a broad range of communities: cathedral, hospital, prison, school, university, Hispanic, bilingual, inner city, rural, suburban, military, monastic: Where the church is, we serve. We are committed to providing these liturgical assemblies with the best music we can find. What we publish is not merely music for the moment but rather music we hope will enrich liturgical celebration long into the new millennium.

Pastoral Music • August-September 1997
We Review Music, Not Composers: How GIA Chooses Music

BY ROBERT J. BATASTINI

So, how do I go about submitting music for publication by GIA? Is a lead sheet okay, or do you require a complete arrangement? Do I have to include a tape? Since I don’t have the funds to prepare a demo tape, is it okay if I just play everything on my synthesizer and send you that recording? Can manuscripts be handwritten, or do they have to be typeset on a computer? Do you accept music from unknowns, or just from established composers? Just what does it take to get published? Are letters of recommendation helpful? What kind of material are you looking for these days?

By phone, fax, and mail, we are asked these questions daily. We are also asked about time line, remuneration, and marketing. So it is with great satisfaction that I welcome the invitation from Pastoral Music to spell out the details of how GIA chooses what it publishes. I will try to include answers to most of the questions listed above, and we may even receive fewer such calls as a result.

Let’s Clear the Air

There is a lot of speculation about one particular topic, and I think I can clear the air on this issue: Yes, some composers are virtually guaranteed publication of just about anything they write. Achieving the highest level of success in any field of endeavor usually entitles the achiever to special entrée, and this is certainly the case in all facets of publishing. Once that is said, however, I hasten to add that there are hundreds of writers listed in the GIA catalogue; it takes no magic touch nor even a lucky break to become one of that number. We do not review composers and authors; after all, we review music and lyrics.

Unsolicited manuscripts come in GIA’s daily mail, and we open each package with the hope that we’ll find something wonderful. A substantial part of what we receive is returned rather quickly, either because it falls outside the scope of the GIA catalogue—there are many types of music that we just don’t publish—or because we see on first examination that the composition is poorly crafted. We always look at the music first, even before we read the accompanying letter or other material included to promote the writer or the particular selection. (By the way, nearly all composers report that their composition was “well received in my parish.”)

Anything that falls within the parameters of the GIA catalogue and appears, after a cursory examination, to be reasonably well crafted goes into the first-review file, with an acknowledgment card sent to the writer. Any other manuscript is returned. The manuscripts that we keep are examined by one of our first-review editors within 90 to 120 days after receipt.

One of three possible decisions can result from the first review. First, the work may be recommended for publication. Second, the work may be held for a further (second) review. Third, the work may be returned as something on which we have decided to pass. When a work is sent to second review, we send the composer a card announcing this new status.

The time line for second review—and I’m being totally candid here—is much less structured than the first review. Even after a second look, sometimes, we are unable to make a final decision, so we set the work aside once again for another look at a later time. Occasionally a work is stuck in review “limbo,” receiving a second, third, or even fourth review, while we try to decide what to do with it. That possibility, I suppose, forces the real question: How does GIA decide what it will or will not accept for publication?

How GIA Decides

Our first consideration is whether or not a work is suitable for parish worship. When we judge their liturgical appropriateness, many truly fine compositions are rejected because they are textually inappropriate for liturgy, or they are performance works, or they are too difficult for even above-average parish musical resources.

The rest of the judgments are, admittedly, very subjective, since they call for the exercise of individual opinion and the application of a developed intuition. Our many years of publishing, coupled with the pastoral experience of our editorial staff, have given us an insight into what will work. We audition a manuscript and, without specific analysis, we use our subjective intuition to decide yes, no, or hold for further consideration.

Often writers whose works have been declined will
ask us what’s wrong with their compositions. They are looking for specific criticisms that will help them to become better writers. While we applaud their willingness to improve, we are not equipped to supply such a report. Instead, we encourage them to work with a composition teacher to explore the answers to their questions.

Part of our evaluation is based on an understanding of the need for certain kinds of compositions. Some things are basically good, but they are truthfully like a lot of other pieces already published. Does the world need yet another “pretty good” setting of this or that psalm, or another “okay” Gloria?

Do we ask, as part of our evaluation, whether it will sell? Are we market driven? Yes on both counts, to some extent. Our years in business have given us an excellent sense of what church music consumers are likely to buy and what they are likely to pass up. You—the readers of this journal—constitute our market, and you continuously communicate your needs and tastes to us. It serves no one to publish music that has little appeal. That is printing, not publishing, and we are publishers. We can print anything we choose, but we cannot guarantee that anyone will purchase or perform a work just because it is in print. Once again, we rely on our trusty intuition to distinguish between what might be printed and what ought to be published.

Answers to (Some of) the Questions

Here are answers to at least some of the questions with which I began. Anyone is welcome to submit material to GIA for consideration. Send a copy, not your original, to the editorial department. We prefer that you use a paper clip, rather than staples, to hold several sheets together, so that we might more easily spread out the pages on the piano desk. Lead sheets are generally not good enough; we look for keyboard accompaniments and for full notation for all vocal harmonies and instrumental parts. An audio tape is not necessary, but if yours is a complex score and you happen to have a tape of a performance, we’d love to hear it. Don’t bother to record the piano part to include with your score—we have a small band of piano players on our staff! Unless you have a fairly good mastery of your computer music notation program, we prefer a handwritten copy.

That brings up another subject: Many a fine musician is in serious need of a remedial notation class. We receive manuscripts with stems going in the wrong direction, chords (note clusters) improperly stacked, slurs and ties incorrectly connected, rhythmic complexities wrongly notated, to say nothing of problems associated with the way the lyrics are assigned. For those in need of remedial notation work, I recommend a book by Dale Wood, *Hemidemisemiquavers . . . And Other Such Things: A Concise Guide to Music Notation* (Dayton, OH: The Heritage Music Press). For remedial lyric study, go to your local office supply store and there, somewhere near the dictionaries, you’ll find a small pocket-size book called a Word Book or Word Speller. It will give you the correct syllabication for most words in the English language. You will learn, for example, that though we sing “heav-en,” the word on the page should be written “heav-en”!

Regarding the question of what GIA is looking for: Anything that is useful in parish worship is of interest to us. That word “anything” should be read with a few caveats in mind, however. “Big” works, i.e., lengthy material for festive occasions with brass, organ, timpani, handbells, and lots of singers, is in less and less demand (possibly because pastoral musicians tend to have their favorite big occasion pieces and are not really looking for new ones right now). Masses are in less demand now than they were ten or fifteen years ago; psalm settings should say something worthwhile that hasn’t been said before, since there are loads of psalm settings on the market. Music for Christmas has to be somewhat extra special in order to find a place in this most bountiful segment of the Christian repertoire.

What we seem to need are choral pieces (anthems) for Sundays in Ordinary Time, choral pieces (anthems) for contemporary ensembles (i.e., works that do not include the assembly), and of course, those real “gems” that are always welcome, no matter what category they might fit. Another way to answer this question is to say: If you want to know what interests GIA, look at our catalogue. See what we are already publishing, and you’ll know the kinds of things that interest us.

One final thought: When we reject a work because it falls outside the scope of our catalogue, the writer will often ask for our suggestion of another publisher to try. My answer is always to send the composer to a music store to look for works that are similar in style and concept to the work he or she is doing. Note the publisher of such works, and give them a try.

Pastoral Music • August-September 1997
Composing Women

BY THE NPM STAFF

This is a list of women composers and lyricists whose works have appeared in six major Catholic hymnals published in recent years: Flor y Canto, the only current national Spanish language Catholic hymnal (OCP, 1989); Lead Me, Guide Me, the only current national African American Catholic hymnal (GIA, 1987); Gather, 2nd edition (GIA, 1994); Journeysongs (OCP, 1994); RitualSong (GIA, 1996); and We Celebrate (WLP, 1994). The women are listed as composers (C), lyricists (L), or both (CL); the name of the hymn/song is followed by its number in the appropriate hymnal/songbook(s).

The names of other women appear in these hymnals/songbooks as arrangers, adapters, editors, and translators. This list includes many names, among them: Alma Blackmon, Jane Borthwick, Thea Bowman, FSPA, Mary David Callahan, Jeanne Cotter, Laura Dankler, Frances E. Cox, Maria Pilar de la Figuera, Ruth Fox Hume, Theophane Hytrek, OSF, Diana Kodner, Jane E. Leeson, Martha Lesinski, Jane M. Marshall, Barbara Jackson Martin, Jean McLaughlin, Kelly Dobbs Mickus, Verolga Nix, Joanne Osborn, Marcia Pruner, Betty Pulkingham, Deborah L. Schmitz, Paulette Vaughn, Willa Townsend, Evelyn Davidson White, Catherine Winkworth.

We should probably include among the works by women composers several texts and tunes assigned to "Anonymous," "Afro-American Spiritual," and "Traditional." And we must afford a special place in our hearts and in the history of liturgical prayer for the Ladies of the Grail (now known simply as The Grail), who provided and then updated a very singable English translation of the psalms, set by GIA to the tunes of Joseph Gelineau, among others.

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<tr>
<th>Name</th>
<th>Comp/Lyr</th>
<th>Hymn/Song</th>
<th>F y C</th>
<th>Gather</th>
<th>Jsongs</th>
<th>RitualS</th>
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<td>L</td>
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<td>Alday, s.p.s., Benigna</td>
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<td>Banks, Martha E.</td>
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<td>Lord, Touch Me</td>
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<td>Bates, Katherine L.</td>
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<td>Bell, Sylvana</td>
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<td>Benedictine Nuns of St. Mary's Abbey</td>
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<td>Borthwick, Jane L.</td>
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<td>Cahill, Helen Marie</td>
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<td>Cameron, Catherine</td>
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<td>God, Who Stretched</td>
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<td>Campbell, Lucie E.</td>
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<td>Cotter, Jeanne</td>
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All people are created equal. All church organs are not.

When the Bel Air Presbyterian Church’s 67-rank pipe organ was damaged by the Northridge earthquake, the church did what all great churches do. They focused on the size of the opportunity, not the size of the problem. The committee selected Rodgers Instrument Corp. to create an organ with the flexibility to provide strong musical leadership, regardless of the worship format or style operative at any particular time in the life of the church.

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To find out how Rodgers can help make your musical dreams a reality, call us at (503) 648-4181.


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<th>Name</th>
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“Light The Fire”
“Sacred Story”
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Psalms of Advent: Songs and Shouts of Joy . . . for the Interim

BY PATRICIA DATCHUCK SÁNCHEZ

As surprising as it may appear, three of the four responsorial psalms for the Sundays in Advent (Year C) are songs of lament (Pss 25, 126, 80). Advent is, after all, a period of intense joy. These four weeks serve as an annual celebration of the prophetic presence of Jesus; he who, having come into the world two millennia ago, will come again. Advent is a season of rejoicing in the belief that Jesus’ first advent is the sure guarantee of his final appearance. Nevertheless, the fact that this season of eager waiting and anticipatory hope should be commemorated by songs which bemoan suffering and confess the tragedy of sin seems not a little ironic. However, there is wisdom to be discovered in this arrangement, a wisdom which is reflected in the arrangement of the psalter as a whole.

The song-prayers of our salvation story number 150 chapters. Chapter one, or Psalm 1, begins this story by affirming the Torah, or way of God, as the source of well-being. The first psalm summons and mobilizes the hearts and voices of every creature to join in a mighty song of praise for the God who is Lord of all. But, as Walter Brueggemann has explained, in reading, singing and praying the psalter, the most important and interesting question is how to move from Psalm 1 to Psalm 150, from glad duty to utter delight. It is Brueggemann’s thesis that the way from Torah-fidelity—faithful covenant obedience—to self-abandoning doxology is by way of candor about suffering and gratitude about hope. For this reason, the majority of the psalms between Psalm 1 and Psalm 150 are prayers of lament, candid in their painful honesty, which admit that the reality of life, even during Advent, does not always or readily correspond to the simple faith affirmation which declares: “For the Lord watches over the way of the just but the way of the wicked vanishes!” (Ps 1:6). On the contrary, “plunged into the middle of the psalter, we find a world of enraged suffering.”

By the same token, however, these psalms are also full of confidence that, despite human failure and the inexplicable suffering of the innocent, God can and will turn sorrow into joy. This conviction is given voice when the believer’s cry of lament yields to grateful hope and trusting praise.

The most important and interesting question is how to move from Psalm 1 to Psalm 150, from glad duty to utter delight.

Promises that those who remain faithful and obedient to God’s purpose for humankind will know happiness, peace and prosperity. The last prayer-chapter of the psalter, Psalm 150, is an unabashed pouring forth, a torrent of praise which promises that those who remain faithful and obedient to God’s purpose for humankind will know happiness, peace and prosperity. The last prayer-chapter of the psalter, Psalm 150, is an unabashed pouring forth, a torrent of praise which

Patricia DatChuck Sánchez, a regular contributor to Celebration, Praying, and Cantor, has worked in adult religious education for more than twenty-five years; currently she lives in Hattiesburg, MS, with her husband and four children. This article is part of her three-year series on the responsorial psalms in the Lectionary for Mass.

One vivid example of the hard-fought move from obedience to doxology, from lament to praise can be found in Psalm 25, the responsorial psalm for Advent’s first Sunday.

Acrostic in structure, Psalm 25 is similar in its spiritual posture to that of Jeremiah (ca. 627-587 B.C.E.) and stylistically comparable to the sapiental literature of Israel which began to appear about 450 B.C.E. Carroll Stuhlmueller notes that one might expect to find an artificial quality to this psalm, because its verses are ordered according to the letters of the Hebrew alphabet. However, the acrostic structure does not function as a literary straight-jacket. On the contrary, it manifests a healthy control over hyper-emotionalism and reveals the psalmist’s authentic spirituality. In the peaceful privilege of speaking with God in prayer, each letter and syllable become sacred. Each letter of the alphabet is a gift from God and can transform even penitential lament into a return gift of praise.

The central focus of Psalm 25 is on the hēsed or covenantal love of God for the believer (vv. 4-18). Without a hint of uncertainty, the psalmist attests to an experience that God is constant in fidelity and consistent in behavior. Secure in the knowledge that God does not abandon those who have been invited to share in the blessings of the covenant relationship, the singer-author of Psalm
25 is personally rooted in complete trust. Nevertheless, "in the complexities and perplexities of human life the purpose of God can be seen only dimly" and, at times, can be downright obscured by sin and frailty. Aware of, and temporarily mired in, the darker aspects of the human experience, the singer/prayer of Psalm 25 has assumed the hopeful stance of waiting for God: "waiting for the time when the reality of God's presence and the sovereignty of God's purpose in the world will once again become clear." Content to wait for God (vv. 3, 5, 21), but not passive in attitude, the psalmist actively searches for a deeper appreciation of the ways of God (vv. 4, 8, 9, 10, 12) which are revealed as truth, compassion, justice, kindness, constancy, and life (vv. 5-10; 20).

As it is prayed during Advent, Psalm 25 envelopes the waiting community in a confidence that will see it through. In the interim between Jesus' two advents, and despite the complexities and perplexities of life, we have cause for rejoicing. He came; he comes; he will come again.

Dorothy Day (1897-1980), pioneer of the Catholic Worker movement in the United States, readily asserted that she found deep spiritual nourishment in praying the psalms: "I loved the Psalms and learned many of them by heart and the anthems filled me with joy." Psalm 126 was one of Day's particular favorites. On one occasion when she was in jail for picketing the White House on behalf of women's suffrage, she requested a Bible. After joining her own thoughts and desires to those voiced in Psalm 126, Day wrote that the poet "who sang this song knew sorrow and expected joy." Day had indeed understood the attitude and circumstances which prompted the composition of Psalm 126, the responsorial psalm for Advent's second Sunday.

"I loved the Psalms and learned many of them by heart and the anthems filled me with joy."

A national lament and one of the songs of ascent (Psalms 120-134), Psalm 126 reflects both the sorrow and joy of the newly returned Israelites from their exile in Babylon. The people who had been forced to go forth from their homeland amid cries and weeping (v. 6) were now celebrating the joy of homecoming (vv. 2, 3, 5, 6). However, their happiness was strained by the daunting task of restoring what had been ravaged and pillaged by war. Businesses, homes, farms, flocks, and even roads and bridges had to be rebuilt. To that end, they prayed that God would aid them in their efforts to restore their fortunes. The psalmist expressed the people's confident hope that an outpouring of divine generosity could renew Judah as dramatically as the torrential rains were known to transform the dried and barren Negeb into an oasis (v. 4).

In gratitude for what God had already done and in anticipation of the good things yet to happen, the people prayed with laughter, gladness and shouts of joy! Repeated three times in this psalm, the term "shouts of joy" (vv. 2, 5, 6) is indicative of that assured spirit of happy hopefulness which is possible only when faith remains strong and unrelenting, regardless of the situation.

In the years following their return to Judah, our spiritual ancestors continued to pray Psalm 126 (and the other songs of ascent) as they journeyed to Jerusalem for the three annual feasts of pil-
Second Sunday of Advent
Psalm 126: 1-2, 2-3, 4-5, 6

Response (based on verse 3):
The Lord has done great things for us;
we are filled with joy.

1 A song of ascents.

When the Lord brought back the captives of Zion,
we were like men dreaming.
Then our mouth was filled with laughter,
and our tongue with rejoicing.

Then they said among the nations,
"The Lord has done great things for them."
The Lord has done great things for us;
we are glad indeed.

Restore our fortunes, O Lord,
like the torrents in the southern desert.
Those that sow in tears
shall reap rejoicing.

Although they go forth weeping,
carrying the seed to be sown,
They shall come back rejoicing,
carrying their sheaves.

Grime (Pesach, Sheruoth, Sukkoth). Believers in Jesus pray this song during the annual spiritual journey which is Advent; we who have known sorrow are full of expectant joy.

Not all the psalms we have inherited from our forebears in the faith are confined to the psalter. In fact the psalms preserved in this book represent only a small selection of many such prayers composed by the ancient Israelites. For the Bible as a whole is not only the story of God’s relations with a particular people but also of this people’s response in thanksgiving and adoration, in lament and petition along the way of its pilgrimage through history. For this reason, readers will find that the Torah, writings, prophets, and sapiental literature are literally punctuated with song-prayers such as this one by Isaiah of Jerusalem.

Ministering to his people during the reigns of four of Judah’s kings (ca. 742-700 B.C.E.), Isaiah spoke forth the message of God in a time made turbulent by threats from without (Assyria conquered Israel and made Judah a vassal state), and from within (covenantal fidelity waned; the needy were ignored; and liturgy was rendered void and inauthentic). With his prophetic colleagues (Hosea, Micah, and Amos), Isaiah attempted to offer his contemporaries (and us) an alternate perception of reality by challenging them to see their own history in the light of God’s freedom and God’s will for justice. To that end, Isaiah called his people to focus not on their earthly kings and the faulty political alternatives on which they relied, but on God, and the covenant which alone would sustain them. He called them to cast aside the injustices which made people overlook the poor (Isaiah 10:1-4) in order to bring a renewed integrity to their worship. In a word, Isaiah reminded his people that the source of their salvation was to be found not in themselves or in any earthly power but in God alone, who would be revealed among them as Immanuel, God-with-us.

The song of thanksgiving (Isaiah 12:2-5) which constitutes the responsorial psalm for the Third Sunday of Advent celebrates the divine salvific power by a triple affirmation of God as Yeshua, i.e., my salvation or my savior.

As R. B. Y. Scott explains, this psalm continues to have particular religious value in an age which needs continually to be confronted with its indebtedness to God. The more capable and confident human beings become in their own power, the less inclined they are to remember and give thanks to God. The more we think of ourselves as masters of our own universe and makers of our own destinies, the less likely we are to grasp the alternative perception of reality to which our prophets call us. Psalms like this one, from our ancient teacher Isaiah, remind us that, as believers, we are to realize our own personal and collective histories under the auspices of God’s loving will.

Third Sunday of Advent
Isaiah 12:2-3, 4-5-6

Response (based on verse 6):
Cry out with joy and gladness:
for among you is the great and Holy One of Israel.

God indeed is my savior;
I am confident and unafraid.
My strength and my courage is the Lord,
and he has been my savior.
With joy you will draw water
at the fountain of salvation.

Give thanks to the Lord, acclaim his name;
among the nations make known his deeds,
proclaim how exalted is his name.

Sing praise to the Lord for his glorious achievement;
let this be known throughout all the earth.
Shout with exultation, O city of Zion,
for great in your midst is the Holy One of Israel.

As a song for Advent, Isaiah’s prayer focuses our attention on the God who is continually coming into our lives: my life and your life; it is in that ever-provocative and pervasive presence that we daily realize our salvation.

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“Things Are Seldom What They Seem”: The “Whys” of Volunteers

Perhaps one of the greatest sources of joy for the parish staff is the opportunity to work with parish volunteers. On a pastural level, there is so much that needs to be done that we, as staff members, would be hard-pressed to handle it all without volunteers to alleviate much of the tedious “detail work” that can occupy our time.

As pastoral musicians, we generally work with only a few people (assistant organist, a cantor, or the members of a quartet) who are compensated. The majority of those with whom we work (cantors, choir members, music librarian) are volunteers who generously give of their time to serve their parish in music ministry. Or, so we might think! But, as Gilbert and Sullivan remind us in H.M.S. Pinafore, “things are seldom what they seem!” While most people volunteer to fill a need that we—or, more objectively, the “music ministry”—might have, it is good to remember, as the title of this article suggests, that they also have a variety of needs that they are seeking to fill by giving their time to you.

Here are some of the possible reasons why people might volunteer to be a part of parish music ministries.

1. The satisfaction of helping to solve a problem. This is perhaps the most obvious reason for volunteering. For example, your keyboardist for the contemporary choir has left for college. You advertise for a replacement in the bulletin; someone comes forward to do the job. With a little luck, he might read

music and get past the I, IV, V7, I chord progression. I can’t help but recall here that once when I advertised for a violinist for a special upcoming event, a woman in her early 30s responded. She had not taken lessons since seventh grade! Amazed at the sounds that she could produce from the instrument, I hastily suggested that she engage a violin teacher and come back to volunteer when her teacher felt she was ready.

2. An attitude of gratitude. Often people are looking for ways to thank God for the blessings they have received. Sometimes they donate money, but if financial resources are limited, singing in the parish choir might be another way to give back to God some of the blessings we have received. (This can be your dream come true when God’s gifts to such a person include a pleasant singing voice. But it may also be a nightmare if the individual is not gifted musically.)

3. Personal growth/development. There are times when a person may have some limited musical training but who seeks to use that with the hope of developing it even further. Joining a parish choir may be just the solution this volunteer is looking for.

4. To advance in the organization. This one can be tricky, especially when it comes to music ministries. On the bright side, we find in this category persons who are musically talented and trained, highly motivated, with real team spirit.
and a desire to give their best. Eventually, you might make such a person a section leader in the choir. But, on the dark side, you may have a prima donna on your hands whose goal is to be soloist (with the rest of the choir acting as back-up). Of course, this has never happened to you... right?

5. To gain experience. Sometimes people join their parish choir in preparation to join another local ensemble under the pleasant but unwarranted assumption that there will never be a conflict. However, problems can arise when rehearsal/performance times begin to overlap, dates to conflict, and the choirmaster is forced to divide limited time in a precious and precarious balance; the result often leaves both directors and both ensembles exasperated.

6. Flex-time, -interest, -effort, -energy. This is often a need that brings a person to the ministry of cantor. They can sing, but because of job, family, or other commitments they are not able to give up one evening a week for rehearsals. So you rehearse with them at a mutually convenient time, and work them into the cantor schedule in a way that will accommodate their needs.

7. To be affirmed as valuable. Being a part of a parish music program is special. It is not unusual for people who are taken for granted by their families or by their employers to look for a place where they can be affirmed. If they have good voices, they are sure to be appreciated by you and the other members of the ensemble and the parish.

8. To be with others in a meaningful experience. To make music for the honor and glory of God, to enrich your assembly’s experience of the liturgical seasons of the year, to minister to the bereaved or embellish a wedding ceremony: These are all ways in which we deeply participate in the experiences of human life. To be able to reach out and help fulfill the needs of your parish family is indeed profoundly rich and meaningful.

9. The task is related to the volunteer’s needs. This last is perhaps the most complex of all the reasons why people volunteer, largely because it can mean so many different things to different people. A person may join a choir as a sort of backdoor approach to re-association with the parish community. Sometimes people are seeking to get in touch with the purpose of the Church. Others may be trying to enrich, nourish, or rediscover the meaning of their own personal faith.

For All the Right . . . and Wrong . . . Reasons

While there are many positive reasons to join music ministries, people may also volunteer for the wrong reasons, too, which may range from misinformation to dysfunctional. Once, a new choir member became very upset with Pastoral Music • August-September 1997
me and wasn’t shy about letting me know about it. After just three rehearsals, she angrily lit into me because we weren’t doing enough Scripture. I explained that we prayed weekly and in that prayer I tried to include at least one of the Sunday readings, but that the main purpose of our gathering was to rehearse and prepare music for liturgy. She wasn’t satisfied. Finally, however, we both realized that what she needed was a Scripture study/support group. In the end, she joined a Bible study group and has continued with the choir. She is satisfied with what each brings to her life.

Mind you, most people involved in music are creative and interesting individuals, but these people extended the meaning of “interesting” beyond all normal bounds.

Years ago, in a former parish, I noticed a sudden upsurge in choir membership. In one year, I suddenly got six new choir members! But I couldn’t help noticing that there was something a little odd about them. Mind you, most people involved in music are creative and interesting individuals, but these people extended the meaning of “interesting” beyond all normal bounds. After some investigation and conversation, I found out that all joined on the recommendation of the same priest. This assistant was heavily into counseling and it seemed that he was sending me choir members for “music therapy.” Naturally, that provoked a lively discussion about the differences between music therapy, support groups, and parish choirs. Eventually, those who needed therapy found other outlets to meet their needs.

A colleague tells the story of a woman who joined his choir. At first it seemed that she was the model choir member, always arriving before rehearsal to get ready or to help him with last minute details, always paying attention to him during rehearsals, always helping to clean-up after rehearsal. Slowly, however, it dawned on him that she was not as interested in the choir as much as she was interested in him. The problem: He was happily married with children. When he realized what was happening, he broached the topic with her, but to no avail. She continued to pursue him in earnest, even to the point of calling on him at home. Eventually, he had to move to another parish (in another diocese) in order to have peace of mind and peace within his own family.

It is not unusual for people to volunteer out of a need to be needed. For example, a music director in a neighboring parish tells the story of a librarian he once had who not only reorganized his filing system without his permission, but then hid things! The reason, he later found out, was because she lived alone and did not have many friends. Naturally, when he needed something, he had to call her to find out where it was. This frustrated him to no end, but it obviously made her quite happy. At least she was receiving some attention and phone calls!

Not Always Easy

Working with volunteers is not always an easy task. But there are some things we can do to make things flow more smoothly. We must be clear when we advertise for helpers. We must learn to interview them, to assess their skills, to ask them directly why they want to be part of this ministry, what they can bring to it, and what they expect from it. We need to attempt to get a glimpse of their spirituality and motivation. We must communicate the job description and our expectations as precisely as possible. And we need to train our volunteers well. Sometimes it will be necessary to offer correction when a job is not done properly. But it is also important to evaluate their input and affirm them for a job well done.

While volunteers may freely give of their time and have their own expectations, the bottom line is that they have accepted responsibility to accomplish certain tasks and fulfill certain duties. They owe it to you and the parish to meet the obligations to which they have committed themselves. When they do the job well, then both your needs and those of the volunteer are met. Only then can a “win-win” situation exist where staff and volunteers truly help each other.
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Sunday Evening Organ Concerts in the Crypt Church at the National Shrine of the Basilica of the Immaculate Conception. Organists include Lain Quinn, Church of the Incarnation, New York; Paul Hardy, Bethesda Methodist Church, Bethesda, MD; Jinn Jinn Cho, Baltimore Presbyterian Church, Baltimore, MD; Paul Skevington, St. Luke's Catholic Church, McLean, VA; and Lawrence Molinaro, Grace Episcopal Church, Washington, DC. Contact: Department of Music, Basilica of the National Shrine of the Immaculate Conception, 400 Michigan Avenue, NE, Washington, DC 20017-1566. Phone: (202) 526-8300.

ILLINOIS

BELLEVILLE
August 7-10
Young Adults Sing Praise: National gathering of college students and young adults to sing, share, pray, and perform. Sponsored by National Shrine of Our Lady of the Snows. Weekend includes opportunities to learn new music, creative prayer experiences; culminating concert on Sunday afternoon. Music director: Dr. Joseph Koestner; spiritual director: Paul Lindauer. Contact: Paul Lindauer, Young Adults Sing Praise, National Shrine of Our Lady of the Snows, 442 South DeMazenod Drive, Belleville, IL 62223-1694. Phone: (618) 397-6700 or (314) 241-3400, ext. 2256; fax: (618) 398-6349.

CHICAGO
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“SWEET WAS THE SONG”
New for Advent and Christmas

DAVID BLACKWELL: Ding Dong! merrily on high
This hilarious new setting of the traditional French carol for unaccompanied mixed voices cares from pious a cappella textures to musical merriment and back again, with musical puns and well-planned pitfalls en route.
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ANDREW CARTER: Sweet was the song the Virgin sang
In this haunting setting of the popular sixteenth-century text, for upper voices and organ, Carter uses some magical vocal sonorities supported by rich harmonies in the organ to accompany to delicately illuminate Mary’s ecstasy.
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BOB CHILCOTT: Christmas-tide
The composer of the popular Hey! Now and Farewell! Advent has set Janet Lewis’s profound and moving cradle-song describing Mary’s love for her child from the perspective of a young mother. Chilcott’s music, for mixed voices and piano or organ, combines tender, flowing melody, understated harmonies, and a simple accompaniment to magical effect.
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These new arrangements of traditional English carols for mixed choir and organ are imaginative and enjoyable. They aren’t difficult but contain a wide variety of vocal textures that are guaranteed to show off the talents of your choir.
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This a bright, liltting Andalusian carol set for mixed voices and piano, with English and Spanish texts.
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HOWARD SKEPTON: To Bethlehem did they go
This setting of the William Morris (1834-96) text for unaccompanied mixed voices is a wonderfully simple, almost hypnotic piece which describes the shepherds’ journey to view the new-born Jesus. Skepton’s uncluttered vocal texture and incantational melody will draw in both singers and listeners.
343204-8 $1.50

Complimentary inspection copies of six of the aforementioned are available on request. Circle your choices on a copy of this advertisement and send it to Department NAPM at the address below.

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Pastoral Music • August-September 1997

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September 14
Evening concert featuring David Haas. Place: St. Andrew Church. Contact: Ralph Vescio at (517) 794-0487.

OHIO

CINCINNATI
September 21-24
National Conference on Preaching:

“Enkindle in us the Fire…” Sponsored by the Catholic Coalition on Preaching. Place: Cincinnati Marriott Hotel. Major presenters include Walter Burghardt, sj, Mary Catherine Hilkert, OP. Workshops in participatory formats, including “Preaching the Song of Salvation: Music and Homily” with Jan Michael Joncas, and “Gather the Enbmers from Near and Far: Make Ours a Holy Fire” with Teresita Weind, SND de N. Contact: National Conference on Preaching, The Center for Continuing Formation in Ministry, 1201 Hesburgh Library, Notre Dame, IN 46556. Phone: (219) 631-5328.

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Sixteenth International Congress at the Royal College of Music. Theme: Musicology and Sister Disciplines, Past, Present, and Future. Sessions in London, Oxford, and Cambridge. Sponsored by the Royal Musical Association in association with The Royal College of Music and BBC Radio 3. Contact: RMA Local Arrangements Committee, Department of Music, Royal Holloway, University of London, Egham, Surrey TW20 0EX, England. Phone: +44(0)1784 445532; fax: +44(0)1784 439441; e-mail: imsa97@rbhnc.ac.uk.

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Please send information for Calendar to: Rev. Lawrence Heiman, c.p.r.s., Director Emeritus, Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978. Fax: (219) 866-6100.

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Choral Recitative

O Come, O Come Immanuel. Natalie Sleeth [Marshall]. 2-part, mixed. Choristers Guild/Lorenz. CGA721, $1.20. This new arrangement of the late Natalie Sleeth’s usable anthem will find a place in the repertoire of small choirs looking for good music. This piece is worth looking at. Children’s choir directors have found the 2-part original very appealing. Written in ABA form, the music is well-crafted for this simple and appropriate Advent text.

To a Virgin Meek and Mild. Arr. Larkin. 2- and 3-part. SATB, keyboard, opt. flute. Coronet/Presser, 392-42023, $1.25. This lovely Catalan carol is well-crafted in a simple and effective setting. Much of the piece is 2- and 3-part with only a few measures of SATB writing. A nicely arranged keyboard and optional flute or violin part adds interest to the arrangement. This setting would be well-suited for small choirs and high school choirs.

O Heavenly Word, Eternal Light. David Ashley White. SATB. Selah Publishing, 405-117, $1.00. David Ashley White is a name all pastoral musicians should know. His music is found in the catalogues of many of the best music publishers. This seventh-century text is set in a simple and elegant style that is well-suited to choral singing. The chant-like anthem employs a good deal of unison singing. The SATB sections are very accessible to the singers. The beautiful text would be suitable for the end of the liturgical year and for Advent as well as for other times. Highly recommended.

Sing Alleluia. Thomas Foster. Selah Publishing, 415-704, $1.50. Seven well-known hymn tunes that cover the entire liturgical year are given easy and straightforward descants for soprano voices in this collection. The descants fit the harmonizations found in most standard hymnals. The tunes are: AURELIA, DIademata, REAGENT SQUARE, SINE NOMINE, STILLE NACHT, STUTTGART, and VICTORY. Texts set to these tunes are well-known and common to most hymnals. Space is also given to write in other texts you may want to use.

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Two Hymns to Our Lady. Gerald Near. 2-part mixed. Aurore Editions (Paraclete Press), AE90. $1.95. The name Gerald Near is always associated with great music for the church! Here we find excellent and easy music from Near’s pen that is a welcome addition to 2-part mixed literature. The range is well-suited to sopranos and altos singing in unison and the same is true for the tenor, bass part. The texts, Ave, Maria and Salve Regina, will find a place in Advent and on feasts of Our Lady. Choirs large and small will find good music here! Highly recommended.

Quittez, Pasteurs (Come, Leave Your Sheep). Arr. John Rutter. SATB, Oxford, X390. Another winsome arrangement by John Rutter, this joyful carol is set for unaccompanied voices. While not difficult, there are some TTBB divisi parts for the men’s voices. This liltting pastorale is presented with texts in English and French.

It Came Upon the Midnight Clear. Richard Proulx. SAB, congregation, trumpet. GIA, G4323. $1.10. One of several carol arrangements by Richard Proulx from a group of simple carol settings for the Christmas season. Parishes with limited resources will profit from these tasteful arrangements.

Arise, Behold the Light. Arr. Michael Burkhardt. SATB, congregation, brass, timpani. Celebrations Unlimited, CUI208, $1.30. This concerto is based on “Festal Song.” The text would be appropriate for Advent, Christmas, and the first Sundays of Ordinary Time. Here you will find a good hymn tune, text, and arrangement that will be useful and appealing to assembly and choir. This easy but exciting setting is well worth looking into.

Psalm 32. Charles Callahan. Cantor, choir, congregation. Egan Publishing, EC335, $1.25. Commissioned by St. Patrick’s Cathedral for the visit of John Paul II, this is a useful and imaginative setting in responsorial style. The singable refrain changes meter from 4/8 to 3/8 and 6/8. The verses alternate between the cantor singing psalm tone 8G and an SATB faux-bourdon of the same tone sung by the choir.

I Am the Living Bread. Michael McCabe. SATB, a cappella. Egan Publishing, EC338, 95¢. Two pages of lovely music comprise this attractive setting of the familiar text which can be used many times during the liturgical year. The ABA form will make this an easy-to-learn favorite with choirs. Highly recommended.

Five Simple Carols. Lucas. 2-part mixed. GIA, G4310, $1.50. Music for the small choir is again featured in these simple but interesting settings. All the carols are set for 2-part mixed voices. These pieces come from the Royal School of Church Music. The most familiar tune is “Ding Dong Merrily on High.” Twenty pages of Christmas music under one cover make this collection a good buy against the demands of a tight budget.

It is Good to Give Thanks. Dennis Janzer. SATB, refrain. Wayne Leopold Editions, WL10029, $1.00. Based on Psalm 92, this three-page psalm setting has two hymn-like SATB verses in F minor and a bright two-part refrain in F major which the assembly can sing. This is a short, effective easy setting for festive occasions.

Litany to the Holy Spirit. Hurford. SATB, 4-part. Oxford Publishing, ISBN 019-3511-509, $1.75. Many children’s choir directors will know this fine anthem, first written for unison voices. Hurford has recently set a four-part harmonization to the second verse and a lovely coda to the conclusion of the work. This text will find a place not only on Pentecost but in other seasons as well. Simple and elegant, this piece is highly recommended.

Be Merciful unto Me, O God. Mark Murphy. SATB. Kjos, ED. 8837, 95¢. Psalm 86 is set in an imaginative and well-written work by the young Canadian composer Mark Murphy. This four-page piece is a fine mix of old and new as it expresses both sorrow and joy as found in this psalm text. Fresh and warm harmonies with a sense of chant-like rhythmic freedom make this worth looking at.

When, in Our Music, God Is Glorified. Arr. John Ferguson. Hope Publishing, DFW217, $1.40. This concerto is scored for congregation, choir, organ, and brass. As always John Ferguson has crafted a very appealing hymn concerto. If you are looking for a first-rate setting of the Green text and the Stanford tune you

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may want to check out this strong but not difficult work.

*Cantate Domino*. Aks, SSAA, a cappella. Presser, 392-02321, $1.15. This is a wonderful motet by a female composer for female voices. Based on the text and chant of the communion verse for the Fifth Sunday of Easter, this is a difficult composition for the really gifted choir director and a women's choir.

*How Can I Keep from Singing*. Carter, SATB. C. Fisher Publishing, CM8455, $1.00. This is a very nice and simple setting of this well-loved nineteenth-century tune and text. The choral writing will sound well with small ensembles of larger choirs; the keyboard accompaniment lends itself to piano.

*Tim Dyksinski*

**Instrumental**

*Mystery Sonatas for Violin and Continuo*


The composer Heinrich Biber (1644-1704) served as Kappelmeister for the Archbishop of Salzburg. Owing to his considerable abilities as a violinist, his compositions for the instrument confront the player with substantial technical difficulties and often include scordatura tuning. Among his most famous violin compositions are the *Mystery Sonatas* (also known as *The Mysteries of the Rosary*) dating from about 1675. Each sonata is a meditation on a mystery of the rosary; the collection of fifteen is organized like the mysteries into three sets of five. With competent musicians, the short movements within each sonata could be used as instrumental music in liturgy or as pre- or post-service music.

In his quest to let more violinists experience these pieces, Tortolano has drawn on his experience playing both modern and period instruments to prepare a very practical performing edition. He includes a violin part given both with and without scordatura tunings, a realized keyboard part for either harpsichord or organ, and a basso continuo part suitable for either cello or viola de gamba. A thorough chart provides the performer with information about each sonata including the alternate tuning and string types. GIA is to be congratulated on the clear and legible engraving in both the score and parts, despite an occasional missing or inaccurate figured bass number. The keyboard realization is generally competent, though perhaps too busy at times, especially when compared to the fine performances on the accompanying recordings (available in either cassette or CD format) which use less elaborate realizations. The recordings in either format contain all 15 sonatas; the scores and parts are published in three separate volumes, each containing five sonatas.

*Rudy Marcozzi*

**Books**

*Preparing for Liturgy*

*Four volumes: Preparing the Euchas*...
ristic Table (#2482), Preparing to Celebrate in Schools (#2481), Preparing Music for Celebration (#2480), and Preparing Sunday without the Eucharist (#2479). NOVALIS (Canada); U.S. distributor: The Liturgical Press; Australian distributor: E. J. Dwyer. Each volume 48 pages, $3.95 (U.S.).

God bless Canada! Once again our neighbors to the north have responded to an important liturgical need in a dignified and effective manner. The Canadian publishing house NOVALIS, in conjunction with The Liturgical Press in the United States and E. J. Dwyer in Australia, has published the first four titles in a new series called Preparing for Liturgy. These first four will eventually be joined by eleven others. Future offerings will include Preparing the Rites of Initiation, Preparing to Preside, Preparing and Evaluating Liturgies, and Preparing the Liturgical Year.

If the first four books offer any hint at what is yet to come, then the whole series is likely to become a major and well-worn component of most parish libraries as well as of the personal libraries of musicians, liturgists, and clergy. They will also be great aids in religious education. My compliments to NOVALIS and to all involved in this effort.

Each of the volumes is by a different author or team of authors, so each has a distinctive style. But all share the same general format, which includes a summary and discussion questions at the end of each chapter, a glossary, and a recommended reading list. The very pleasant format and feel of these books is attributed to Eye-to-Eye Design of Toronto, and the layout to Suzanne Latourelle.

Barry Glendinning, a priest-instructor at the Summer Institute of Pastoral Liturgy at Saint Paul University, Ottawa, is the author of Preparing the Eucharistic Table. This is as good an introduction to the liturgy of the eucharist as any I have seen. Though intended as a companion piece to the forthcoming Preparing the Table of the Lord, it stands well on its own. Glendinning and the other authors know their subjects and have found ways to help most people understand even difficult and complicated matters. Theological points, such as the nature of the eucharistic meal or just who should be called “celebrants” of the meal, are made and covered adequately, but these are not intended to be works of great theological depth.

Margaret Bick, a graduate of the Notre Dame liturgy program, has authored a challenging work, Preparing to Celebrate in Schools, which asks important questions but also gives appropriate directions for seeking answers. This book could well be used as a guide for serious discussions by Catholic school faculties or school boards. Ms. Bick currently serves as the religious education consultant to the Metropolitan Toronto Roman Catholic Separate School Board.

Preparing Music for Celebration is by Heather Reid, a liturgist-educator-musician from Ottawa. As in the work of the other authors, her writing reflects a warm familiarity with the official postconciliar liturgical and music documents. I recommend this volume especially as a resource for workshops on liturgical music. It offers everything required for a fine introduction to basic music ministry, and it is written to be understood by the men and women, most without a background in liturgical studies or theology, who form that ministry in most of our parishes.

People looking for a practical, realistic, down-to-earth presentation of the issues surrounding Sunday celebrations in the absence of a priest will welcome Preparing Sunday without the Eucharist, by Andrew Britz, OSB, and Zita Maier, OSB. The authors do not evade the controversies surrounding such services, but they do not get caught up in them either. This book would be a good text for courses for those preparing to preside at such Sunday liturgies; it would also be a good resource for the members of communities who are preparing to pray together this way.

These four works all deserve a high six in my seven-point ranking system. While there are individual sentences I might wish were differently worded, and I note an occasional omission here and there, these books are as good as anything written for the general public about liturgical practice in the last thirty years. Of course, the neo-rubricists and self-proclaimed orthodox Catholic liturgists will not approve of this series, for these books are meant for the wide expanses of situations to be found across U.S. and Canadian parishes; they do not serve a narrow interpretation of the rites. Further, the role of the priest is understood by the authors in relationship to the various roles of the whole assembly, and the authors affirm the essential requirement of a strong level of active lay participation.

Saint of the Day


Leonard Foley has prepared this revised edition of the 1976 bestseller; it contains more than two hundred entries, each offering a short account of the life of the saint followed by a reflective comment. The work is intended, at least in part, as an aid to weekday presiders or homilists when saints’ days are celebrated. Though the text fits this aim fairly well, there are some weaknesses. The text is uneven in content and style, suggesting the work of several authors that has been edited only lightly. So, for example, the texts for Mary Magdalene (July 22) and Josaphat (November 12) are well done, but those for Thomas the Apostle (July 3) and Norbert (June 6) are weak and trivial, offering the reader little that is useful. This book is all right, but there are better hagiographies on the market. It rates a three on my scale of seven.

Experiencing God with Your Children


As Dolores Curran notes in her fine introduction to this collection of essays, “Readers looking for a rundown on the habits of highly effective Christian parents or hints on rearing children eager to pray the nightly rosary will have to search in other books.” In this substantive and solid work, what they will find is a set of twenty-five reflective essays about the author’s family. Coffey is a good writer, a family oriented Catholic whose articles have appeared often in U.S. Catholic, America, Catholic Digest, and other journals. She is also the author of the book Hidden Women in the Gospels.

This set of essays is meant for long reading with time taken for much reflection between pages. The chapters are well written—the author is obviously a poet—but the text is deep and sometimes ponderous, not in style, but in substance. Since many of the individual essays have appeared elsewhere as separate pieces, there are the inevitable glitches between chapters to be expected in collections such as this, but the content is excellent. This is the type of book
to be given as a gift to oneself or to friends. It rates a five on my scale.

W. Thomas Faucher

About Reviewers

Mr. Tim Dyksinski is the diocesan director of music in the Office of Worship of the Diocese of Galveston-Houston, TX.

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, serving as chancellor for the Diocese of Baker, OR, is book review editor for Pastoral Music and Notebook.

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Position Available

ARIZONA

Director of Liturgy/Music. SS. Simon and Jude Cathedral Parish, 6331 N. 27th Avenue, Phoenix, AZ 85017-1893. Full-time position for 2,800-family parish. Must possess good vocal/keyboard skills with knowledge of contemporary Catholic liturgical rites/music. Salary/benefits negotiable. Contact Fr. Michael O’Grady, Pastor, at above address or phone: (602) 242-1300; fax: (602) 249-3768. HLP-4810.

CALIFORNIA

Director of Music Ministries. Santiago de Compostela Church, 21682 Lake Forest Drive, Lake Forest, CA 92630. Full-time position in 3,700-family parish. Responsible for managing music program, fostering assembly participation, developing and training cantors for weekend liturgies. Salary $25K-$35K plus benefits; weddings and funerals extra. Send résumé to Linda Gatlin at above address. HLP-4816.

CONNECTICUT

Music Director/Organist. St. Stephen Parish and School, 400 Ridge Road, Hamden, CT 06517. Phone: (203) 288-6439; fax: (203) 288-4152. Full-time position (one-third school, teaching, and two-thirds parish) to coordinate school choir/fledgling adult parish choir, three weekend Masses. Allen organ and one-year-old piano. $29,000 salary plus benefits. Weddings/funerals extra. Send résumé to Rev. David Baranowski at above address. HLP-4721.

Director of Music/Organist. Church of the Assumption, 61 North Cliff Street, Ansonia, CT 06401-1621. Full-time position available August 1 requires knowledge of Catholic liturgy. Responsible for three weekend liturgies/weddings/funerals/other liturgical events. Direct adult/children’s choirs, train cantors, teach parish school music two days/week. Competitive salary. Send résumé/three references to Rev. Robert Condon at above address. HLP-4803.

DELWARE

Director of Music/Organist/Liturgist. St. John’s Church, 506 Seabury Avenue, Milford, DE 19963. Position available at parish near the beach. Responsible for directing parish music program, adult and children’s choirs, providing service music for weddings and funerals. Salary and benefits negotiable. Send résumé to Search Committee at above address. HLP-4812.

DISTRICT OF COLUMBIA

Liturgist. The Catholic University of America, Washington, DC 20064. Fax (202) 314-5816. Part-time position for Campus Ministry (Order #97-088) responsible for planning/Coordinating weekend and special University liturgies, directing choir. Requires B.A., master’s/equivalent in liturgy or liturgical music preferred, two years parish/campus ministry experience, keyboard/directing skills. Salary negotiable. Send résumé/references to employment manager at above address/fax. HLP-4720.

FLORIDA


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Director of Music. St. Raphael Church, 1215 Modaff Road, Naperville, IL 60540. 3,600-household, liturgically alive parish seeks full-time director/organist for large (10 choirs) established music ministry. Ott organ, Schimmel Grand, Malmark Handbells, excellent facilities. Salary range $25K - $35K, plus weddings and funerals and benefits. Send résumé to Pat Chuchla at above address. HLP-4807.

Music Director. Queen of the Rosary Church, Elk Grove Village, IL 60007. Northwest Chicago suburb seeks take-charge Music Director. Requires organ/piano proficiency, experience as music liturgist, directing choir. For further information, contact Fr. Art Fagan.
Organist. Holy Redeemer Church, 518 W. Mill Road, Evansville, IN 47710. Parish organist to accompany weekend liturgies and other major feast days. Includes working with Minister of Music as accompanist to traditional, contemporary, and children’s choirs. Weddings/funerals offer additional potential income. Competitive salary. Allen organ. Send résumé to Anthony Bucchi, Jr., at above address. HLP-4719.

Parish Liturgist. Blessed Sacrament Church, 3012 Jackson Street, Sioux City, IA 51104. Phone: (712) 277-2949; e-mail: FrTEG@AOL.COM. Full-time position in 1,250-family parish beginning July or August 1997. Requires degree in music and experience as liturgy coordinator. Send résumé to Rev. Thomas Ceelan at the above locations. HLP-4801.

Director of Music/Liturgy. St. Elizabeth Seton Catholic Church, 645 N. 119th West, Wichita, KS 67235. Fax: (316) 721-1723. Full-time position requires valid teaching certificate, proficiency in vocal/keyboard/directing traditional Catholic liturgy. Responsibilities include music teacher for Grade K-8, directing adult/youth choirs, planning liturgical music for parish and school. Fax/send résumé to Fr. James Billinger at above address. HLP-4804.

Director of Music/Liturgy. St. John the Evangelist, 404 N. Dayton Street, Davison, MI 48423. Full-time position in 2,000-family parish with 2,400-pipe Casavant organ. Requires choral/keyboard skills, ability to plan/develop liturgy. Degree preferred; experience a must. Salary $28K-$32K with benefits and/or housing. Send résumé to Search Committee at above address. HLP-4808.

Director of Liturgy/Music. St. Brigid Parish, 207 Ashman Street, Midland, MI 48640. 30-40 hour/week position at 1,000-family parish for practicing Catholic with knowledge of Vatican II liturgical principles responsible for liturgy planning, keyboard at weekend liturgies, sacramental celebrations, direct choir, train cantors, and coordinate all music ministries. Send résumé to Fr. Len Wilkuski at the above address. HLP-4799.


Director of Liturgy. St. Pius X Church, 6905 Blondo Street, Omaha, NE 68104-4699. Position in a 1,500-household parish requires a M.A./M.Div. with emphasis in liturgy or equivalent experience. Send résumé and references to Fr. Lloyd Gnirk, Pastor, at above address. HLP-4718.

Director of Music/Organist. St. James Church, 767 Elm Street, Rocky Hill, CT 06067. Position at large Hartford suburban parish with established music program (adult/children’s choir/paid cantors). Requires organ and choral skills. Salary commensurate with education, skill, and experience. Send résumé and references to Fr. Thomas Shepard at above address. HLP-4724.

Pastoral Associate in Liturgy/Ministry. St. Stephen of Hungary Church, 414 E. 82nd Street, New York, NY 10028. Full-time position responsible for worship/music needs of the parish. Requires strong organ/keyboard skills, ability to collaborate with Franciscan Pastoral Team and lay parish leaders. Competitive salary includes housing/full benefits. Send résumé/references to Search Committee at above address. HLP-4800.

Director of Music Ministries. Holy Name of Mary Parish, 110 Grand Street, Croton-on-Hudon, NY 10520. Fax: (914) 271-6641. Vibrant, spirit-filled community looking for a Pastoral Minister to rebuild the musical life of the parish. Requires strong faith/organ skills/vocal training for one choir and cantors/extensive knowledge of liturgical music and liturgy. Must be able to work as staff member and coordinate liturgies with separate children’s choir and contemporary ensemble director. Half-time position salary range $18,500-$21,000 plus weddings and funerals. Send all pertinent documents to Music Search Committee at above address. Visit our web site at www.catholic-church.org/holy name. HLP-4798.

Director of Music Ministry. Our Lady of Lourdes Church, 2718 Overbrook Drive, Raleigh, NC 27608. Full-time position for 1,500-family parish. Duties include playing the organ, liturgy planning, training cantors, directing adult/children’s choirs. Requires B.A. in music, keyboard/vocal/directing skills. Salary $30,000 (weddings and funerals extra). Send résumé to Search Committee at above address. HLP-4802.

Director of Music Ministry. St. Luke Church, 1212 Bunts Road, Lakewood, OH 44107. Full-time position in 1,500-family suburban parish available June 1997. Requires organ/keyboard/vocal/directing skills, ability to work well with volunteers of all ages, B.M./B.M.E. or equivalent. Salary with full benefits. Direct inquiries to Search Committee at above address. HLP-4814.

Director of Music. St. Luke Church, 2316 Fairhill Avenue, Glenside, PA 19038. Position in 2,400-family parish requires proficiency in pipe organ, choir direction, team worker with pastoral skills/understanding of Catholic liturgy and music. Responsible for coordinating music ministries, cantor training, parish, school and CCD liturgies, funerals, and weddings. Competitive salary/benefits. Send résumé/references to above address. HLP-4817.

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Music Director/Organist. St. Thomas More Catholic Church, 10205 Ranch Road, 620 North, Austin, TX 78726. Phone: (512) 258-1161, fax: (512) 258-9812. 2,700-family parish full-time position responsible for adult choir, cantor, other choral programs, liturgical planning, and providing accompaniment for five weekend liturgies. Prefer advanced degree in organ/directing. Catholic liturgy knowledge/experience. Salary negotiable. Fax resume to above number. HLP-4722.

Wisconsin

Full-Time Director: Office of Sacred Worship. Diocese of La Crosse, PO Box 4004, La Crosse, WI 54602 (closing date 9/15/97). Director is consultant to the diocesan bishop on liturgical matters, prepares diocesan liturgical celebrations and diocesan guidelines relative to sacred worship, serves as Executive Secretary of the Diocesan Sacred Worship Commission. Other activities include assisting parish and deanery liturgical ministers and sacred worship committees, acting as a consultant and teacher in the Diocesan Lay Ministry, Permanent Deacon and Leader of Prayer programs, assisting parishes in renovation of liturgical spaces. Qualifications: a person in full communion with the Catholic Church; graduate degree with studies in sacred worship and related experience in sacred music, sacred art and architecture; administrative, organizational, and supervisory skills. Salary range: $26,000-$40,000. Send letter of introduction, resume, and three letters of reference to Search Committee at the above address by 9/15/97.

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