

NATIONAL ASSOCIATION
OF
PASTORAL MUSICIANS

August-September 1979

PASTORAL Music



Parish Choirs



In this issue . . .

A funny thing happened on the way home from the Second Vatican Council—all of a sudden, parish choirs disappeared. The abrupt loss in repertoire, the insistence on participation at all costs, and, more subtly, the redefinition of ministerial roles have all contributed to the demise of the choir. Recently, however, as has been evident at NPM's National Conventions, interest in choirs that is both wide and varied has begun to reemerge in our parishes. This comes with some new twists, especially in terms of role definition—in terms of the new vision of what the choir can and should be.

Wozniak opens this issue with some very perceptive ideas about the reasons for the change, and begins to define

the new role for the choir. This issue contains some highly practical advice: how to get started, recruiting choir members (Robinson); how to make an already good choir much better (Kosnik); how to make choir rehearsal work, and come alive (Stapleton); what a children's choir can do—and can't do (Hruby); what's unique about the folk choir, along with some very pointed tips (Sorrell). Some questions in this issue are addressed to the pastor and his staff: Do we have choirs at Christmas only? Does it cost money? How much? (Krisman). Finally, as always, Elmer Pfeil calls us to remember just how important music is, and accordingly, just how important choirs are to the liturgy. After all, in the words of Father Gelineau, "Christian liturgy was born singing."

It seems that the resurgence of the choir in the last few years can be attributed partly to nostalgia for the aesthetic experiences of "the good old days"; another factor is the logical progression in the folk music world from "lead singing" in the style of

Peter, Paul and Mary to a preference for group singing. New and better repertoire is now known and available to a wider group. Furthermore, the dogged insistence characteristic of the days just following Vatican II on participation at all costs by all the people all the time has eased up considerably.

But somehow, I don't feel that these motives alone can explain the recent choir revival. There is a growing sense that the choir is able to perform a ministerial role, a role of leading music, which is felt especially when the choir is in a ministerial location in the sanctuary (as most folk choirs are). The model provided by the folk group fits the present day liturgical pattern.

NPM feels the time is right for the pastoral musician to explore more fully the role of the choir in the liturgy; and, as always, it is our hope that this issue will provide a beginning point for such an exploration. The ultimate testing place will be in your parish.

V. C. F.

NATIONAL
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OF
PASTORAL MUSICIANS

August-September 1979
Volume 3, Number 6

PASTORAL Music

The National Association of Pastoral Musicians is an organization of musicians and clergy devoted to the improvement of music at the parish level. Membership services include the *Pastoral Music Notebook* (bimonthly), pamphlets and other publications, cassette tapes of official music, NPM National Convention, NPM Hot Line and others.

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be candid, portraying human response, and
made by available light.

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vided by Sandone & Reina.

Parish Choirs

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Letters

Open Letter to Pastoral Music From a Lutheran Pastor

After five days of "shopping" during the Convention at McCormick Inn, the only fellow Lutherans I could find were the display people representing our three Lutheran publishers, and my friend Marilyn Comer, Director of Worship at Faith Lutheran Church, Golden, Colorado. And I must say we were *completely* at home the entire marvelous time!

Marilyn and I couldn't figure out whether we were experiencing the richest fruits of Vatican II, or were taken back to the period of the Lutheran fathers of the sixteenth century. We only came home convinced that the time for union between our two catholic church bodies has arrived. At times I was tempted to chat with Blessed Martin Luther and commend him for his 450-year patience and the final reward of his courage to reform, for all of his demands for liturgical renewal were overwhelmingly evident at Chicago. Other times I felt shamed that the Church of the Reformation is so far behind Conciliar and Reformation projects, not only in centralizing the Eucharist, but in focusing energies on that crucial period of 40 minutes where we aren't preaching.

One evangelical suggestion: Please clue your speakers in to the distinction between "Roman" and "catholic," at least some of them. Also, if you're as welcoming of us non-Romans as your hospitality evidenced, also please re-

mind your experts when it comes to other parish nomenclature.

Nevertheless, the fact that some presenters evidence their awareness of this distinction, and the fact that only in a few instances we Lutheran two were "lost," the spiritual high we took home with us from such saints as Betsy Beckman, Jim Hansen, Gene Walsh, and of course Erik Routley, Father Gelineau, John Melloh, and Alex Pelouquin, plus so many more, are forever in our loving memory.

Rev. H. A. Schulze
Ms. Marilyn Murphree-Comer
El Paso, TX

Publicity for NPM

Let me send my belated congratulations to the staff of the National Association of Pastoral Musicians on the success of your second annual convention. All reports that I've heard have described the convention as a most valuable experience.

I hope that the publicity that originated from this office generated the kind of interest you had anticipated. I'm sure you'll agree that WLS-TV's coverage of the convention on its news show, as well as Alexander Pelouquin's appearance on the station's "Cabbages and Kings" program, were impressive.

Though I understand that there were few secular newspapers actually present at the convention, some of them, including the *Chicago Tribune*, did run articles based on the press release I had sent.

Again, congratulations. Your hard work and diligent planning brought very satisfying results, I think. If I can ever be of assistance to you again, please don't hesitate to let me know.

Ms. Mary Dooley
Communications
Archdiocese of Chicago

Weddings: The Music Again

Although Richard Pfaff draws his ideas on the use of music in wedding ceremonies from experience that differs from my own, I should like to offer a response (see *Pastoral Music*, April-May, 1979, p. 4).

Of all the sacramental celebrations, the marriage ceremony is the one that is most subject to "secularization"—that is, the faith dimension is most easily lost sight of. The "style-show" type of procession, the presence of a photographer ducking in and out during the service—these and other *de rigueur* customs create an atmosphere that does little to foster a spirit of worship and prayer.

It is not surprising that it has become common practice during the past ten years to insert Broadway, pop, or light rock songs into such a ceremony, songs that even with the farthest stretch of the imagination can hardly be given a spiritual and/or faith interpretation.

No one denies that a wedding should be an occasion for celebration and joy; no one denies that a wedding ceremony is a celebration of human love. But the Catholic view is that the union of bride and groom is much more: the human bond is a symbol of Christ's love for his Church. *Sacramentum hoc magnum est*, says St. Paul: "This is a great foreshadowing." In other words, there is much more going on here than meets the eye. Everything must be done, therefore, to make the wedding service a genuine faith expression/experience.

Nationally there are an estimated five divorces for every nine marriages. The attitudes and expectations of Catholics toward marriage have traditionally differed from the attitudes of most non-Catholics. But in the past



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10-15 years, this situation has changed. There is a Catholic "marriage crisis," and many authorities who have investigated this phenomenon agree that diminution of faith is one of the leading causes. This is not to say that John Denver, Barbra Streisand or Roberta Flack songs sung at a wedding ceremony are going to cause a divorce. But having celebrated and concelebrated at a fair number of weddings where pop ballads have been performed, I have often felt that neither the couple being married nor the congregation witnessing the ceremony were being drawn by the music into a genuine expression of faith. There is nothing wrong with an "our song" approach to a wedding, but to choose a commercial song that can be heard on the radio any day in any city of the country, and to consider this "our song" would be laughable if only it didn't prove how depressingly limited a view the couple has of the rich literature of wedding music. They need help and advice.

To compare the explicitness of a John Denver song ("For Annie") with the *Song of Songs* is like mixing tin and gold. Every scripture scholar, so far as I am aware, treats the *Song of Songs* as primarily symbolic: it speaks about God's love for his chosen people, or Christ's love for his Church. John Denver had no such exalted symbolism in mind. In the *Lectionary*, only one selection (774, 6) is excerpted from the *Song* for use in the wedding ceremony, and it is not the passage quoted by Mr. Pfaff. Even so I would not object to the verses excerpted by Mr. Pfaff, explicit as they are ("Your two breasts are like two fawns," etc.), provided that a short commentary on their symbolism were first given to the congregation, that is, God's passionate love for his people.

When all is said and done, I agree with the Scranton Music Commission: "The tendency to reduce an act of worship to a mere social celebration under the illusion of rendering it 'meaningfully' is nowhere more pervasive than in the area of wedding music" (*Pastoral Music*, Oct.-Nov., 1978, p. 33). In other words, save the pop music for the reception following the wedding.

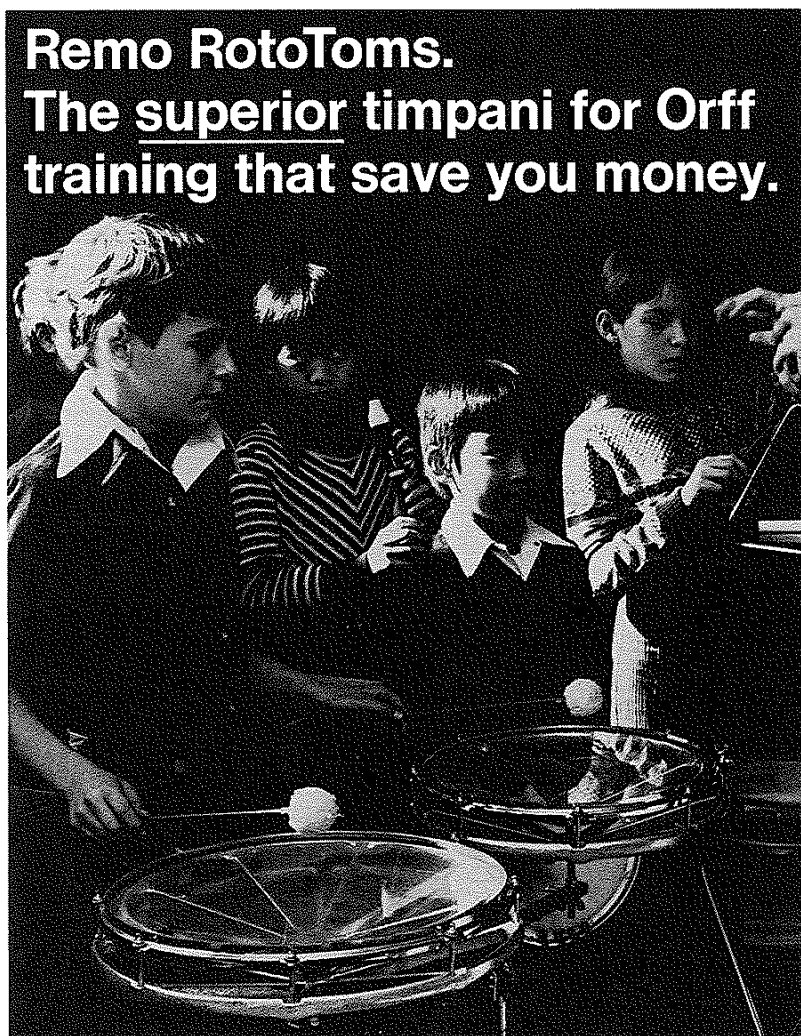
Francis J. Guentner, SJ
St. Louis University
St. Louis, MO

Errata

The July 1979 edition of *Notebook*, Vol. 3:5, opens with an article about the 1980 NPM Regional Conventions. Please notice that the dates of the Dubuque meeting (Region 9) have been changed to June 3, 4, 5, 1980, and the dates for the Olympia meeting, Region 12, have been changed to June 12, 13, 14, 1980.

Pastoral Music, June-July 1979, Vol. 3:5, p. 8: Gary Penkala, (correct spelling), Director of Music, Our Lady of Victory Parish, State College, PA.
p. 11: Brother Robert LeBlanc, OSB is from St. Joseph Abbey in St. Benedict, Louisiana (not Indiana).

Editor



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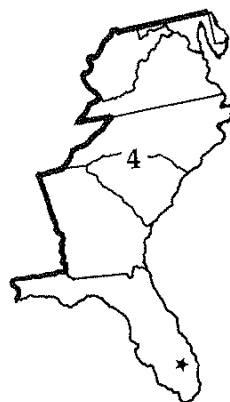
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Association News

A Report on the Regional Conventions



Seated (left to right): Sister M. Walter Marie Cadogan, SSJ, Philadelphia, PA (Region 4); Rev. Ronald Brassard, Providence, RI (Region 1); Rev. James Fetscher, Miami, FL (Region 4); Rev. Joseph Gelneau, Genevieve Noufflard, Paris, France. Standing (left to right): Dr. Kim Kasling, Collegeville, MN (Region 8); Rev. Everett Frese, Dubuque, IA (Region 9); Rev. Msgr. William Greene, Baton Rouge, LA (Region 5); Rev. William Dunn, Columbus, OH (Region 6); Rev. Richard Fragomeni, Albany, NY (Region 2); Rev. Lawrence Heiman, Rensselaer, IN (Region 7); Ms. Nancy Schaefer, San Antonio, TX (Region 10); Mr. Michael Conley, Seattle WA (Region 12); Sister Jane Marie Perrot, Rev. Virgil C. Fink, NPM National Office.



April 14-17, 1980
Miami, FL
Faith & Fiesta
REGION IV

Region 4's meeting will deal primarily with practical aspects of the liturgy and a consideration of the faith concerns of the musician, the celebrant and the community. There will be a special focus on the large Hispanic community and on the problem of integrating two divergent cultures in one liturgy. The Core Committee is made up of Sister Mary Trindel; Rev. James Fetscher, Chairman; Rev. Juan Sosa; Mr. Chuck Stanley; Rev. James Murphy; Rev. Jack Totty.

On the Planning Committee are: Sister Mary Trindel, Miami, FL; Robert Hoeffner, Orlando, FL; Sister Joyce LaVoy, OP, Pensacola-Tallahassee, FL; Sister Patricia Eileen, OP, St. Augustine, FL; Rev. Paul Berney, Atlanta, GA; Mrs. Carole Sorrell, Baltimore, MD; Rev. Jeff Ingham, Raleigh, NC; and Mr. Bill Miller, Arlington, VA.



April 9-11, 1980 Philadelphia
Spiritual Growth Through
Musical Excellence
REGION III

This convention will emphasize the need for quality in music, training for musicians and the development of musicians' spirituality. A special feature of the meeting will be a focus on music connected with the parish schools (K-12) and religious education programs.

The Core Committee for this region is composed of Dr. Peter LaManna, Chairperson, Ms. Rosemary Hudecheck, Rev. David Doyne, Rev. Salvatore Riccio, Sister Walter Marie Cadogan, SSJ, Mr. Harry Bambrick and Sister Francis of Assisi, OSF.

The Planning Committee for this region is composed of: Dr. Peter LaManna; Sister Walter Marie and Rosemary Hudecheck, Philadelphia, PA; Anita Frenzel and Rev. Declan McHugh, Camden, NJ; Miss Alice V. Maleski, Ms. Kathy Kanavy, Scranton, PA; Rev. Joseph Pease and Mr. Dan McNew, Harrisonburg, PA; Mr. Rick Gibala and Rick Moser, Pittsburgh, PA; Mr. William Herring, Erie, PA; Jim Sheffler, Trenton, NJ; and Mark Torre, Greensburgh, PA.



April 23-25, 1980
Providence, RI
The Musician; The Parish
REGION I

The Planning Committee met on May 3-4, 1979. Participants were Rev. Ronald E. Brassard, Chairman, Providence, RI; Sister Jeanne Cyr, Springfield, MA; Brother James Field, CFX, Middletown, CT; Rev. David Baranowski, Hartford, CT; Rev. Robert A. Shauris, Fitchburg, MA; Sister Mary Lomax, Central Falls, RI; Rev. Michael Henschal, Jay, ME; Jay Niles, Bridgeport, CT; Mary E. Bagnell, Manchester, NH; Mr. Ken Meltz, Newton, MA; Rev. Ronald G. Yargeau, Springfield, MA; Rev. James F. Lyons, Wareham, MA; and Mrs. Patricia Beauchamp, Woonsocket, RI.

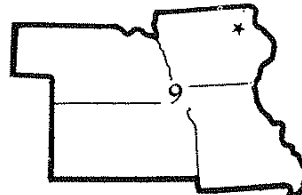
The central thrust of the meeting will be in providing education for the musician in both liturgy and spirituality on a very practical parish level. The Core Committee is: Rev. Ronald Brassard, Chairman; Mrs. Patricia Beauchamp; Sister Jeanne Cyr, SSJ; Brother James Field CFX; and Rev. David Baranowski.



May 7-9, 1980
 Albany, NY
 Musician Transposed:
 Parish Transformed
 REGION II

Representatives from all the dioceses in New York State have been involved in the planning of the regional meeting. Transformation is the goal of the liturgy. How does the Roman Ritual provide transformation; indeed, how do we as individuals pass through transformations? Since ritual provides a vehicle for transformation, how does music relate to that transformation? Since musicians are involved in the transformation of the community through ritual, what transformation must they pass through in order to effectively minister to the community's transformation? Rev. Richard Fragomeni is Chairperson for Region 2.

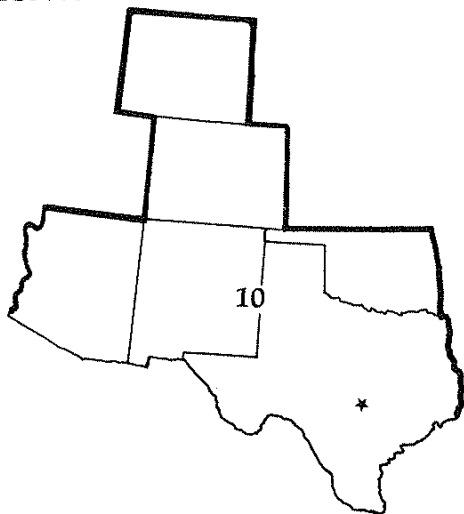
June 3-5, 1980
 Dubuque
 Celebrating with All Our Resources
 REGION IX



The meeting in Dubuque will concern itself almost exclusively with practical questions, that is, making the most of limited resources—time, talent and treasury. The entire program is devoted to the needs of both parish and school in developing basic repertory; basic communication skills; and methods for improving musical skills.

The members of the Core Committee for Region 9 are: Rev. Everett Frese, Chairman; Rev. Daniel Knipper; Rev. Edgar Kurt; Rev. Mark Nemmers; Sister Carol Herne-soth; Mr. James Welch; Rev. James Barta; Rev. Daniel Krafft; Sister Patricia Clark; and Sister Bertha Fox.

May 22-24, 1980
 San Antonio
 Many Cultures,...but One Lord
 REGION X



The Region 10 convention will revolve around the unique concerns of the Mexican-American community. There will be a special focus on the goal of maintaining cultural identity within a pluralistic society.

Concrete models for celebrating the Eucharistic Liturgy in Spanish and in English will be presented, together with an examination of roles for the emerging pastoral musician.

The Core Committee for this region is Rev. Ken Hanna, OMI, Mr. Carlos Rosas, Ms. Nancy Schaefer, Rev. Joseph de Paul, Mr. Paul Hess, and Alex Nagy, OMI.

June 12-14, 1980
 Olympia, WA
 The Musician: The Church
 REGION XII



The Planning Committee met on June 4-5, 1979. The Core Committee is: Mr. Michael Connley, Chairman, Seattle, WA; Nancy Chvatal, Beaverton, OR; Thomas Conry, Portland, OR; Lisa Nelson, Seattle, WA; Kenneth V. Peterson, Seattle, WA; and Rev. J. Mark Stevens, Renton, WA. A concern for the quality of music coupled with a desire to uncover what sacrifices the pastoral musician may have to make in developing his/her ministry will be central to this program.

June 23-25, 1980

Collegeville

Liturgy: The Assembly in Song

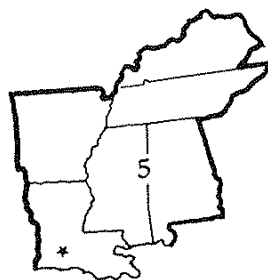
REGION VIII



The Collegeville convention will explore the question of the community as the foundation of music ministry, describing the role of the musician and the clergyman within the community. The importance of aesthetics, prayer and ministry will be emphasized. A special feature will be a demonstration of newly composed Benedictine music.

The members of the Planning Committee for Region 8 are: LeMay Bechtold, St. John's, Collegeville, MN; Sister Doris Murphy, La Crosse, WI; Ms. Sharon Balcom, Fargo, ND; Sister Borgia Sundag, Fargo, ND; Sister Marguerite Streifel, Crookston, MN; Sister Diane Boutet, OP, Green Bay, WI; Mr. Bob Pochling, La Crosse, WI; Mr. Peter Knippel, La Crosse, WI; Sister Vivian Huppert, River Falls, WI; Ms. Betty Stodula, St. Paul, MN; Sister Gertrude Hoffman, New Ulm, MN; Sister Mary Hueller, Milwaukee, WI.

The Core Committee is composed of: Sister Dolores Dufner, Ms. Irene Sullivan, Brother Bob Koopman, OSB, Father Peregrin Berres, OSB and Dr. Kim Kasling.



September 10-12, 1980

Baton Rouge, LA

From Reform to Renewal:
Musical Challenges of
the '80's

REGION V

While the changes in the Vatican Council have brought about a reform of the patterns used in the Church, the key to the reform, that is, the renewal of the heart, has yet to take place. In the 1980s, musicians will be challenged along with the clergy to concentrate on renewal of the spirit of Christianity.

The Core Committee is: Sister Eleanor Bernstein, CSJ, Baton Rouge, LA; Rev. Tommy Ranzino, Pierre Part, LA; Ms. Brenda Atkinson, Baton Rouge, LA; and Rev. William L. Greene, Chairman, Baton Rouge, LA.



September 23-25, 1980

Columbus, OH

The Musician Speaks Out

REGION VI

Wide and active representation from the dioceses was apparent at the planning session. Participants were: Dr. James Moore, Rev. Giles Pater, Hal Tompkins, and Gloria Weyman, Cincinnati, OH; Sister Janet Moore, OSU, Rev. Thomas O'Donnell, and Mrs. Sally Riede, Cleveland, OH; Toni Bischoff, Rev. William Dunn, Rev. Joseph Fete, Monsignor F. Thomas Gallen and Sister Helene Rouland, Columbus, OH; Sister Arlene Bennett, RSM, Rev. Patrick Cooney, Detroit, MI; Wayne J. Wyrembelski, Gaylord, MI; David Reilly, Kalamazoo, MI; Sister Theresia Scheuer, OP, Lansing, MI; Thomas Cramer, Steubenville, OH; Karen Rath, and James Bersert, Saginaw, MI; Sister Frances Cabrini Benlein, OSU, Sister Noel Frey, RSM, and Rev. Richard Bennett, Toledo, OH; and Anthony Di Cello, Youngstown, OH.

The needs of the musicians include a wide range of knowledge (about liturgy, music), skills (in planning, in music, in communicating) and values (about faith, the Church, ministry). And in 1980, the pastoral musician needs a clearer understanding about his/her job description and salary. Using a combination of major presenters and "process" style sessions, the participants will attempt to address these concerns.

The Core Committee is: Rev. William Dunn, Chairperson; Sister Helene Rouland, OP; and Msgr. F. Thomas Gallen.

October 10-12, 1980 San Francisco, CA

"Music in Catholic Worship"

REGION XI



The 1972 document begins with an outline of theological principles, discusses planning and music skills, and then examines the role of music within the structure of the Roman Rite. Using this pattern, a special feature will include a creative, humorous, and educational dramatic presentation of the role of music in the structure of liturgy. Somehow, one senses that this event will serve as a fitting conclusion both for the Regional Convention in San Francisco and for all 12 NPM Regional Conventions.

Co-chairpersons for the planning and organization of this meeting are Rev. Donald Osuna, Oakland, CA and Rev. James W. Aylward, San Francisco, CA.

Regional Conventions and NPM Chapter Formation

Planning is well underway for the 12 Regional Conventions of the National Association of Pastoral Musicians for 1980. At each of the Regional Conventions, the NPM staff will make a presentation concerning the formation of diocesan chapters of the Association as an outgrowth of the meeting. Although the plans for chapter formation are still evolving, the following basic outline is established.

1. A manual will be developed that will contain specific guidelines for chapter meetings, of which there will be 24. These guidelines will encourage flexibility and variability among chapters; however, certain principles will be suggested. For instance, it is envisioned that chapters would consist of at least 5 parishes but no more than 30 parishes; there would be only one chapter per diocese;

chapters may meet in various locations.

2. A typical meeting would consist of four parts: a. musical performance; b. educational discussion; c. planning and prayer; and d. social. In the course of the 24 gatherings, it is expected that each of these parts will develop in meaning and depth for the participants. Flexible guidelines will be provided for each section, and chapter officers will be appointed for each section.

3. The recruitment of parish musicians (who never get involved in anything) will be a major effort at the chapter meeting.

In addition to the NPM staff presentation on chapters at the Regional Conventions, there will be a "mini-Chapter meeting" for the participants that is sponsored by the diocese. Interested participants will be given suggestions on chapter formation within the diocese.

The Benedictine Musicians Of the Americas

Over 70 Benedictine monks and sisters, musicians all, met at Mount St. Scholastica, Atchison, KS for their sixth biennial meeting, June 17-23, 1979. This gathering is intended first of all as a chance for the Benedictines to share two years' worth of experiences and learning with one another; a secondary function is for new liturgical compositions of the Benedictines to receive a hearing and a round of constructive criticism.

The remarkable improvement of individual composers over the course of these meetings is quite apparent. As has been their tradition, the Benedictine Musicians of the Americas develop music on the basis of a long and durable liturgical legacy, scripturally derived and expertly crafted in a wide range of musical styles.

Pictured in attendance at the June meeting of the Benedictine Musicians of the Americas are:

Sister Rosina Baumgartner
Mount St. Scholastica, KS
Sister Shawn Carruth
Mount St. Benedict, MN
Sister M. Patrick
St. Gertrude Priory, MD
Sister Magdalena Craig
Sacred Heart, AL
Sister M. Gregory Cushing
Ben. Perpetual Adoration, CA
Sister Mary Stella Davis
St. Joseph's Convent, OK
Sister Cecilia Dwyer
St. Benedict's, VA
Sister Patrice Eblen
Mount St. Benedict, MN
Sister Kathleen Finis
Convent Immaculate Conception, IN
Sister Mary Sue Freiberg
Our Lady of Grace, IN
Sister Patricia Gangort
Ridgely, DE
Sister Jeanne Giese
Mother of God Priory, SD
Sister Gertrude Greathouse
Mount St. Scholastica, KS

Sister M. Carol Hellmann
St. Walburg Convent, KY
Sister Joachim Holthaus
Mount St. Scholastica, KS
Sister Mary Cecile Ihle
Mount St. Scholastica, KS
Sister Eugenia Ihle
Mount St. Scholastica, KS
Sister M. Callista Kaley
St. Scholastica, IL
Sister Kay Kessler
Mount St. Scholastica, KS
Sister M. Jane Klimisch
Sacred Heart Convent, SD
Sister Roberta Knakal
Sacred Heart Convent, IL
Sister Annette Lackaff
Queen of Angels, OR
Sister Monica Laughlin
St. Scholastica Priory, MN
Sister Daniel Minor
Benedictine Convent, MO
Sister Cheryl Morehead
Mount St. Benedict, MN
Sister Mary Pattison
St. Bede Priory, WI

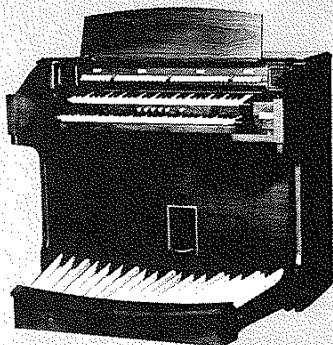


Sister M. Emmanuel Pieper
St. Walburg Convent, KY
Sister Celestine Pond
Holy Angels Convent, AR
Sister Eileen Price
Our Lady of Grace, IN
Sister Genevieve Sachse
Sacred Heart Convent, AL
Sister Rosaria Schaefer
Mount St. Scholastica, KS
Sister Theresita Schenk
Convent Immaculate Conception, IN
Sister Theresa Scheuren
St. Lucy's Priory, CA
Sister M. John Scheuren
Sacred Heart Convent, SD
Sister Madonna Schmitt
Sacred Heart Convent, SD
Sister Laurieann Schumacker
St. Benedict's, MN
Sister Mario Schumacker
St. Benedict's, MN
Sister Lucia Schwickerath
St. Paul's Priory, MN
Sister Aniceta Shalz
Mount St. Scholastica, KS
Sister M. Catherine Stana
Mt. St. Mary Priory, PA
Sister Judith Sutera
Mount St. Scholastica, KS
Sister Ramona Varela
Ben. Perpetual Adoration, MO
Sister Daniella Walgenbach
Madison, WI

Sister Mary Jane Wallace
St. Mary Priory, IL
Sister Rose Marcella Worland
Kansas City, MO
Sister Mary Grace Zunic
Mt. St. Mary Priory, PA
Rev. Becket Senchur
St. Vincent's Abbey, PA
Bro. Andrew Thornton
St. Anselm Abbey, NH
Rev. Marcus J. Voss
St. Bernard Abbey, AL
Bro. Aelfred Woodard
St. Martin's Abbey, WA
Bro. Benedict Babor
New Melleray Abbey, IA
Rev. Paschal Baumstein
Belmont Abbey, NC
Bro. Isaac Borocz
St. Anselm's Abbey, DC
Rev. Dominic Braud
St. Joseph Abbey, LA
Bro. David K. Coakley
Glastonbury Abbey, MA
Bro. Tobias Colgen
St. Meinrad's Abbey, IN
Rev. Cecil Donahue
St. Anselm Abbey, NH
Rev. Brendan Freeman
New Melleray Abbey, IA
Bro. Thomas Gerwing
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ICEL Brief on the Liturgical Psalter

In response to a recently renewed call for a liturgical psalter in English, the International Committee on English in the Liturgy is currently involved in a pilot project to determine the feasibility of a liturgical psalter. ICEL's 1977 Annual Report described the project as "a work of translation which will seek to respect: (1) the basic nature of the psalms as 'song'; (2) the rhythmic pattern of the original Hebrew; (3) the types or classes of psalms; (4) the liturgical usage of the Church; and (5) fidelity to the sacred text."

The following brief, reprinted with permission from the January-March 1979 ICEL Newsletter, contains principles and guidelines intended to give preliminary direction to translators, musicians, liturgists and others involved in the work:

1. A "liturgical psalter" is a translation of the psalms and biblical canticles used by the churches in their public prayer. It envisions a faithful rendering from the best critical Hebrew texts into a vernacular poetry rather than prose. Numerous prose translations in English exist which are of high quality. Similarly poetic translations have been made which afford satisfaction in varying degrees to praying communities. A pilot project seems indicated to explore whether the goals of faithful rendition and poetic quality may better be met in a new translation. Accommodation of the *text* of the psalms to Christian uses, the Church's earliest practice marking the composition of antiphons, versicles, and the like, is precisely *not* envisioned in this pilot project. The legitimacy of that venture is assumed in the study of ancient and modern liturgies, but the creation of such interpretative translations is not what is meant here by a liturgical psalter. Rather, the phrase refers to a faithful translation that can be sung or recited by cantors, choirs, or congregations with ease. In light of what we know of the origins of the psalms and of the way in which they were used by the first generations of Christians, it is clear that they were normally "song"—not just poetry to be recited. Jews or early Christians would have usually sung the psalms. Melody is a fundamental element in the psalms; that this is the case is clear already from the musical directions which stand at the head of many psalms in the biblical text itself. Slightly less than half of the entire Psalter has its own indications of melody; further, these indications are

to be found in all of the traditions or smaller collections which have been brought together to form the Book of Psalms as we have it in the Bible. There are other indications in the text of the Bible that the psalms were *sung*, not recited. Hence, we can say that melody is the *primary* way of understanding and feeling the true meaning of the poetry of the psalms. We can say also that melody is *fundamental* to the effectiveness of the use of the psalms in worship.

2. Another interpretative element in the Psalter is rhythm. The Hebrew text has a rhythmic structure which is very important to the meaning of the psalms; the speed of the rhythm, the weight and length of the beat are all part of the interpretation of the psalms. It must be admitted that these elements are difficult to carry over to other languages, but it is clear that every effort must be made to use rhythm to communicate the meaning of the psalms and for the sake of congregational or group (non-professional) singing in a liturgical Psalter.

3. Another very important consideration is the variety of types of psalms. In fact, there is a sense in which this is the most important consideration of all: before any true interpretation can be offered, we have to be clear as to what kind of literature we are dealing with. In relation to the Psalter, this means identifying with clarity the "classes" or "families" of psalms. Any attempt to translate the Psalter, whether simply into another language or more especially into musical expression, *must* take this into account. An attempt must be made to transfer the parallelism, rhythm, and cadences of the Hebrew into analogous forms proper to English.

4. Another important interpretative element is the liturgical origins of the psalms.

5. The practical implications of these principles are manifold:

- a. The different "classes" or "families" of psalms each have their own characteristics.

- b. Just as these characteristics have to be respected in translation, they must also be respected in providing musical settings of the Psalter. The music must interpret the psalm, and therefore it must be in harmony with the spirit or atmosphere of the "class" or "family" to which the psalm belongs.

- c. It is clear, therefore, that it is not enough to provide "psalm tones." To reduce different "classes" or "families" of psalms to the same musical expression offends against diversity (not to mention the colorfulness) of expres-

sion found in the Psalter, although we recognize that liturgical tradition has sometimes found this feasible. Such musical settings merely serve to flatten the text and press the words into a mold for which they are not necessarily fitted. The indiscriminate use of "psalm tones" for different "classes" or "families" or psalms destroys any interpretative power that the music might have. A "psalm tone" which is used for both "Hymns" and "Laments" cannot have the same effect in the two cases; it will nullify one or the other, if not both together.

d. There is a special type of problem associated with the use of chant formulas, derived from Gregorian or from Anglican chants. This type of musical expression does not need a definite beat or rhythm; to use it for the psalms, then, seems to offend against their basic nature and quality. Further, it might be added that the use of chants is very difficult for untrained groups, because there is no regulating beat, and so they require a very subtle handling of words (in terms of speed, accentuation, and interpretation). Songs with a definite rhythm are easier and more satisfying for groups to sing. This does not mean that all "psalm tones" or chant-like formulas should be excluded; they may, in fact, be well suited to one or other "class" or "family" of psalm. However, the "class" or "family" of psalm should dictate the rhythm and mood of the "psalm tone" or formula.

e. The English text of the Psalter should be clear and dignified as befits a text for use in the liturgy. However, the specific qualities of the Psalter will impose even more stringent standards on the style or level of the translation: it will have to be melodic and rhythmic as well as flexible enough to account for the varieties of styles and genres found in the psalms; it will of necessity strive to reflect the poetic

quality of the biblical text with its flair for imagery; it will take account of the various uses of the psalm in common prayer and of the exigencies of public reading and oral communication.

6. There are instances in the Psalter where individual psalms change in mood, with a consequent change in rhythm, meter, and expression. There are other cases where this arises because the psalm itself is a composite of shorter poems.

7. There are other instances in the Psalter where the way they are to be sung is already predetermined: for instance, *psalms 46, 67, and 136* should be handled responsorially. There are, however, other instances where the form and structure (and in the last analysis, the interpretation) depends on the recognition of a diversity of speakers. In *psalms 24 and 134* the key to the whole text lies in the original liturgical setting of the text. Any translation or musical setting would have to take that into account.

8. There have been several attempts over the years to provide simple musical settings which are applicable to the whole Psalter, but which will respect some or all of the principles outlined above. However, it does not seem that any of them have been totally successful.

9. There are, therefore, several areas of genuine challenge in the preparation of a liturgical Psalter. The main part of the work will be in establishing the Hebrew text to be translated and then translating it according to the interpretative elements described previously. This will be easier at the present time because of the many excellent translations available. However, another dimension of the work will be to take into account the Christian use of the psalms in liturgical tradition. But even this is only the beginning; what must happen then is that all relevant information and background ma-

terial must be provided for composers so that they are fully aware not only of *what* they are translating but also *why* and for *what particular setting* in the liturgy.

10. The phases of the work are therefore these: the determination of the literal sense of the psalms (biblical phase); the determination of the liturgical use of the psalms in the various traditions (liturgical phase); the rendering of the psalms into English taking these biblical and liturgical conclusions into account (literary phase); the provision of musical settings for the psalms on the basis of the work done (musical phase).

ICEL Publication

The International Commission on English in the Liturgy has issued a second book of music for the rites entitled *Music for the Rites: Baptism, Eucharist, and Ordination*. The publication is a collection of music commissioned by ICEL at the request of the bishop's conferences in the English-speaking world that constitute ICEL.

Criteria for the settings included that they be simple and congregational in style and capable of being used in the average parish. The compositions are by Rev. Christopher Willcock, SJ, Mr. Arthur Hutchings, Mr. Robert E. Kreutz, Mr. Nicholas Reveles, Mr. William Lovelock, Mr. Harold Barker, Mr. Terence Greaves, Mr. Noel Goemanne, and Sister Theophane Hytrek, OSF. The music may be obtained from: International Commission on English in the Liturgy, 1234 Massachusetts Ave., NW, Washington, DC 20005.

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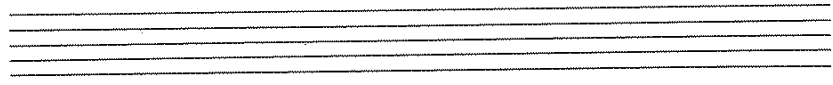
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Rehearsals Work... If You Plan

BY PETER STAPLETON



Last week a rehearsal, this week a rehearsal. Next week another rehearsal. And sometimes more when big events are in the works. Do you sometimes wonder if the routine of it, the sheer effort and time are paying off? Usually our choirs rise superbly to the challenges we give them. But, oh those rehearsals.

The rehearsal, not the liturgy, is the heart of the choir's life, say some choral experts. If this is true, then each rehearsal should be an event, with its own rhythm and life and drama, just as the liturgy is.

How do you impart these qualities to rehearsals?

First, you believe that you are not meeting with the choir to create great music only. You are there to create a great rehearsal. What is a great rehearsal, one that's a success—a real success, the way a great party is a success or a stirring and inspiring liturgy is a success?

For one thing, such events aren't just pure work or drudgery. They have purpose, yes, but they also have art and humor and joy. Let's look at some of the words used so far to describe a desirable rehearsal: rhythmic, lively, dramatic, successful, artful, humorous, joyful, stirring, inspiring. What words would you add? What words would your choir add?

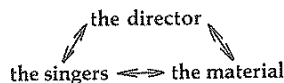
A ten-minute exercise with singers can help them help you to describe a successful rehearsal. On a blackboard or large sheet of paper, list all the words the choir can think of to describe a successful rehearsal, one that might be comparable to the ideal we've described with the words just listed. They shouldn't discuss them or think too long, but simply toss out as many words as they can in, say, two minutes.

Mr. Stapleton is Director of NPM Ministry Formation Program and author of New Directions for a Musical Church and Plans in Action.

Next, on a new piece of paper or chalkboard, ask them, again without thinking too hard or discussing (no discussion allowed in brainstorming of this kind—just ideas) to list all the ways they can think of to make rehearsals the way they've just described them. For example, for the word *joyful*, suggestions might include singing some rounds to warm up, like "Row, row, row your boat"; serving refreshments; or having a Christmas party. It's not always the director who has to take all the responsibility for developing stimulating and effective rehearsals. Sometimes choir members can help, too.

Since most choirs are volunteer operations, you may be hesitant to make them work too hard or feel pressured. But surprisingly enough, most volunteers do want to be asked to contribute, even if it means some effort. "Use 'em or lose 'em," says one classic phrase about volunteers. If they can't see that their efforts are achieving, or that they aren't being asked for meaningful effort, they're likely to go elsewhere with their volunteer energies. A "good-time" rehearsal that doesn't achieve results isn't likely to please anyone for long.

Conventional wisdom says that a rehearsal is a relationship between:



If this is so, it means that all three require attention. Have you ever seen a rehearsal where the materials—usually presented to be drilled for an hour—were the prime focus? All the people's energy is focused on getting the notes or the directions from the score. Material is part of the story, but only part.

A rehearsal plan also needs to account for what the singers themselves need. Their needs include: a warm-up (preferably one that's fun and that teaches something), honest criticism when they

goof (kind but honest: "Tenors, I think you've got a start, but your attack's too late and it sounds flat. Can we work on that a minute?"); honest praise when they deserve it: "That's a huge improvement. Much better. That soft part is really quiet now—congratulations"; and honest thanks for their efforts.

As the director, what do you need in rehearsal session? Different directors have different styles. Some like to carry out a thorough drill, others enjoy a kind of sociability with singers as they work, and still others focus more intently on the quality of the performance. One contribution that is welcome from almost any director is humor. As you prepare a rehearsal, scan the materials or activities you'll be likely to encounter to see if any of it invites something funny. You won't usually have to look far. Many directors ape their singers' mistakes, which is occasionally amusing, but other opportunities present themselves, too. Sometimes, when you've just had a disaster and the group is waiting for you to respond, you can simply pause, look at them and laugh; they'll laugh too and you'll all feel better.

A group trusts a consistent leader...a group appreciates a courteous leader.

Directors vary in their approaches to using rehearsal time. One rule that most of the best use is simple: start on time and end on time. Exactly. Always. You may want to check with the choir occasionally to see if you're agreed on the best starting and stopping time. But once you've decided on times, stick to them as if they were holy writ.

A group trusts a consistent leader. If you are consistent about time, the choir will feel better. (They may gripe or call you a slave driver, or slink in when they're late, but they usually respect you more.)

A group appreciates a courteous leader. If you say you'll work with them at seven, and you don't, you violate your agreement. If you say you'll end at nine, and they're delayed, even ten minutes (maybe missing a television program), morale is endangered.

If a group asks for more rehearsal time, do you give it? The request may indicate enthusiasm. It may also signal a feeling

Musicians are perpetual students . . .

that rehearsal doesn't feel finished, or people don't think that it's done what it set out to. This may mean planning the next one better rather than extending the one in progress. Usually the rule is valid. Start on time and end on time. Exactly. Always.

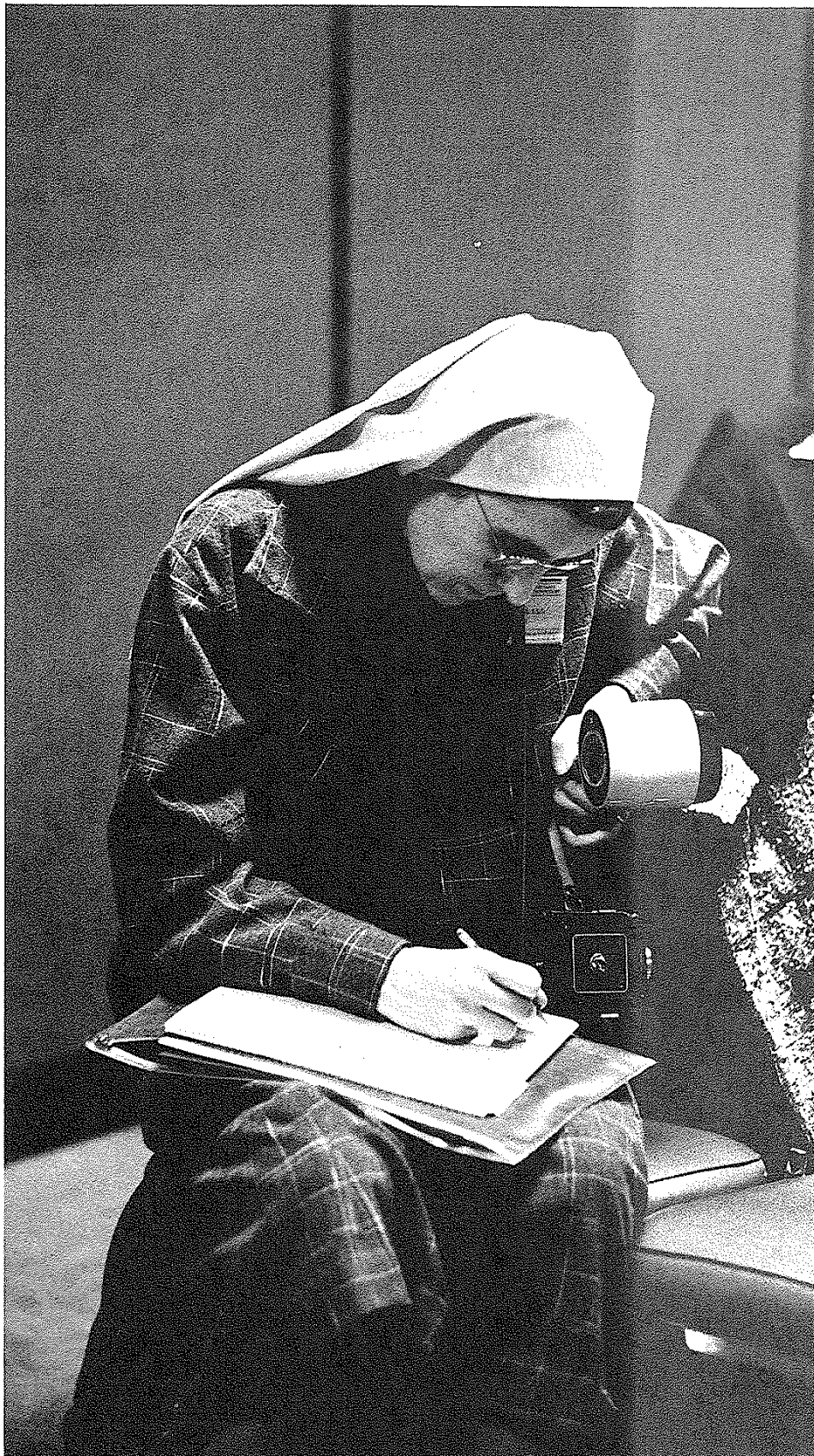
The best plan keeps the music's needs, the singers' needs and the director's needs in balance. What does such a plan look like? Usually the plan is written down. A skillful rehearsal requires effective use of time, materials and activities. There's a lot to juggle, and trying to keep it all in your head is more work than most directors need to take on.

Often a plan is no more than a timetable. It tells you what will happen when. For young singers there will probably be more activities packed into the allotted time than with older ones. But for any group, the written plan—sometimes posted on a blackboard so singers can see what's happening—gives a sense of purpose and order. For example:

- 7:00 Warm-up: posture, breathing, humming, vowels
- 7:10 Interval practice: tuning 4ths, 6ths, 7ths
- 7:20 Memorization: groups help members memorize text of the Sunday psalm
- 7:30 Sunday psalm: with music, without music
- 7:35 To church to rehearse with organ
- 8:15 Review Sunday motet, introduce new Easter piece, polish acclamations for Sunday after next
- 8:45 Bach chorale for balance, dynamics
- 8:55 St. Louis Jesuits' pieces
- 9:00 Adjourn

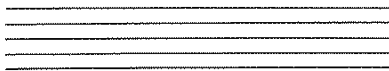
In this plan there are patterns:
no activity takes more than 15 minutes;
learning activities happen first; they take a quarter of the time;
fun activity closes the evening;
a change of place, with a chance for a break is at the middle;
materials are varied;
rehearsal looks forward by several weeks (many take on at least a six-week lead time); and

at least one activity—memorization—lets singers interact with each other, rather than simply playing Follow the Leader.





More practice isn't necessarily better practice.



This rehearsal plan tries to convey that there is much to do in limited time, and that everyone will work pretty intensively. Intensive work is tiring, so the variety helps keep people from burning out. They should leave the evening's session feeling exhilarated, as they would after a period of healthy exercise.

Not every rehearsal has to look the same. In fact, a variety of rehearsal formats is probably healthy. You may want to have several short rehearsals of small groups during a regular rehearsal evening: Altos at 7, sopranos at 7:45, men at 8:30. (If you work with only two men, you'll learn a lot about them that you wouldn't learn when they're in a large group, where they may get lost. It could be the most valuable session possible to help them build confidence and skill, and receive some special attention as well.) Small

group work helps you hear what individual voices are doing, what problems you need to work on, and how you may achieve better blending within a section. Short, intensive time periods are also an interesting change of pace from longer sessions.

Many directors argue convincingly for a rehearsal before the liturgy, with these purposes in mind: to warm up, to review, to answer questions, and to focus attention on the approaching experience of prayer and worship. For a group unused to such a rehearsal, you might start with a ten-minute session, and then see if it makes sense to expand it to twenty minutes or half an hour after a trial period of eight to ten weeks.

More practice isn't necessarily better practice. A skillful director will try to achieve the most with the least time, effort, stress, and confusion. Long, strenuous, difficult, disordered rehearsals will take their toll. To keep rehearsal planning in focus you might ask:

- Can I make it shorter?
- Can I make it simpler?
- Can I make it more enjoyable?
- Can I make it more orderly?

You might want to make a plan several days ahead of the rehearsal (or while the last rehearsal is still fresh in your memory), and then, asking yourself these questions, review the plan a few hours before you rehearse, revising as seems best.

A valuable step toward improving your rehearsal strategies is to watch other people's. It is usually a compliment to ask a colleague in another church if you may sit in on a choir rehearsal. You'll see what seems to work and what doesn't, you'll have a chance to chat with another director and review some of your ideas and interests. You might want to visit some school chorus rehearsals to see how they're produced, or to arrange for a music teacher you respect to visit your parish for a modest fee and give you some pointers on your own performance, or act as a guest conductor while you observe your singers in someone else's hands.

Musicians are perpetual students, trying to learn more and more as we gain skill. Rehearsing rehearsals, always with an eye to new experience and greater success, is an art anyone can learn.

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The Choir's Role At Eucharist

BY JAMES KOSNIK

From a liturgical point of view, good choral hymn singing that supports congregational singing is as important as the choir's performance of anthems. The difficult task of the choir director includes tempering the choir's enthusiasm for their own repertoire and countering their frequent indifference to hymnody and antiphonal singing. If the choir understands its role as one of service to God's people, then they will begin to realize that good hymn singing is the responsibility of each chorister. The director has the obligation of explaining

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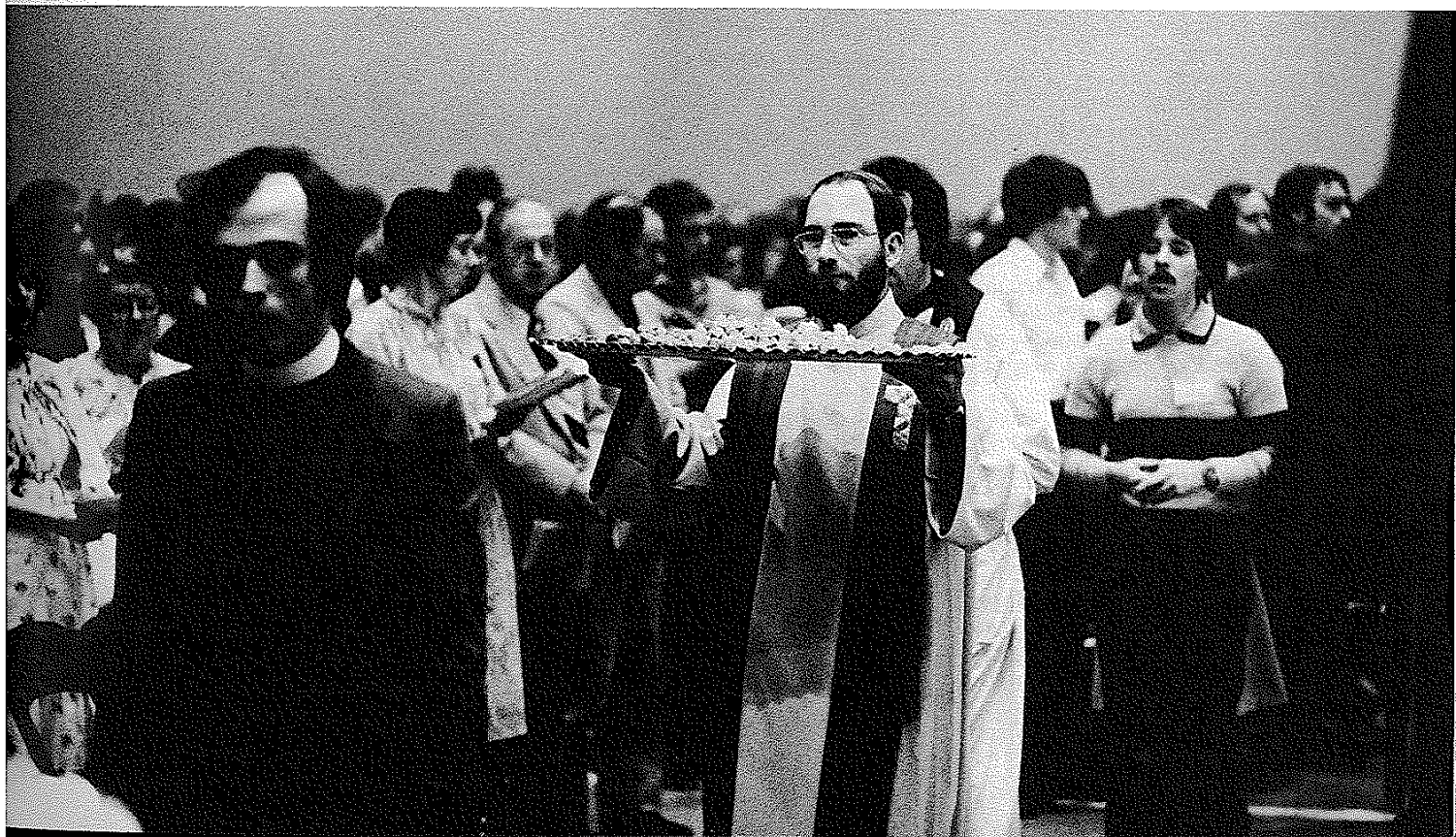
the origin of hymn tunes when possible, the variety of texts associated with a melody, and the reasons for selecting a specific hymn. By creating interest and enthusiasm for hymnody, the director helps bridge the gap that always threatens to segregate the choir from the congregation.

The purpose of the Entrance Hymn is to summon all members of the worshipping community to common action. The hymn should be relatively familiar (if the hymn is being used for the first time, a short congregational rehearsal is necessary; however, the hymn should be adequately rehearsed beforehand by the choir). Although unison choral singing is difficult, this type of hymn singing

provides the best support for the congregation. Lest choir members become "restless" with unison hymn singing, it can be varied by introducing descants and four-part settings for specific stanzas. Generally, it is not a good idea for the choir to sing in parts during all the verses of a hymn because in most cases the congregation will start to listen rather than sing.

The congregation should participate in the Gloria when it is sung (as in Pelouquin's *Gloria of the Bells*). However, if the Entrance Rite includes a lengthy procession of the ministers and choir, it might be a better idea to simply recite the Gloria. A rule of thumb: when attention is drawn to a specific section of the liturgy (such as a solemn procession), the surrounding segments might be deemphasized so that the overall rhythm and movement of the liturgy is not destroyed. In general, the congregation should not be subjected to long, drawn-out choral settings of the Gloria. "Active listening" is indeed a form of prayer, but the Gloria is not the proper place for it.

The Preparation of the Altar is the first opportunity for the choir to sing a choral selection...



The congregation and choir should always participate in both the Responsorial Psalm and the Alleluia. In the former case, a cantor can sing the verses of the psalm rather than the choir (good unison choral singing is especially difficult to execute in the typical chant-like settings of psalm verses). The choir could sing the antiphon in unison the first few times and then divide into parts for the remaining repetitions. The same procedure can be used for the Alleluia, with the choir singing the final Alleluia in parts. Although the choir might become bored, the frequent repetition of responses through the year helps the congregation develop the confidence and security they need to sing these parts spontaneously. The director could teach the choir individual parts for the different responses, and even when a particular selection is used for several weeks, the harmonizations can be varied for added interest.

The Preparation of the Altar is the first opportunity for the choir to sing a choral selection that accentuates the theme of the day or season of the year. The director should understand that the Preparation of the Altar is a short bridge between the Liturgy of the Word and the Liturgy of the Eucharist; consequently, performing a ten-minute masterpiece exaggerates the functional character of this rite. Although we should avoid rigid formulas for the use of music, it seems very important that a few sections of the liturgy be designated as places for choral selections. These opportunities enable the choir to offer their own talents to God and His people. Also, the preparation of a few selections each week offers the added incentive to attend rehearsals and learn repertoire.

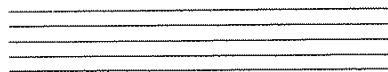
The Hosanna should not be too long because it is the people's response to the Preface and their song of praise. Even if the choir sings in parts, it should not eclipse the song of the entire worshipping community.

Both the Memorial Acclamation and the Amen should be sung. Again, the congregation must be secure with these responses, especially if the choir is to perform them in parts.

If the Our Father is sung, the Lamb of God might be recited so that the Communion Rite is not overburdened. There is a certain amount of danger when music is performed on a regular basis during the Sign of Peace because the congregation is not "actively listening" to the music. The pieces tend to become



The choir has numerous opportunities to share their talents with the assembly without usurping the people's parts.



a kind of religious Muzak. This type of background music is reminiscent of pre-Vatican II thinking, when the organ was always expected to sound ethereal—simply providing "religious mood music."

One of the most challenging areas in the liturgy for the incorporation of musical selections is the communion and time after communion. Ideally, the congregation should be singing during the Communion Procession. However, as most parish musicians will tell you, this event is still overly characterized by personal devotion, and getting people to sing at this time takes much persuasion and patience. Antiphonal psalmody sometimes works very well. One suggestion is to begin communion with instrumental music (while the choir

members receive the Eucharist); and start the communion song about half-way through. By this time, the people in the front of the church—often those most interested in participating in singing—are back in their pews. Post-communion is an appropriate time for a contemplative choral selection. This portion of the liturgy needs variety; including silence, occasionally.

The Dismissal Hymn (if used) should actively involve the entire worshipping community. After the dismissal hymn, the choir may perform another anthem.

In conclusion, the choir has numerous opportunities to share their talents with the assembly without usurping the people's parts. (There could be a maximum of five selections: during the Call to Worship, Preparation of the Altar, Sign of Peace, Meditation, and after the Dismissal Hymn). The choir should present at least one if not two works per week (e.g., during the Preparation of the Altar and the Meditation) to develop their skills. The greatest challenge for the director and the choir lies not in the choice and number of choral selections but in their ability to support congregational singing in a creative way.

Even if You Can't Sing . . . You Need a Choir

BY RONALD KRISMAN

When you read through this issue, you will learn of some of the ways to improve choirs, recruit new members, and help choir members see more clearly their role in the worship assembly. You will read about some of the problems that choirs face today. You will be reminded that many parishes that formerly had choirs no longer have them. And you will understand some of the reasons why this situation developed.

Perhaps your own parish does not have a choir. Perhaps music is not one of the talents with which God has gifted you. In fact, your singing in the shower may embarrass even *you!* You may feel, therefore, that you have little experience, competence or credibility in the matter of choirs. Why should you want to help develop a choir (or, thinking big, choirs) in your parish? What could you do as clergy to help bring about this development?

Over the past 15 years, a number of our friends in the ministry have been defending the position that church choirs are no longer necessary. "Vatican II did away with choirs. Congregational participation is where the Church is today," they say. And, of course, we have had (and still have) ready access to many examples of choirs that monopolize the music ministry at worship to the detriment of the assembly's participation, adding further weight to the theory that if one is to promote "active participation" the choir must go. To be honest, many choirs are a bit too "showy," and they don't have a clear

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understanding of their place in the reformed liturgy. But the choir that you might help to form need not fall into this category.

Further objections to the formation of parish choirs center on the seeming impossibility of the task. Within "inactive" parishes or those with a majority of senior citizens, experience might show that people don't ordinarily get involved; so the question becomes why risk failure again? On the other hand, in parishes where there is a fair amount of activity, the clergy—especially those who consider themselves to be "non-musical"—often don't know how they are to proceed in forming a choir. There are also some parishes that seem to be "too small" for a choir. Finally, if none of these reasons appears to make the formation of a choir impossible, consider the expenses connected with choirs: director's salary, robes, new music, and so on.

...some people need a personal invitation from one of the clergy...

First, how are we clergy to view the role of the choir today? Certainly, the view of the choir as "doing its own thing in the choir loft" is changing. More and more, the purpose of the choir is seen rightly as a ministry of leading the liturgical assembly in its musical worship and praise, at times harmonically complementing the people's song, and occasionally supplementing it. A firm grasp of the principles contained in *Music in Catholic Worship* will be invaluable in dictating which aspect of the choir's threefold ministry is operative at certain

moments within the liturgy. With this knowledge, we will be able to determine that a choir abuses its liturgical ministry when it sings a setting of the *Sanctus* that excludes the entire assembly; on the other hand, occasionally it might be appropriate for the choir to sing a musical setting of the Gloria by itself. With the new structure and emphases of the reformed liturgy, the ministry of choir has been transformed. Any new choirs formed today, therefore, will need to be different from their counterparts of 15 years ago.

Part of this change in focus lies in the primary purpose of the choir: leading the song of the people. This is where the choir can be most helpful. Clergy who are truly interested in fostering the song of their people have the best means for accomplishing this task in the choir. With a strong, prepared choir, we are able to rid ourselves of the bane of so many of our people—extensive song practices before the liturgy. At liturgies where a choir assists, it usually happens that twice the amount of music is learned four times as well in less than half the time, in comparison to liturgies where no choir is present. With a choir, standard hymn tunes and service music retain their freshness because of the embellishments of harmony and descant.

When the choir does well in this ministry of leadership, their own sense of worship is enhanced. Their prayer life deepens as they move from a mindset of "performance" to a sense of "participation" with the entire worshipping assembly.

What price do we pay for these benefits? Naturally, the seeming ease with which a good choir ministers does not simply happen. There are many costs behind the scenes, costs in which the clergy of the parish must share. In forming a new choir, this step-by-step approach might prove helpful:

If you have a parish director of music ministries, discuss with him or her your desire for a new choir. Perhaps the director has the same desire but doesn't know where you stand on the matter. Explain your method of operation.

Emphasize the importance of the worship ministries. Use announcements, bulletins and homilies (when the Sunday Scriptures are appropriate). Be enthusiastic, and encourage your people to respond to the Lord and his Church with the special gifts he has given to them. In regard to forming a choir, mention that



"Vatican II did away with choirs. Congregational participation is where the Church is today," they say...

God always gives his people a number of individuals with a gift for song. Ask them to use that gift in serving him. Distribute a "stewardship of talent" card on a subsequent Sunday, and ask the people to commit themselves to using their gifts.

Call together a group of "spotters." They need not be the people who are going to make up the new choir. Simply find a number of active parishioners who would be willing to sit in different sections of the Sunday assembly in order to listen for individuals who manifest a gift for song. Experience has shown that some people need a *personal* invitation from one of the clergy to understand that their talents (which they believe to be "poor" or "mediocre" because they don't sound like Beverly Sills or Luciano Pavarotti) are quite acceptable in this ministry. Even a parish of 45 active families will have as many as 20 good singers who could become the nucleus of

a new choir.

Personally contact the individuals who have been recommended by your "spotters." Emphasize that you are asking for faithfulness, hard work, dedication and sacrifice from them, but that you would not have approached them had you not been convinced that they possessed these qualities. Some singers might prefer to sing in a choir other than the one you propose (e.g., folk rather than gospel or traditional mixed voices). Direct them to the appropriate choir if your parish has one. If this is not the case, invite them to participate in the choir you are forming until the preferred choir can be established.

Assess your progress. Perhaps more appeals or "spotting" is still needed. Once you have arrived at a suitable number of individuals for the new choir, begin searching for a director. It may be that you have previously contracted for this service with your parish director of music. Or it might be added to the director's current duties (with a corresponding raise in salary). Perhaps one of the parish instrumentalists has directing abilities. It may be that one of the individuals who signed up for the choir is capable of this ministry. Or you may need to begin a search for a director. Do not overlook any musicians presently serving the parish. The best candidate

for directing a new folk choir may be your present organist or your present director of the adult choir, a person who him/herself has every imaginable musical skill except for one—playing the guitar. In a small rural parish with few musical resources, look to the choral or band director at the local high school. Perhaps s/he would be an excellent director. Where choices are few, resist the temptation to choose a member of the parish who might be strong in liturgy but weak in music. The choir members will usually become disheartened. Seek the fine musician, who can then acquire the liturgical knowledge!

Once the choir begins to work together, continue to show your interest. Parish ministry teams today often begin their working together with a retreat or a day of recollection. You might offer your help with any such services. You should also help in the continuing liturgical formation of the choir.

Privately and publicly thank the choir for their contribution to the prayer life of the parish. Occasional public praise keeps the choir's ministry before the parish and, as such, encourages new members to join.

Encourage choirs to take a summer break from singing together as well as from rehearsals. Have the choir members disperse among the assembly

In a small rural parish with few musical resources, look to the choral or band director at the local high school.

for two or three months. They may spot new members for the (bigger) choir, which resumes work in the fall.

What are the expenses for which we should plan? Most full-time pastoral musicians whose work includes directing choirs spend between one-fourth and one-half of their contracted time planning for, rehearsing and directing the choirs. Thus, a 45 hour per week organist-choirmaster who directs three choirs and earns \$15,000 per year would probably spend between 15 and 20 hours per week on those choirs (about \$7,000 of his/her salary). A competent person hired to direct one choir (entailing about 6 hours of preparation per week for 40 weeks) would receive between \$1,500 and \$4,000 for that service, with the average probably close to \$2,500.

Budget for music. With an adult mixed choir of 40 voices, use \$500 the first year to buy a really fine service book, even if the parish uses monthly worship aids. If that money were used for choir octavos, it would buy 40 copies of about 20 different selections. But a good service book contains between 500 and 1,000 musical selections: four-part hymn tunes, hymn descants and service music. (Besides, once the choir receives the books, a number of them will wish to purchase their own personal copies; which means that the money comes back for the other music anyway!) If you want choir robes the first year, *don't* buy them. Ask the church in town that bought new robes this year if you might use their old ones.

First-year expenses for a folk choir might be considerably higher than \$500. Sound equipment may be needed. There is also that matter of music, congregational hymnals and licenses. But the budgetary aspects dim considerably in comparison to the blessings that flow to choir and parish when we "come into God's presence singing." If God blesses the singers as well as those who hear them, imagine the blessings in store for the clergy (especially those who can't sing!) who help to form and continue to support the choirs in their parishes.

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The Rehearsal

Glenn Mark Lehman



We collect.
The hand breathes us.
Our ears, donkey and cat,
sharpened by rigid discipline,
honed on the stone of a master,
inhale and expand.

Our eyes close to see shapes in the dark.
Potential beckons.
Desire covers growing pains and strains.



My friends, my choir, my troth,
we are becoming-past,
we are becoming-present;
our mysterious touch in rehearsal
quickens our trust in becoming-future.

The score, a map
of tenderly lived moments,
is opening dimensions
we enter.

To enter,
to take in, to give out,
to stand up and out:
the deep internal accepts
the invisible.
In you, my subject and object,
I hear communion.

The hand sets a cadence
one note but realities away.
Universal is bearing upon us,
us upon universal.
Silence is forte.
We are bravissimo.



*Mr. Lehman is Music Director at St
Peter's United Church of Christ in
Lancaster, Pennsylvania.*

What Ever Happened To the Choir?

BY JOSEPH WOZNIAK



All of us who have been involved in church music for a long period of time would wholeheartedly agree that one of the most emotionally packed and highly explosive topics in the entire field is the choir. In fact, the events of the last 15 years have shown the choir to be so highly explosive a topic that, in some instances, it has either blown itself out of existence or has been blown out of existence by others.

In our approach to this whole issue of the choir, we must always be very careful to be conscious of the era we are discussing. It is absolutely essential for all choir directors, musicians and clergy to realize the importance of ex-

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aming the issue in terms of both the pre-Conciliar and the post-Conciliar eras. This is essential, because a funny thing happened to the choir on its way to the Council: it changed. A lack of understanding of precisely this change in the nature and function of the choir has led to its demise. This lack of understanding exists with both musicians and clergy.

Let's look briefly at the nature and function of the choir before the Council. For the most part, the function of the choir was to solemnize a liturgical celebration. It was expected to add more dignity to worship on major feasts of the Church year and on special parish celebrations. The role of the choir was usually to sing the text of the ordinary of the Mass, which was in Latin. As a result, the choir became a performing society with a captive audience, the congregation.

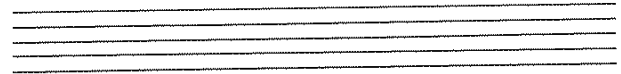
As we can see, a certain structure of groups within a group evolved from this kind of approach: clergy, choir (a lesser clergy!) and a silent congregation. The main orientation of the choir then was toward performance. Unfortunately, when we reached this realization there were many who simply condemned the church musicians of that time. But looking at it realistically and honestly, we find that church musicians and choirs were functioning in a way that was presented to them and outlined for them by the rubrics of the Church. The primary concerns of choristers and music directors were the technical aspects of the execution of the music. We had no right to criticize those who were trying the hardest to understand the role of the choir at that time. Hundreds of choir directors and members dedicated their lives to church music.

We must also acknowledge, however, that good choirs existed for the most part only in parishes where the pastor was interested in good music. The majority of our parishes were satisfied with mediocrity. Choir directors and choir members used to say, "What happened to our beautiful motets and Gregorian Chant?"; yet they wouldn't know what a Liber Usualis is if they fell over one. They never performed that music to begin with. It was the dedicated, well-informed church musicians of the time who suffered. They were hit by surprise with a drastic change, and no one was there to supply them in those early days with much information or encouragement. Many choirs were disbanded by the clergy, who

claimed there was no place for the choir in the liturgy any longer. Choirs disbanded on their own because members and directors felt threatened by the vernacular and the advent of the folk group. If choir directors would have drawn upon the wealth of English choral music available to them, it would have kept many choirs together during those turbulent early years of the Council until sights were clearly set and goals understood as to the nature of the choir.

With the introduction of the vernacular into the liturgy, a whole new dimension was added to the post-conciliar understanding of the function of the choir. The congregation could no longer remain a silent audience. The choir could no longer be thought of as a performing choral group brought in to dress up an occasion and be admired.

A new awareness arose that music is a ministry; that the ministry of music exists for the entire worshipping community, both choir and congregation; and that both



We must plan our liturgies so that there are moments of rest, moments of meditation, moments of aesthetic experience.



work hand in hand to complement each other. Music has become an integral part of the liturgy. This has even affected the choir's position in the church building, up from the rear gallery, to be seen as part of the worshipping community. Indeed, great care must now be taken to see to it that music serves the liturgy and never dominates it.

The choir director of today is faced with many problems. The choir director must be able to convince choir members of their new role as ministers rather than performers. Many choristers can remember the long periods of time they spent singing the Ordinary. When they are told that they are going to sing only at the Preparation of Gifts or Communion, they begin to feel minimized. As a result, they are often discouraged and may even leave the parish choir. Similarly, college students, who are often accustomed to performances of oratorios or long choir works, must be brought into this concept of ministry.



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Another area of great concern and difficulty is that of choosing choral repertoire. In the past, choirs were accustomed to singing long and elaborate settings of the Ordinary. This has outlived its usefulness. In those days, we were accustomed to the classical five-section (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) structure of the choral Mass. Today, our emphasis in the musical structure of the Mass is on acclamations, responsorial psalmody and hymns. A detailed analysis of choral participation in these parts is the topic of another complete article in itself. (See Kosnik, "The Choir's Role at Eucharist," in this issue.) However, a few brief suggestions would be in order at this point.

In responsorial psalmody, choral settings of the verses

of the Psalms could be used. However, great care must be taken that the music is not so elaborate that it dominates the text. The music must be of service to the text and not vice versa. To this end, the *faux-bourdon* system is very effective. In the area of acclamations, four-part settings can be of great inspiration and support to the congregation. Hymns also can be rendered variously by the choir—singing a verse alone in parts; in free style; or with some choral variation. Perhaps this style should be reserved for hymns used within the liturgy and not for those used for the processional or recessional. Descants in conjunction with free-style accompaniments on the organ are of great use and inspiration to congregational hymn singing.

An indispensable guide to singing in the liturgy is the 1972 statement of the BCL, *Music in Catholic Worship*. Some of the old repertoire is still very useful. Some dioceses run yearly choral festivals, in which various parishes are invited to participate. It is at functions such as these that some of the music from our musical heritage could be sung.

As choir directors, however, we must pay special attention to the choice of music. It is important to present good musical compositions from our past heritage in addition to the "golden goodies"—which were generally poor compositions.

The revision of liturgical rites has presented a new and great challenge to choirs. Very often we hear the charge from choirs and choir directors that there is nothing left for the choir to do. This is not true. In fact, it is the farthest thing from the truth. More than ever before, there are places for the choir's participation, ministering as a choral group in conjunction with the congregation. Making this work takes precise planning and painstaking rehearsals. It just does not happen by itself. You have to make it happen. When it does happen, it can result in a most worshipful moment.

In the liturgy today, we must work consistently toward that proper balance. Some members of congregations complain that there is too much motion and activity. "We are forever standing up and sitting down," and so on. We must listen to them, and plan our liturgies so that there are moments of rest, moments of meditation, moments of aesthetic experience.

Vestments and other forms of liturgical art are a backdrop, an atmosphere for worship. Sound also forms a backdrop. The Preparation of Gifts or the Communion meditation are times when the community can worship by listening. Again, the activity must never dominate, but be rendered in a way to serve worship.

The Council has clearly set for us the ministerial role of music in liturgy. We know that the roles of instrumentalists, cantors and choirs are called for in the liturgy. We have to ask ourselves honestly: "How much do we want them? How much have we done to foster them?" Now is a perfect time to reconstruct the choirs that have been damaged, and to construct new ones where they never existed.

Starting a Parish Choir

BY J. KENNETH ROBINSON

This article is reprinted by permission from Choristers Guild Letters, Vol. 28, No. 10, June, 1977.

Norman Vincent Peale tells a story of the dark days of the depression of the 1930s. Everywhere businesses were failing. In the North Central section of our country a young couple was just opening a new business. They soon found to their dismay that business in that part of the country was something less than desirable, even in the businesses dealing with necessities such as their own drug store.

How could they stimulate business in this economically distressed area? Over and over they pondered the question, "What more than anything else would be the heart's desire of the hundreds of tired tourists who frequented that area each day?" After days of deliberation they came upon

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an idea that was so obvious they wondered why they had not thought of it long before. What those tourists would respond to more than anything else was a glass of ice water. That was it! They would give a big glass of ice water to every tourist who came into their store and requested it.

Immediately the young couple went to work. Outside the town for miles around they constructed signs advertising their offer of free ice water. And almost as immediately the tourists and others from far and near began to respond. They came to town and right through the doors of that modest drug store. And when they came they browsed among the lovely items that had been tastefully displayed there. Some of them bought.

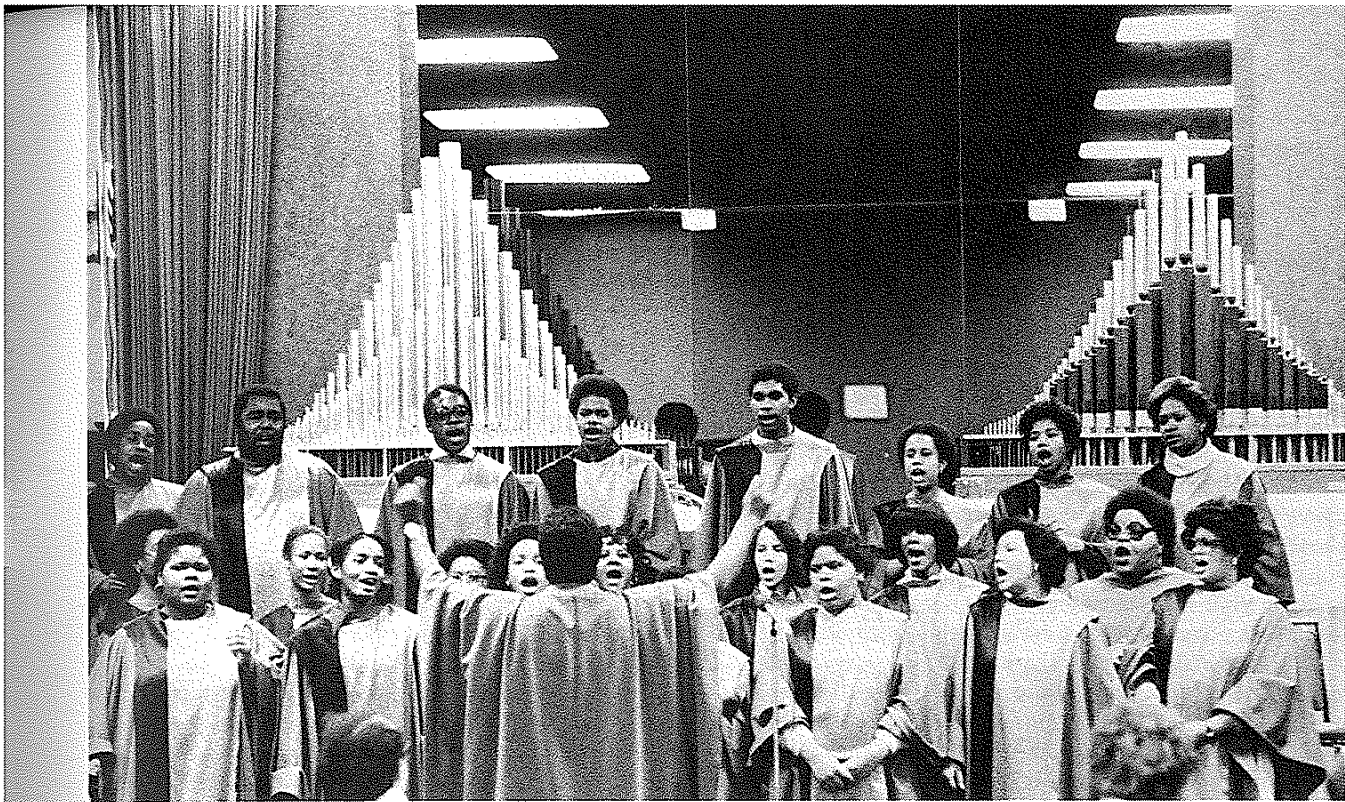
In a matter of time the drug store that was doomed to become a statistic like so many other businesses in the depressed nation became instead a thriving center of hospitality. Economically it was a success. It all began with a young couple's idea to give free ice water to thirsty passers-by.

The best made poster, or the most beautiful choir robes, cannot take the place of the sincere personal interest you can show in the potential chorister.

The interesting thing is this. That drug store was not the only one willing to give free ice water to thirsty tourists. What made the business a success when others were failing? It was simply that they found they had a product that others needed and they *advertised the fact!*

Across America today there are children's choirs in cities large and small. They have the right curriculum. They sing the right songs. They meet at the right time. Their directors are well qualified people. They are even blessed with supportive ministerial staff. But for some reason, they are not reaching the children they were created to reach. Or at least not in numbers that they know they should. What is the problem? All too often the problem is the fact that in their desire to provide a quality children's music program, they have failed to tell the people they need to reach what





they have to offer. Simply, they failed to publicize.

Surely a subject that so directly affects the work of our children's choir today deserves further scrutiny. Let's look at some guides to children's choir recruitment.

Good choir recruitment is goal centered. "A goal not set is a goal not met," someone has said. Apparently that person realized that we accomplish just about what we plan to accomplish. Before beginning a choir recruitment program, sit down in a quiet place. Think about it. What do you really want to accomplish with such a program? Be specific. Put it in writing. Why do you want to reach these children? What will be your goals for them? Musically what will you achieve? Spiritually what will you dare to achieve? Numerically, what will be your goal?

Again, be specific and commit your goals to writing. Make your goals challenging enough to be interesting and worthwhile. You now have the mortar that will hold your recruitment plans together.

Good choir recruitment is built around a plan. "If you don't know where you are going any road will do," someone has aptly stated. But fortunately this doesn't fit you. You have a goal. You know where you are going! Let us proceed confidently to develop specific plans to reach the goals we have set for ourselves.

Include both children and adults in your planning. Good children's choir recruitment is geared in two directions. It is geared to both the child and the parents of that child. Both must be sold on what they've been told before you'll see consistent action. Direct your plans to both groups.

Begin your planning early. The most effective program becomes ineffective if it is too late. Begin four to six weeks before your new choir year starts to sell the people on what you have to offer. Again, know where you are headed. Be prepared to tell them what music you'll be

All too often the problem is that they have failed to tell the people they need to reach what they have to offer.

presenting and, as far as possible, when you'll be presenting it. Even social events of the year can help you reach children.

What special events will you be projecting? Tell the people. And now that you have committed yourself to specific goals, don't be afraid to share them with your constituency. They too like to be on a train that is going somewhere. Let them know that they are about to step aboard one train that is going somewhere and is engineered by someone who knows where it is going.

Develop your publicity around a theme. "It's a Great Time...to Join a Choir"; "Put on a Happy Face...Join Our Children's Choir"; "Vote for Choir." These are themes that we have used successfully in years past. With a theme, you have a handle to grasp hold of your publicity program. Even a color scheme is suggested by some of your themes. All you have to do now is to translate your theme to posters, handbills, skits, announcements, and any other publicity idea in your plan.

Personalize your publicity. The best made poster, the most beautiful choir robes cannot take the place of a sincere personal interest you show in the potential chorister. Once you've organized other publicity and recruitment approaches sit down with the church school roll and call every prospective chorister. Let your enthusiasm show. Even the child who had no intention of joining your group will respond to your personal interest.

Develop your publicity around a theme—"Put on a Happy Face . . . Join Our Children's Choir" . . .

If your prospect list is too long for you to call personally, you have a real opportunity to reach people. Mobilize! Utilize! Because of your enthusiasm, there are many people waiting in the wings to assist you. What about shut-ins in your church? Here is an opportunity for you to contribute to their feeling of self worth. Invite them to be on your team as members of the telephone committee. Other potential team members might include church school workers who will share your message in their group, and parents who represent some of your best support. They are, hopefully, your satisfied customers.

Tell your story. Think about it. Where else can children receive what your choir will offer this year? Tremendous music training PLUS! Yes, you will offer music training bathed in a rich background of spiritual growth opportunities.

Sure—you may not yet have all the equipment you need. You don't have those Orff instruments you long for—yet! Your repertoire may be somewhat limited at this time. But this is not where we camp. You have many things going for you. A nice room—excellent workers to assist you (you haven't forgotten to recruit them have you?)—instruments that you and the children themselves have made! These are the things we major in. And you just might be surprised what other equipment will be yours when your church sees what a great job you are doing with what you have.

Here are some ideas that have proved successful in other churches. How can you modify them, enlarge on them, personalize them, and make them work for you in choir recruitment?

Have a song writing contest. Lyrics that extol the virtues of choir membership are good help and they are lots of fun to do. Set down your guidelines in writing and challenge your folk, children, workers and parents alike to write a song or a jingle about choir. Familiar folk and nursery rhyme tunes are good because everyone identifies with them. Use the songs to tell your story. Humorous and serious alike will get the attention of your folk.

Use those bulletin boards. You already have a theme, so now enlist that artistic person in your church to develop a bulletin board. Be sure s/he includes the who, what, where, when, and why of children's choir. Keep it colorful. Keep it easy to read. And keep it musical.

Musical Meadows Ice Cream Parlor. We planned a special party for all those who enrolled in choir on our designated choir enrollment day. With promises of homemade banana splits, ice cream sundaes, and the like, we had the attention of the children. And we had the added

support and involvement of the church school classes we enlisted to furnish the treats.

While some may consider the motivation superficial, we found that it accomplished our goal of reaching children. Since children continued to come throughout the year, we were glad we had found a way to gain their attention. With a strong spiritual and musical emphasis we've found that their motivation will eventually develop into a deeper one.

Use the mails. We mailed dot-to-dot puzzles designed to tell our story. They were included in a letter of information about our choirs. We invited the children to complete the puzzle and bring it with them on the first day of choir. All of them were then posted in a prominent place in the church building where we received additional publicity mileage from them. What parent could resist stopping by to see what their child and others had done? By the way, why not ask those shut-ins to help you with this mailing?

Meet Mr./Ms. 200. This publicity item was used a little later in the year when we needed an extra amount of energy to reach our goal of 200-enrolled in choirs. Our goal was to reach that 200th person. We planned a celebration to occur when that happened. Special recognition for that individual and the excitement of reaching a challenging goal proved the motivation we needed to put us over the top.

Puppet People tell the choir story. We engaged the help of our puppet ministry to develop a series of two-minute skits to be presented during our announcement period immediately before the worship service on Sundays. They used humor to tell our story. We found both children and adults were at complete and total attention during the entire presentation.

You will offer music training bathed in a rich background of spiritual growth opportunities.

Have a choir poster contest. The secret of this recruitment idea is the fact that we involved so many of the children. And you don't sit down and make a poster about choir without getting involved. You know when choir meets and all about it. We climaxed our contest with a poster parade before the congregation just prior to the worship service on Sunday. We then used the posters throughout the church and community to tell the story of children's choirs.

Choirs are fun. Choir recruitment is exciting when we keep in mind that we are not building choirs. We are reaching people with the Good News of Christ. Children's choir is simply a medium that our Lord has given us to foster Christian proclamation for the unreached, and Christian growth for those who have already been reached.

Have a good choir year and a happy, successful season of choir recruitment.

Tuning Up the Folk Choir

BY CAROLE SORRELL

The function of the traditional pre-Vatican II choir was to beautify and embellish the action of worship. The choir sang alone. It did not have the task of ministering to the congregation. Thus, it was a "performance" choir. After Vatican II, the rise of the "four-hymn syndrome" caused the choir to give way to the congregation, which began singing alone at the liturgy. It soon became obvious that the congregation was running into difficulty singing alone. The choir reappears now with the same duty of adding beauty and solemnity to the liturgy, but with the additional task of assisting and encouraging the singing of the people.

A cultural phenomenon was brought about in the '60s by singers such as Peter, Paul and Mary, Joan Baez, Simon and Garfunkle, and The Brothers Four. A segment of the Church's population (the youth) needed music that was more meaningful to them. This gave rise to liturgical folk music. Composers such as Joe Wise, Ray Repp, and Robert Blue began to produce music in a style with which the youth could identify. Folk groups were formed, and the folk Mass was underway.

The folk group of today has not retained the group style of Peter, Paul and Mary (one lead voice and two harmony). Rather, it has evolved into an ensemble of singers and instrumentalists who are called to lead (pastor) the musical prayer of the people. The result of this evolution has become known as the folk choir, whose ministry is similar to that of other music ministries (cantor, songleader, organist, or choir member). All of these have the task of fostering the prayer/worship of the congregation through music.

The choir should lead the people in sung prayer whenever the congregation sings—at the opening song, for responses and acclamations, at communion (and at closing if a closing song is called for). The choir may enhance the liturgy with musical elaboration—the responsorial psalm, a meditation song at the preparation of the altar and gifts, or after communion—or by embellishing the music of the congregation. All of this music should complement the prayer of the congregation and should not in any way conflict with it.

Ms. Sorrell is a full-time music consultant for the Archdiocese of Baltimore. She also serves as Director of Music at St. John's Catholic Church in Frederick, Maryland.

Webster's 7th Collegiate Dictionary defines a choir as "an organized company of singers, especially in church service." In light of this definition, it is not unrealistic to call the folk ensemble a choir. *Music in Catholic Worship* states that "a well trained choir adds beauty and solemnity to the liturgy and also assists and encourages the singing of the congregation." In this respect, there is no difference between the folk choir and the traditional choir.

One standard that should not be used is: "We choose only the music we like."



The following list points out the basic differences between the two:

Leadership. In the folk choir, the leader participates with the choir during the liturgy and can act as song-leader for the group. In the traditional choir, the leader physically leads (directs) the choir during the liturgy but seldom sings with the group.

Style. In most cases, the style of music used in the celebration is different, but folk and traditional choirs are commonly joining together for particular celebrations and they are sharing their styles with one another.

Instrumentation. The traditional choir is sometimes accompanied by guitar, bass, woodwinds, and so forth, but the folk choir is seldom accompanied by the organ.

Atmosphere. The atmosphere created by the folk choir tends to be much more relaxed due to the nature of the music, and the folk choir is more in contact with the congregation than the traditional choir.

As with any ministry, the folk choir faces many problems, both old and new. Some of these problems are physical, such as moving the microphones, positioning the choir, tuning guitars, and looking through music during the liturgy. This is the kind of problem that should be solved at planning sessions. It is advisable to know where the microphones should be placed and to do it ahead of time; to learn how to use microphones effectively; to have a typed sheet with the order of worship ready for each member of the choir—to avoid confusion as to what is sung and when. If a guitar or any other instrument goes out of tune, it can be tuned during the liturgy at a time when the tuning will not call undue attention to itself or annoy the other participants. If there is no convenient time, then it should not be done; it may be necessary to sing a capella.

There should be a planning session and a practice ses-

sion. In the planning session, the readings and the theme should be considered and appropriate music should be chosen—music that will aid the congregation in sung prayer. Some of the physical problems mentioned above should be addressed at this time. The practice session is for rehearsing the music. Melodies and harmonies should be perfected, with a priority for a good blend and a good dynamic level, remembering that harmonies should never dominate to such an extent that the congregation is hindered from hearing the melody, and that louder is not necessarily better!

Common mistakes that can be corrected with time and practice include:

Lengthy introduction to acclamations. The priest speaks (or even sings!) just before the Holy, Holy, and the group then launches into a 5- or 10-measure instrumental introduction. This kills the spontaneity that should mark the acclaiming of "Holy, Holy." This problem can be rectified by strumming one chord to signal the key of the Holy, Holy. Alternatively, the instrumentalists could be playing softly under the voice of the priest, allowing the choir and congregation to respond immediately after his introduction.

Lack of attention to the actions of the liturgy. Musicians are often so engrossed in their musical activity that they are not attentive to the other liturgical actions taking place. Talking or moving around while the priest or reader is speaking is distracting and diminishes the

The folk choir has evolved into an ensemble of singers and instrumentalists who are called to lead (pastor) the musical prayer of the people.



prayerfulness of the liturgy. If the musicians realize that they are present to minister—to lead the people musically—rather than to perform, and if this musical ministry is indeed prayerful, then the unnecessary confusion that is so prevalent would certainly disappear.

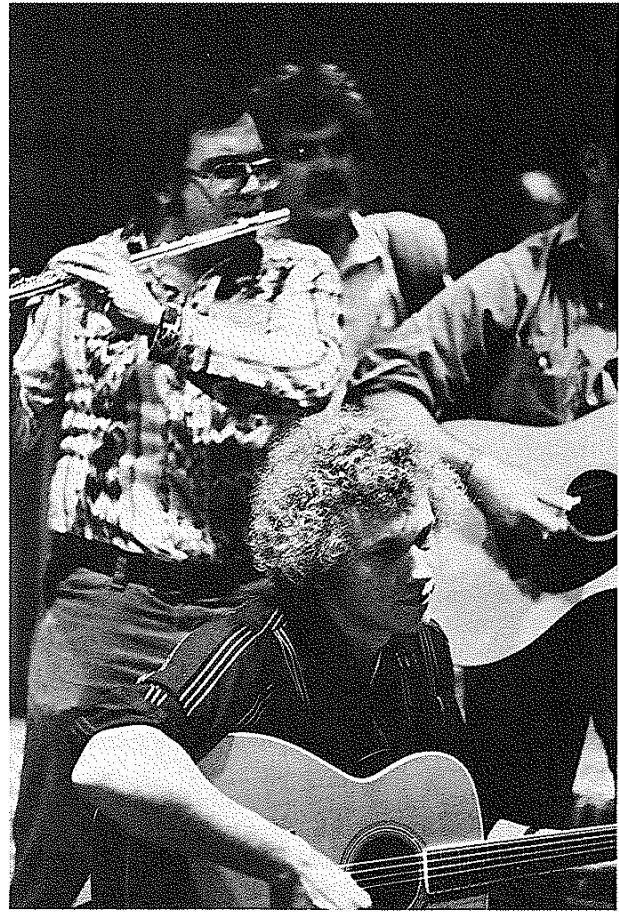
We must be human and accessible to the congregation and strive for a perfect ministry. If our only motives were performance and self-recognition, and not to aid the sung prayer of the people, then the mistakes or accidents that occur during the liturgy would be inexcusable; if, however, we are truly ministering to the people, then mistakes we make in striving for a perfect ministry make us human and part of the prayer experience of the people.

Generally, the folk choir is made up of young adults, typically between the ages of 15 and 20. This youthfulness often leads to a few problems, such as mood changes due to difficulties in school, dating and peer pressure. Frequently, cliques form within groups, which tends to discourage others from joining. Many young people join a group only to receive peer recognition, and this may sometimes cause a lack of cooperation among members and a lack of respect for the leader. This is a particular problem if the leader is of the same age as the other members of the choir. It is the leader's responsibility to bring about a good working relationship among the members, because a group cannot minister effectively if these problems continue to exist. It is his or her job to assure that the group is doing its best. Problems with school, dating, and so on must not be brought to practice or to the liturgy.

In addition to the problems of performance, many groups are lacking in basic qualities of musicianship. The leader should be able to read music, count, keep a steady beat, and know something about dynamics. The instrumentalists (guitarists) should be able to read chords and know how to play them proficiently. In general, all should know how to begin and end a song together, have a sense of what the music is to accomplish, and be able to match pitches. They should also be flexible and be able to make common-sense decisions.

Many folk choirs are faced with a lack of music, working from monthly missalettes, or from the established hymnal of the parish. Repertoire must be varied, or both the congregation and the choir will suffer. A steady diet of the same music will become boring to everyone. There is an overwhelming amount of music to review, and the folk choir should make it a practice to review as much music as it can afford. Melodies, harmonies and texts should be considered and standards should be set for choosing the music used for worship. Questions to keep in mind are: Is the melody singable, i.e., is the range comfortable for the congregation and does the melody have a good flow? Do the harmonies support and enhance the melody or do they hide the melody and make it difficult to sing? Are the words meaningful; do they pertain to this celebration? Does the text avoid sexist language?

One standard that should not be used is: "We choose only the music we like." This is a very unprofessional



way to choose music, especially music for worship. A group may especially like a particular song, but if they cannot perform it well the piece should not be used. Pieces that are too difficult for the congregation to sing will not aid their musical worship. In most cases, simplicity is best—after all, we are there to minister, not to perform, and the quality of our music is valued much more than the quantity of music we know.

Our ministry should not begin and end with our Sunday liturgy. It should extend outside the church as well. Many folk choirs sing in nursing and old age homes, or assist at other liturgical functions such as Stations of the Cross, Seder Meals, and so forth. By doing these other services, the folk choir attains a greater rapport with people, which will greatly help the choir's ministry at Mass.

In conclusion, let us bring joy to the liturgy! It is a celebration. If we enjoy our ministry and show that enjoyment, the congregation will respond in kind. Let us dress respectably. We are representatives of the congregation in a special ministry, and our appearance can say a lot about our attitude about our ministry and the congregation's presence. Let us sing on a regular basis, since improvements are made gradually and a good musical liturgy improves with time. Above all, let us be people of prayer. After all, this is what worship is all about. Let us make our music as prayerful as possible, remembering that we have been striving for the perfect music ministry ever since the time of Jubal (the ancestor of all liturgical musicians). The folk choir brings to musical worship a vitality and spirit that is truly evident of the nature of celebration.

There's More to Choir Than Singing!

BY PAUL LAMBERT

The past few years have been especially stimulating for the parish music minister. Current literature, conferences and workshops have been addressing the needs and responsibilities of the pastoral musician more specifically. Our eyes have been opened to our God-given mission: the renewal of his Church.

We are not called to provide beautiful music; nor are we called to encourage congregational singing. Our primary responsibility is to nurture and facilitate the prayer of the Church. Performance and congregational participation are merely means to this end.

The church choir, a small community within the larger, must be an example to the congregation as a whole. A choir that is praying and actively involved in liturgy will have a positive effect on the tenor of the congregational worship. A choir that is striving to grow artistically and pastorally is the most powerful *animateur* available to the parish musician. If the choir sings beautifully, the congregation will want to sing with them; if choirs pray with conviction, the assembly will be led to pray in the same manner.

The role of the music director in relation to the choir is twofold: first, to help the choir develop artistically, and second, to lead them into the pastoral nature of their calling. This, of course, can only be accomplished if the music director is personally striving to grow artistically and spiritually.

According to the St. Louis Jesuits, the choral director should strive for self-improvement in four ways: through *prayer*—retreat experiences, spiritual reading, small group prayer, scriptural studies; through *education*—reading professional material, continuing voice and/or organ study, attending conferences; through *artistic development*—"Unless we are inspired, we cannot inspire"; and through *shared social experiences*—time to play and relax with friends. Unless the choral director is

continually expanding and developing the skills that the job requires, the choir will never noticeably improve. As the director grows, so will the choir.

The first National Pastoral Musician's Convention dealt with artistic self-realization. The pastoral musician

The most powerful experience that helps a choir grow spiritually is a music retreat.



Mr. Lambert, Director of Music at St. Louis Church in Miami, Florida, is a graduate of the University of Rhode Island where he studied voice, classical guitar and violin. His responsibilities include a children's choir, a teen choir and an adult choir.

must see himself or herself as an artist. The same is true for our choirs. We must help our choirs perceive themselves as having the responsibility and dignity of artists, thereby sharing in the creative aspect of God. All vocal exercises, singing and tonal development must be seen as enabling them to express the beauty and artistry of God. God has a good ear, so we should strive to please him with our voices.

Sight singing. Considering the bulk of music we give our choirs to learn, sight singing abilities would greatly facilitate our ministry. The Choristers Guild has put together two programs that teach basic rhythmic and tonal principles. These planned educational devices can be used during warmup time at rehearsals. Interchangeable rhythmic notes and melodic flash cards provide endless opportunities for choral instruction.

Pronunciation. The choral conductor often encounters problems in pronunciation. The question of whether to flip an "r" or pronounce it in the American fashion is one example. The rules for correct speaking do not always apply in singing; and vice versa. Madeleine Marshall has written an excellent book *The Singer's Manual of English Diction* (Schirmer) which deals with most of the problems attending choral diction. Sometimes choral groups tend to sing a

stilted English, called "singer's English." The choral director should strive to achieve natural sounding, easily understood diction in the choir. It often helps to tape the choir from a distance in order to determine the type of sound that reaches the ears of the congregation.

A subtle smile tends to increase the resonance of a singer's voice. The cheeks are slightly raised, which opens the cavities in the front of the face, enhancing the sound being produced. Smiling also tends to help a singer become more involved in the message being transmitted. If the choral director is smiling, this will help animate the choir to do the same.

Memorization. Some songs, especially highly synopated ones, are better learned without the use of written music. Spirituals are an example of this. Most spirituals were transmitted orally, with natural rhythmic accentuations that facilitated rapid learning. Putting a written score before the choir often causes the song to sound very "unspiritual."

The greatest value of memorization, whether from a score or by ear, is that the choir is free to express the music and not be buried in the score. Memorization also enables them to concentrate more intently on the conductor.

Rehearsal time. In planning a rehearsal, the conductor should spend sufficient time in preparing the music. The songs to be rehearsed should be very familiar to the conductor. Errors and difficulties should be addressed before the rehearsal.

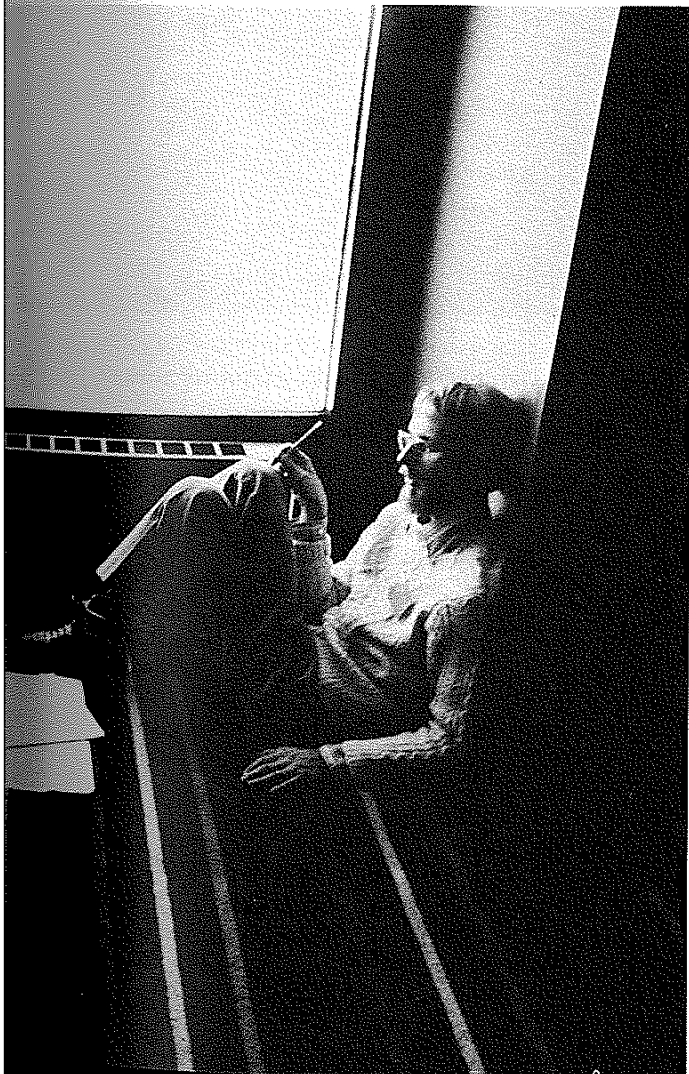
It is best to begin the rehearsal with a spirited song the choir is confident with, and then move on to newer material. The rehearsal should flow quickly and efficiently in order to maintain interest and discipline. Time should be taken to interpret and appreciate the lyrics of a song. The rehearsal should end with a favorite piece, so that all will look forward to the next meeting.

Finally, when it is time for the choir to minister to the congregation, they should be ready. The musical problems should be solved in advance, so that they can proceed to the pastoring of the congregation.

The role of the music director in relation to the choir is twofold: first, to help the choir develop artistically, and second, to lead them into the pastoral nature of their calling.

"Unless the Lord build the house, they who labor, labor in vain." The truly exciting aspect of church music ministry comes into play when the choir is convinced of their pastoral dimension. The choir is living the Good News, and they have perfected their craft in order to transmit this good news to the faithful.

Developing the pastoral nature of the choir is not as clear-cut as developing its artistic character. Also, these





God has a good ear, so we should strive to please him with our voices.

two aspects often become intertwined. However, we must take our responsibility seriously and do all we can to inspire our choirs with the Good News of Jesus Christ.

Article 24 of the 1967 instruction on "Music in the Liturgy" states:

Besides musical formation, suitable liturgical and spiritual formation must also be given to members of the choir, in such a way that the proper performance of their liturgical role will not only enhance the beauty of the celebration and be an example for the faithful, but will bring spiritual benefit to the choir members themselves.

The most basic means of pastoral development is prayer. Music that springs from prayer will instill prayer. Choirs should strive to pray together before rehearsals and before performances. The form of prayer can vary.

The Psalms can be used, since they are the prayer book of the pastoral musician. Choosing Psalms that speak of glorifying God in music, and selecting a choir member to read them is a good way to begin. Psalms 47, 100, and 150 are particularly useful for this purpose. Discussion on the Psalms may be encouraged after reading them.

Prayers of Petition are another form. It should be pointed out that the petition can be for anything or anyone—whatever is important to the individual.

The sharing of personal experiences among choir members, whether spiritual or otherwise, is also very helpful in building the pastoral quality of the choir.

After a sufficient amount of time in prayer and discussion, the choir may end with the Our Father, or another formal prayer.

Spending five to fifteen minutes in prayer is more easily done before rehearsals than before Mass, time being the deciding factor.

Different choirs will have different needs when it comes to praying, and the music minister must be careful to allow the group to develop its own style of prayer. A

director who is in the charismatic renewal must not impose this style of prayer on a choir unless they are comfortable with it. However, even though some choir members may feel awkward at first, we must continue in prayer in order to be true to our calling. Occasionally, it may be helpful to ask a priest to come and pray with the choir.

The most powerful experience that helps a choir grow spiritually is a music retreat. Using the help of the DRE or a priest in the planning of a music retreat is very beneficial. During the retreat there are a number of activities that will foster pastoral ministry: Bible study, individual prayer time, liturgy, and so forth.

A service may involve anointing the choir with oil and commissioning them to minister the life of God through their lives and music. This kind of retreat often makes all the difference in youth choir, which may or may not be taking their ministry as seriously as they could.

Spiritual development has a noticeable effect on a choir's performance. While performing, the choir must realize that they are being observed. They must not do anything that will draw unnecessary attention to themselves. There must be no pettiness when the choir is performing. No fixing of hair, talking, or distracting glances can be permitted. When not singing, the choir should face the center of liturgical action, and project a look of involvement. It may be that a choir member is tired, or disturbed, but he or she must strive to appear alert and involved no matter what the extenuating circumstances are. Choir members must put aside their own particular disposition for the sake of the congregation. This is pastoral ministry.

As the choirs develop spiritually, they must also develop socially. Providing the members of the choir with a phone list is helpful, as well as planning parties and social get-togethers. Choir members' good relationships with each other are essential to their ability to communicate the love of God.

The truly exciting aspect of church music ministry comes into play when the choir is convinced of their pastoral dimension.

The choral director is involved in a love relationship with the choir, praising individual and collective achievement and developing as many personal relationships with them as possible. Above all, the music minister prays for them.

As a choir is improving artistically and pastorally, miracles begin to happen. People in the congregation are moved in deep ways, hearts are softened or converted, and the people of God are truly fed with his love and his mercy.

Our primary responsibility is to nurture and facilitate the prayer of the Church.



Pastoral growth and artistic growth within the choir soon become intertwined and indistinguishable from each other. The choir member begins to realize that as an artist he or she shares in the creative aspect of God.

God is the ultimate artist. The creator of the celestial heavens and the earth below has made us in his image. He has given song to the birds and color to the sunset. The true artist is aware of all this, and the pastoral artist wishes to communicate this truth to the people. God is creator, and love is his essence.

Psalm 33

Exult, you just, in the Lord;
Praise from the upright is fitting.
Give thanks to the Lord on the harp,
With the ten-stringed lyre chant his praises.
Sing to him a new song;
Pluck the strings skillfully, with shouts of gladness.
For upright is the word of the Lord,
And all his works are trustworthy.
He loves justice and right;
Of the kindness of the Lord the earth is full.

choir training will give children a musical instrument for life.



What About Children's Choirs?

BY DOLORES HRUBY

Dad, I like to play football, but I'd rather be in choir." This isn't a choir director's fantasy; it actually happened! A healthy, athletic, fourth-grade boy said it and broke a football coach's heart. The boy wanted to sing in the fairly new Junior Choir of St. Jude's Church.

We American Roman Catholics don't have a strong, clear tradition of children's choirs. In the pre-Vatican II days, the children in Catholic schools sometimes sang a daily Mass in Latin; sometimes they were part of a beautiful Holy Thursday pageant, and processed around the church singing "Pange Lingua"; sometimes in Polish parishes the fifth or sixth grade class would sing for funerals; but a choir of children outside the classroom was a rarity.

In the musical confusion of the immediate post-Vatican II days, all choirs suffered. But now we are seeing a marvelous resurgence of adult choirs and the exciting beginnings of children's choirs in our churches, with their responsibilities newly defined, each filling new and different needs.

In children's choirs particularly, there is a reciprocity between the child and the parish. The parish is served by the child and the child is served by the parish. How does the children's choir serve the parish? We are not talking now about the Vienna Boy's Choir with its daily choir school of highly selective voices. Rather, we are talking about all volunteers accepted, fourth grade and up, who meet for 45 minutes to an hour once a week. Some of the new volunteers in the younger children's choir cannot match pitches or carry a tune. The overall tone in this choir is less than perfect. Yet they bring sincerity and eagerness, plus hope for the future, which is exciting. To hear what happens to these young singers in the course of a year can bring a feeling of satisfaction in their growth to the whole parish family. As these choir members mature and progress they can and do add a real dimension of beauty to the liturgies they serve.

These choirs can be combined with the adult choir on special occasions such as Thanksgiving, when there is

Ms. Hruby is director of choirs at St. Jude's Church in Grand Rapids, Michigan, and teaches music theory and choral conducting at the Aquinas Center for Liturgy and Music.

only one liturgy for the day. There is quite a good selection of music available for SATB or SAB with junior choir. The adult and junior choirs can be used antiphonally. The contrast of timbres with an imaginative use of space can produce a beautiful effect.

The parish serves the children by its appreciation of what the children do; by its financial support of the enterprise; and by recognizing that the choir represents an invaluable religious and musical education for their children. The children are taught from the beginning that their job is to serve the parish. Whenever one says this to them their eyes mist over and they stand a bit taller. This orientation in children seems to be something rarely tapped, and, of course, could be overdone.

"Your job is to help all the people in church." How? One way, since they are in front of the congregation, is by their example. They can help by reverently speaking the spoken parts with the whole congregation; by singing all the hymns and acclamations with gusto; and finally, by singing their anthems as well as possible, understanding that all of these are prayers.

"Sing with Moses and the people," says one of their anthems. Who is Moses? Who are the people? What does it mean? You can't sing a prayer unless you understand it. To this end, they discuss the meaning of the words, so that their knowledge and understanding (as well as the director's) are increased and reinforced.

The choir children more than know the beauty of the Church year—they experience it.

"We're going to learn this anthem for Advent." When is Advent? What is Advent? What does it mean? Amazingly, there are many adults who do not know the answers to these questions; they only vaguely recognize the beauty of the Church year. The choir children more than know it; they experience it.

The liturgy becomes much more interesting to children when they take an active part in it. They enjoy their role of leadership; they understand this idea of commitment. They know that their choir rehearsal is more important

than a skating party; they know that it is necessary that each one be there on a given Sunday morning. They respond to this sense of responsibility.

Our children come from six different schools. At first they come as "St. Jude Kids" or "Hills and Dales Kids" but soon they are thinking of themselves as the Junior Choir or Chorister Kids. Serving in the choir develops a sense of unity, a sense of community.

One happy by-product is that the parents come to experience a deeper unity also. Parents with children in the various schools meet; inactive parents are sometimes drawn into the parish life through their children's choir activity.

Since these children come from so many schools, their musical training varies greatly. A few schools have excellent music programs; some have little or no musical program. The ability of the children to read music must be one of the prime targets of the choir director. For a few choir members, this part of the program is reinforcement; for most, it is an essential ingredient, since it is a skill they do not have.

Helping the child to "find" his or her voice is also important. Again, very few children come with a well-developed soprano tone. Most of them come with a chesty, campfire-song tone that won't take them much above B¹. It certainly is not a suitable range or tone for all the excellent literature available for children's choirs. So a good deal of time is spent on learning to sing properly. But as Helen Kemp says, this kind of training will give them a musical instrument for life.

When that high voice has been released, and when they begin to understand the early rudiments of reading

music, there is so much beautiful music they can sing! A collection of folk hymns; a Bach anthem with flute and organ; a contemporary setting of a psalm with a syn-copated beat; a three-part canon that opens the door to part singing; a lyrical anthem with Orff instruments; a song that calls for liturgical dance; all these and more are there for them to experience and enjoy.

There are just a few things that a children's choir should not be asked to do. Those light, high voices cannot lead a congregation in song. They can lead by example, but not by sound. Nor should they be asked to sing every Sunday. This places too great a burden on them and does not allow the director in the limited rehearsal time to teach that which is necessary for them to grow and mature musically.

The children's choir gives to the parish an added sacred music dimension; to the children it gives a sense of service and commitment as they actively participate in the liturgy, which they more fully understand because of their participation; it gives them a taste of the diverse and thrilling sacred music literature; a sense of unity in community; it provides a sense of excitement in their religious experience. And for the future Church, it holds the promise of a liturgically knowledgeable, actively singing people.

To hear what happens to young singers in the course of a year can bring a feeling of satisfaction to the whole parish family.



Reviews

Children's Choir

While Shepherds Watched

Johann C. Blumhardt (1877). Arr., Austin C. Lovelace. Text, Nahum Tate, 1652-1715. SA accompanied. Schmitt Music Centers, 1977. \$0.35.

Traditional text. Lilting melody; simple harmony; easy for youth groups ages 8 and over.

Behold a Tender Babe

David Eddleman. Text, Robert Southwell (adapted). 4-part chorus of mixed voices, flute and piano. Carl Fischer, Inc., 1978. CM 8038, \$0.40.

Simple melody line; a youth choir could sing the melody while an adult choir sings their vocal parts. The harmonics are effective yet easy. A beautiful Christmas piece.

The Kings of the Orient

Puerto Rican Epiphany Carol. Arr., Don Razez. Text: Traditional Spanish Villancico. 4-part chorus of mixed voices with piano and optional percussion. Carl Fischer, Inc., 1978. CM 8062, \$0.45.

Appealing melody, easy harmony. Spanish rhythm. Traditional Epiphany text. A children's choir could sing soprano and alto while adults sing tenor and bass. An excellent piece.

See the Grand Procession

Hal Hopson. Unison (optional second part), accompanied. Shawnee Press, 1977. FA 5016, \$0.40.

Musically interesting, easy. Lilting rhythm. Appropriate for youth choirs, ages 9 and over; the accompaniment supports the voices.

In the Stable

Maxcine W. Posegate. Children's choir and SATB, accompanied. Shawnee Press, Inc., 1977. A-5747, \$0.40.

Easy stepwise melody. Slightly syncopated accompaniment does not support the voices. It has a good text, well worth the money, time and effort to perform.

In Bethlehem's Small Stable

Robert Graham. Melody adapted from English Folk Song. Text, Jeana Graham. Unison. AMSI, 1978. AMSI #342, \$0.40. Plaintive, chant-like melody; simple

text. The accompaniment supports the voices. Excellent for youth groups, ages 8 and over. Optional additional flute, bells, xylophone, etc. Beautiful as a solo. A good buy.

The Gentle Donkey

David Ouchterlony. Unison. Frederick Harris, 1977. HC 1014, \$0.35.

The usual Christmas "donkey" story in "donkey" rhythm—both well done. Of medium difficulty for both singers and accompanist. Children will like both the words and the music. It is short but interesting, a rewarding musical experience. Appropriate for religious services and school programs.

Little Lamb

Douglas E. Wagner. Text, William Blake (1757-1827). Unison or 2-part. Shawnee Press, 1978. E-5186, \$0.40.

Excellent for boy choir or well-trained

youth group, ages 10 and over. Simple melody with medium/difficult accompaniment. A rewarding experience.

The Tiny Child

German Carol. Arr., Robert J. Powell. From "Ein Kindlein in der Wiegen," Corner (1631). Unison and Orff instruments. Augsburg, 1978. 11-0328, \$0.50.

Simple and beautiful. Children will learn the melody quickly; instruments add harmonic flavor; there is an easy descant for the last section of music. Appropriate for religious services or school Christmas programs. Well worth the money, time and effort to perform. Youth choirs will enjoy singing this selection.

Wise Men Traveled Afar

Robert Leaf. Unison with keyboard, optional flute or violin. Augsburg, 1974. 11-0343, \$0.50.

Easy. Repetitive melody with variation in one section; youth choirs of very young children can manage this well. There are some interesting instrumental parts. The text is easily memorized.

Son of God, Eternal Savior

18th-century Dutch melody. Arr.,

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Pastoral Musician's Resources

Growing in Church Music

Joseph Gelineau, SJ, John Michael East, Helmut Hucke, Bernard Huijbers, and Eugenio Costa, SJ. NPM Publications. \$4.50.

The Second Vatican Council sparked off an explosion of Church music in Europe and the U.S. Top European musicians and liturgists—Pere Joseph Gelineau, John Michael East, Helmut Hucke, Bernard Huijbers, and Eugenio Costa, SJ—put you in touch with Church music trends in France, Germany, England, Italy, Holland. *Growing in Church Music* is a report on the Conference "Why Church Music?" held in England in 1978.

Plans in Action

Peter Stapleton. NPM Publications. \$4.50.

A must for anyone who wants to understand planning better so they can do more, be more effective in their work. You'll explore the concept of planning itself. Pick up suggestions for establishing an agenda for yourself and others. Discover what to expect in the planning process . . . how to evaluate your efforts . . . how to anticipate what you're likely to achieve.

NPM Convention Cassettes

Archbishop Rembert Weakland, OSB. "Music Ministry, Today and Tomorrow." \$6.50.

John Gallen. "Musical Liturgy Is on the Way." \$6.50.

Nathan Mitchell, OSB. "The Changing Role of the Pastoral Musician." \$6.50.

Rev. John Melloh, SM. "Effective Uses of Music in the Liturgy." \$6.50.

Dr. Thomas Mastroianni. "What It Takes to Be a Church Musician." \$6.50.

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Order from: **NPM Publications**
1029 Vermont Ave., N.W., Washington,
D.C. 20005.

David Johnson. Text, Somerset Corry Lowry, 1855-1932. Unison with organ and optional congregation, trumpet. Augsburg, 1978. 11-1846, \$0.50.

Traditional choral melody written in hymn style with a descant for choir and melody for congregation; quite effective with instruments. The music can be made as simple or as grandiose as the director desires. Major harmony; excellent number for boy and adult choir combination; enjoyable for choir and congregation.

BY ANNE KATHLEEN DUFFY

Choir & Congregation

The Avery and Marsh Songbook

Richard Avery and Donald Marsh. Proclamation Productions, Inc. Revised. Vocal edition, \$2.95; accompaniment edition, \$6.95.

For those who are familiar with the work of Richard Avery and Donald Marsh in their dual ministry of preaching and music in the First Presbyterian Church of Port Jervis, no words are necessary. For those unfamiliar, however, an explanation is important. Theirs is a ministry that is evangelical, charismatic and highly personalized. They are two committed and highly gifted churchmen whose mission has been to make the gospel message relevant and meaningful.

With wide-ranging styles, both literary and musical, they bring elements of naive "Broadway-ese" into the sanctuary. Their lyrics are much like television jingles as a result of their efforts to be contemporary, and the musical settings abound in 7ths, 9ths, and "big, fat chordal sounds" redolent of a cushy cocktail cabaret. Notable exceptions occur when they almost succeed in doing a scriptural paraphrase (see *Hooray for God*, also by Proclamation Productions, Inc.)

With a writing style that would hardly pass Creative Writing I and a musical language that would not be acceptable in Music Theory I, Avery and Marsh offer religious naivete at bargain prices—who could ask for more?

Christian Hymns

Robert Wetzler, ed. *Art Masters Studios*. From \$4.95.

This is a handsomely engraved edition of 100 "core" hymns for congregations and, if so desired, SATB choirs. Hymns are arranged by alphabet with seasonal

references in the front of the book. The usual indices are appended as handy finding tools. This is a good choir/congregational book for churches that wish to preserve Christian hymns of ecumenical heritage.

Early American Hymns

Art Masters Studios, Inc. \$0.50 ea.; \$40.00/100. Code HS-1.

Twelve hymns from early American hymnody have been set by contemporary composers including Christiansen, Lovelace, Sateren, Wetzler and Wood. The engraving is of high quality and the pamphlet "reads" well for the worshipper. This is a successful blending of the old and the new.

BY JAMES BURNS

All music reviewed in this issue may be obtained from NPM Resources, 1029 Vermont Ave., NW, Washington, DC 20005 or directly from the publishers.

Reviewers

SISTER ANNE KATHLEEN DUFFY is Director of Liturgy and Music, Our Lady of Lourdes, Daytona Beach, Florida.

JAMES M. BURNS is Music Director of St. Dominic's Church and Director of Music and Assistant Professor of Communication Arts at Loyola College, both in Baltimore, MD.

Publishers

AMSI
2614 Nicollet Avenue
Minneapolis, MN 55415

Augsburg Publishing House
425 South 5th Street
Minneapolis, MN 55415

Carl Fischer, Inc.
62 Cooper Square
New York, NY

Frederick Harris Music Co.
Oakville, Ontario, Canada

Proclamation Productions, Inc.
Oragen Square
Port Jarvis, NY 12771

Schmitt Music Center
88 South 10th Street
Minneapolis, MN 55403

Shawnee Press, Inc.
Delaware Water Gap, PA 18327

Wesley Foundation Campus Ministry
211 N. School Street
Normal, IL 61761

Marian Hymn Competition

Official Rules

On the occasion of the 125th anniversary of the definition of the dogma of the Immaculate Conception, the National Shrine of the Immaculate Conception announces a National Competition for an original hymn and tune. The hymn is to have three to eight stanzas; the original tune is to be written for unison singing and harmonized for four-part singing; organ accompaniment is essential; descant and orchestral accompaniment are optional.

Theme: "Behold Your Mother: Woman of Faith"

Award: \$1,000.00

First performance at the November Liturgy celebrated by the Bishops of the United States in the National Shrine of the Immaculate Conception.

Purpose: To encourage a renewal of authentic Marian understanding and devotion in accordance with teachings expressed in the Pastoral Letter of the American Bishops entitled "Behold Your Mother: Woman of Faith."

Rules

1. The contest is open to anyone in the United States of America.
2. Compositions submitted will not have been performed or published prior to submission in the competition.
3. Four copies of the complete score and two cassette recordings of each entry must be received at the address below by October 1, 1979.
4. Contestants may submit any number of compositions, but each composition will constitute a separate entry.
5. Entrants must *not* place name on any score submitted. Each entrant must use a separate nom de plume.
6. Each entry must be accompanied by a sealed envelope containing entrant's correct name, address, telephone number, and brief biographical sketch. The nom de plume is to be written on the outside of this envelope.
7. Each composition must be accompanied by the entry fee of \$5.00 with check or money order made payable to the Marian Hymn Competition.
8. The winning entry will be copyrighted by and will become the exclusive property of the National Shrine of the Immaculate Conception.
9. Materials submitted will be returned only if a self-addressed, stamped envelope or wrapping is provided.
10. Due care will be used in protecting all manuscripts received; but each applicant specifically releases all persons on the NPM administrative staff, judges, and the Shrine of the Immaculate Conception from any and all claims and damages arising out of loss or destruction of submitted compositions or hymns, however caused.

Judging

1. Compositions will be judged for their artistic merit, compositional skill, liturgical appropriateness, pastoral quality and theological accuracy.
2. Judges will be Mr. Robert Blanchard, Monsignor John Murphy, Mr. Robert Shafer, Dr. Iris Zahara.
3. The competition will be administered by the National Association of Pastoral Musicians, Washington, DC.
4. The winner will be announced and prize awarded on October 15, 1979 at the National Shrine of the Immaculate Conception.

Send compositions to: Sister Julien Wilke, CSC
NPM Marian Hymn Coordinator
St. Mary's College
Notre Dame, IN 46556

Calendar

CONNECTICUT

NEWINGTON

October 15
Deiss Day. For information contact Rev. Donald O'Leary, St. Mary's Church, 626 Willard Avenue, Newington 06111. (203) 666-1591.

DISTRICT OF COLUMBIA

WASHINGTON

August 6-10
International Conference on Liturgy with Young Christians. Sponsored by Catholic University of America. Speakers include Mary Collins, Joseph Gelineau, Gabe Huck, Thomas Kane, Thomas Krosnicki, E. Matthews, H. Renning, M. Shaw, etc. Registration fee: \$120. Write: Center for Pastoral Liturgy, P.O. Box 636, Washington 20064.

GEORGIA

ATLANTA

August 4
Choral Literature Workshop. Sponsored by Associated, Mark Foster, Lawson-Gould, E.C. Schirmer, G. Schirmer. Write Mark Foster Music Co., Box 4012, Champaign, IL 61820.

ILLINOIS

NORMAL

July 28
Choral Literature Workshop. See information given for Atlanta, Georgia, above.

INDIANA

BLOOMINGTON

July 21
Choral Literature Workshop. See information given for Atlanta, Georgia, above.

IOWA

AMES

July 14
Choral Literature Workshop. See information given for Atlanta, Georgia, above.

KENTUCKY

LOUISVILLE

October 19
Deiss Day. Contact Rev. Kent Pieper, CP, St. Agnes Parish, 1920 Newburg Road, Louisville, KY 40205. (502) 451-2221.

MURRAY

August 18
Choral Literature Workshop. See information given for Atlanta, Georgia, above.

MINNESOTA

MINNEAPOLIS

August 11
Augsburg Summer Clinic in Church Music. Write Augsburg Publishing House, 426 S. 5th Street, Minneapolis 55415.

NEVADA

LAS VEGAS

October 23
Deiss Day. Write Msgr. Elwood J. LaVoy, St. Francis de Sales Church, 1111 Michael Way, Las Vegas 89108. Telephone Pat Devlin (702) 648-4621.

OHIO

COLUMBUS

August 13-14
Augsburg Summer Clinic in Church Music. Write Augsburg Publishing House, 57 E. Main Street, Columbus 43215.

NEW YORK

GREENWICH VILLAGE

October 13, 1979
Deiss Day. Write or call Rev. Robert Lott, St. Joseph's Church, 371 6th Avenue, Greenwich Village 10014; (212) 741-1274.

HAMBURG

October 21
Deiss Day. Write or call Sister Joan Banach, Franciscan Sisters of St. Joseph, Immaculate Conception Con-

vent, 5286 South Park Avenue, Hamburg 14075; (716) 649-1205.

WASHINGTON

SEATTLE

August 20-21
Augsburg Summer Clinic in Church Music. Write Augsburg Publishing House, 2001 Third Avenue, Seattle 98121.

Please send "Calendar" announcements to: Rev. Lawrence Heiman, CPPS, Director: Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, Rensselaer, IN 47978.

NPM Business Members

The following firms are charter business members of the National Association of Pastoral Musicians. This is the first listing in Pastoral Music; the business membership list will appear annually from now on in the August-September issue.

Allen Organ Company
Macungie, Pennsylvania
Mr. John Daniels, Representative

Augsburg Publishing Company
Minneapolis, Minnesota
Mr. William O. Bliss, Representative

Carl Fischer, Inc.
New York, New York
Mr. Don. E. Razy, Representative

World Library of Sacred Music
Cincinnati, Ohio
Ms. Dorine Kaps, Representative

Hot Line

Hot Line telephone consultation will continue at (202) 347-6673 on Tuesdays and Thursdays between the hours of 10 a.m. and 4 p.m. For an ad to appear in Pastoral Music, copy must be submitted in writing and be accompanied by payment at the following rates:

first 3 lines	\$2.50
each additional line	1.00
box number (referral service)	1.00

The deadline for ads to appear in the October-November issue of Pastoral Music is August 10. Hot Line users who have obtained positions or whose openings are filled are not notifying the NPM National Office of this fulfillment. Therefore, listings will be retained in the Hot Line files for referrals for six weeks only, following the last contact with the person(s) or parish involved. Please call Sister Jane Marie at the Hot Line number to update the status of your Hot Line listing.

Musicians Available

Experienced Music Director/Educator with B.A., M.A., school and parish music experience, seeks full-time director of music for parish or diocesan program. Adult and youth choirs. Instrumental music. School music program. Anywhere, USA. Available summer 1979. HLM-2284.

Liturgical Organist and Choir Master: 15 years valuable experience, classic and folk. Director junior, youth, adult, handbell choirs. Baritone leader of song; sings in several languages. Since 1965, minister of music in very large parish. Seeking full-time position in NY, NJ or CT. Excellent references, resume and personality. HLM-2292.

Experienced church musician seeks full-time position as parish music director. Post-Vatican II liturgical background. Midwest area/Wisconsin preferred. Available summer 1979. HLM-2293.

Highly experienced, well-prepared liturgist-musician seeks position as parish music director; would consider including parish school music. B.A. in music plus graduate studies. Choir director, organist. HLM-2319.

Highly qualified musician, well prepared for integration of music and worship. B.A., B.M., M.M. degrees in liturgy and music. Seeks position of parish minister of music. Resume, references available. HLM-2330.

Organist/Director with 28 years experience. M.M. degree. Seeks full-time parish or diocesan position. Top choir and liturgical background. Anywhere, USA. Available summer 1979. HLM-2331.

Highly experienced and skilled organist, choir director, liturgist; seriously committed to musical and liturgical excellence and with strong belief in the pastoral responsibility of the church musician; seeks large parish. HLM-2334.

Pastorally oriented musician-liturgist seeks full-time position as parish music director. Organist, choir director, liturgist—any combination or all. HLM-2335.

Experienced musician-liturgist, certified in school music. Seeks part-time position as music director and/or organist in metropolitan Washington, DC area. HLM-2342.

Experienced musician: B.S. in music, Kodaly Certificate in Music. Seeks full-time minister of music or music/liturgy position. Good liturgical sensibilities. Worked with children, youth, adult choirs and instrumental music. Locate around or near Oakland/San Francisco area. HLM-2343.

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Positions Open

Gospel Choir Director needed for urban, Washington, DC parish. Part-time. Terrific parish team ministry opportunity. HLP-2200.

Director of Liturgical Music; part time music teacher, K-8. Full time; good salary. Colby pipe organ. Adult, children's choirs. HLP-2300.

Parish Music Director/Coordinator: full time; summer '79. Sunny south. HLP-2320.

CT parish with new Austin pipe organ needs **Parish Music Director/Organist.** Salary negotiable. Full time. Possibility of teaching in parish school. HLP-2132.

Parish Music Director: organist/choir director/cantor. Includes part-time teaching in school K-8. Good salary; medical insurance; retirement program. HLP-2323.

Parish Minister of Music; full time. Needed *now!* Salary negotiable with room and board possible. HLP-2339.

Parish Music Director and school music teacher K-8. Full time; Florida. Serve as parish resource person and member of the Liturgical Planning Team. Organist, choir director, cantor. HLP-2313.

Northern Virginia parish seeks **Coordinator of Parish Music** (part time). Competency in organ; ability to recruit and train volunteer musicians, cantors. Work with Minister of Liturgy, Liturgy Committee in providing in-service educational opportunities. August 1979. HLP-2340.

Pastoral Musician for Long Island parish community. Large English-speaking population, but significant Spanish and Italian worshipping communities. Organ and folk music; choir development; creative use of music for improving worship. HLP-2341.

Parish Music Director (organist, choir director, part-time teaching in K-8 school). Full-time position. Liturgical celebrations important! HLP-2344.

Director of Music, NW Ohio parish. Organist, choir director; ability to train volunteers. New pipe organ in church. Good salary, negotiable. Housing available. Diocesan employment benefits. Sept. 1979. HLP-2345.

Resources: Music/Liturgy

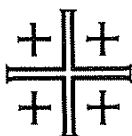
Wedding and Funeral Music: list of over 200 titles of easy and medium pieces for unison, choir, vocal and organ solos; traditional, contemporary, folk-guitar. \$2.00 prepaid to Inter-Faith Music Service, P.O. Box 26085, Cincinnati, OH 45226. HLR-2276.

Liturgical Aids in planning music for folk Masses in San Antonio area. HLR-2317.

Altar, lecterns, tables used at 1979 NPM Chicago Convention. Smoked plexiglass; portable. Good liturgical design. Inquire NPM Hot Line. HLR-4567.

FOR FALL/CHRISTMAS 1979

NEW...



CHORAL:

The Rose of Sharon, *Douglas Wagner, SATB*
Carol of the Little Shepherd, *R. H. Smith, SSA*
There Is a Balm, *Arr., C. Harry Causey, SATB*
Come Rejoicing, *Arr., Mark Sedio, Unison*
For the Beauty of the Earth, *R. Wetzler, SATB*
The Three Kings, *Arr., B. Wayne Bisbee, SSATB*
Did Mary Know? *Richard H. Smith, SATB*
Carol of the Birds, *Arr., R. Vickery, TTBB*
As the Rain and Snow, *R. Wetzler, SSAATTBB*
The King Has Come, *Carolyn Schwartz, Unison*
Gracious Spirit, *A. P. Van Iderstine, SATB*
Raise Us to Thy Glorious Throne, *Cornell, SATB*
O Come to Bethlehem, *Bob Burroughs, SSAB*
When Worship Is over, *Austin Lovelace, SATB*
Psalm 33, *John Eidsvoog, SATB*

- RETURN THIS AD WITH \$1.50 FOR SINGLE COPIES OF THE CHORAL ITEMS ABOVE.

Coming: NOAH'S RAINBOAT, by *Eleanor Purcell*. For children in unison. Price to be determined.

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New for Organ

Hymn Preludes and Free Accompaniments

Each volume includes a short prelude and an alternate harmonization on 12 hymn tunes. On loose-leaf sheets, punched for notebook use.

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- Volume 2—Emma Lou Diemer
- Volume 3—Philip Gehring
- Volume 4—Austin C. Lovelace
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- Volume 6—Wilbur Held
- Volume 7—Charles Ore
- Volume 8—Donald Busarow
- Volume 9—Ronald Arnatt
- Volume 10—Richard Hillert
- Volume 11—David Schack
- Volume 12—Richard Hudson
- Volume 13—Gerhard Krapf
- Volume 15—Kevin Norris

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57 East Main Street, Columbus, OH 43215
3224 Beverly Blvd., Los Angeles, CA 90057
2001 Third Avenue, Seattle, WA 98121

AUGSBURG
PUBLISHING HOUSE

Music Industry News

Paluch Music Development Program

For over a year now, the J. S. Paluch Company has been conducting a large-scale music testing program. Hundreds of parishes and institutions throughout the United States have been participating in this project. The company is searching for new sacred music for its publications. People who use the Paluch worship aids, as well as others, have been invited to assist the company in this search.

The program has afforded Paluch's editorial staff the opportunity to review and study hundreds of new sacred compositions, which have been submitted by composers from all around the country. Parish music directors and their congregations can experiment with and actually help determine which types of liturgical music best suit their worship needs and practices. The program also helps the J. S. Paluch Company to better understand the desires and needs of today's parishes so that it can continue to grow in its ability to meet those needs through the various publications the company offers. The program opens direct channels of communication between local parishes and the company. These channels can be maintained for any future dialogue and/or projects.

Phase I of the program was conducted last summer. Paluch's editors selected seventy-one (71) new sacred compositions which were recorded onto three different demonstration tapes—A, B, and C. Each tape contained either 23 or 24 songs. These tapes were then distributed to reviewers in nearly 900 parishes and institutions throughout the country. With the tapes, reviewers also received the texts of the songs presented and several sets of evaluation forms. Each reviewer was asked to listen to the tape several times, study the texts of each song presented and then select what each judged to be the ten best compositions on the tape. Last fall, the evaluations

were returned to the company. From these, Paluch learned which songs from each tape received the highest evaluations. The music editors then combined the most favorably reviewed 8 or 9 songs from each demonstration tape and compiled a collection of 26 compositions entitled *New Songs for Celebration*. These 26 compositions constitute Phase II of the program.

Phase II is now underway. Test booklets, keyboard accompaniments, and a new demonstration tape have been shipped to over 600 parishes and institutions, who are presently introducing these songs into their celebrations. Early next year, Paluch will call for a final evaluation of the songs presented in Phase II. The parish reviewers will be asked to base their evaluations on actual use of these songs in their liturgies. The most important factor in this evaluation process will be the level of congregational participation and enthusiasm that is evoked by each song. On the basis of the final evaluation data, the J. S. Paluch Company will then purchase the most favorably reviewed songs for permanent incorporation into the company's repertoire. Through this process, Paluch will have allowed the congregations themselves to help determine which new songs should be published and made available in the company's worship aids. And, at the same time, the company itself will learn a great deal about the needs, desires and expectations of its customers.

Lyrics Revision

The St. Louis Jesuits recently issued a special announcement, as follows:

We, the "St. Louis Jesuits," have been working for several months on some (unwittingly) "male oriented" spots in our earlier songs. Phrases like ". . . man, who dies . . .," "Turn to me, O man, and be saved," "Come to me, men who are burdened," and the like, have bothered us as time has gone by. We

realize that not everyone is sensitive to such usages, but since more and more people are, we have decided to change a word or two. To be exact, we have altered 17 tunes out of the more than 100 we have published.

We do not want to force the changes on anyone. A few alterations may be unpleasant to some; one group or the other might like things "just the way they used to be"; perhaps the new parish hymnal contains the old words. So be it: whoever wants to is quite free to keep the old words, with our blessings.

But the changes have already begun to

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Importantly, many songs offer Cantor/Choir and People alternation.

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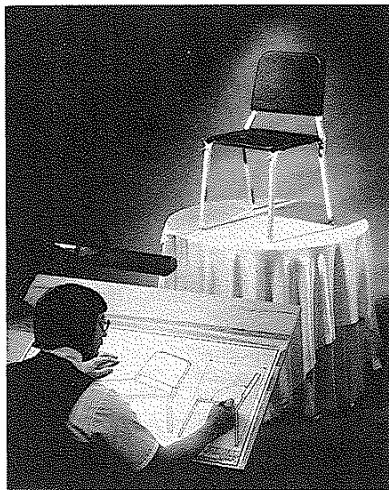
Singles \$8.95 — Quantities \$6.00

appear in print. *The Songs of the St. Louis Jesuits*, the congregational edition of all our songs to date, has all the new words. Each of the older books (*Neither Silver Nor Gold*, *Earthen Vessels*, *A Dwelling Place*) will be changed as soon as it is reprinted, a time which will vary from book to book. We would like the changeover to be complete within a year or two.

St. Paul said, "There is neither Jew nor Greek, there is neither slave nor free, there is neither male nor female, for you are all one in Christ Jesus" (Gal. 3:28). Amen. May the unity of faith shine forth in the language of our song!

Comfort/Posture Chair By Wenger

In May, 1977 the Minnesota Orchestra asked Wenger Corporation to design a chair for their musicians that would combine proper playing posture with real comfort for long rehearsals and performances. Several designs were developed by Wenger engineers until they had just the combination of function and design the orchestra wanted.



According to a spokesman for Wenger Corporation, the firm's new Music Chair line is so innovative, so different from standard chairs now on the market that "we were hesitant to call them chairs." He added, "These are, in fact, 'seating structures' designed solely for use by musicians in rehearsal and performance!"

These chairs are now available for

church musicians. None of the features of this ultimate music chair concept have been changed. Wenger merely changed the materials to make the chair more affordable for churches (and also more durable in church use situations).

Details on design, sizes, colors and options are now available. You can call Wenger toll free: (800) 533-0393 (Minnesota, Alaska, Hawaii, Canada call collect: (507) 451-3010) or write for Wenger's free church catalog: Wenger Corporation, 555 Park Drive, Owatonna, MN 55060.

Broude to Distribute For C. F. Peters

ABI/Alexander Broude, Inc. has recently entered into an agreement to become an authorized agent for the distribution of the publications of C. F. Peters Corporation. Both companies, based in New York, are publishers and distributors of printed sheet music in the classical and contemporary fields. In making the announcement, Michael Lefferts, National Sales Director of ABI/Alexander Broude, stated, "This agreement will enable us to provide our customers with one-stop service for the publications of ABI/Alexander Broude, Inc. and C. F. Peters Corporation and all of the publications they represent."

The agreement was negotiated by Robert J. Bregman, President, and Michael Lefferts, National Sales Director, of ABI/Alexander Broude, Inc. and Henry Hinrichsen, President, and Walter Bendix, Vice President, of C. F. Peters Corporation.

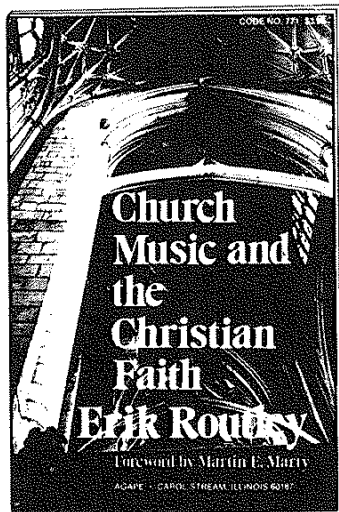
Hinshaw Music and the RSCM

By special arrangement with the Royal School of Church Music, in Croydon, England, Hinshaw Music, Inc. has become the exclusive publisher of RSCM publications in North America. For more than 50 years, the RSCM has been the leading force in the training and leadership of church musicians of all denominations in the British Commonwealth. Their catalogue of publications includes octavos, collections and hymnbooks, and lists many of the leading composers and editors of church music of the last half century. These publications maintain the highest standards of excellence, yet they are designed for practical use.

For further inquiries, write directly to Hinshaw Music, Inc. P.O. Box 470, Chapel Hill, NC 27514.

A COMPELLING STATEMENT ON CHURCH MUSIC,
TASTE AND ORDER by the distinguished
Pastor / Hymnologist ERIK ROUTLEY

Church Music and the Christian Faith



"CHURCH MUSIC AND THE CHRISTIAN FAITH makes its appearance at a most difficult moment for church music. The Western Christian world has just experienced a decade of experiment occasioned by everything from the Second Vatican Council to the Counter Culture. To argue that matters of taste have something to do with the shape of God's action in Christ when the New Testament says so little about music and the arts is daring. Why bother with taste in a time when it is vital to evangelize the world and urgent to feed it?"

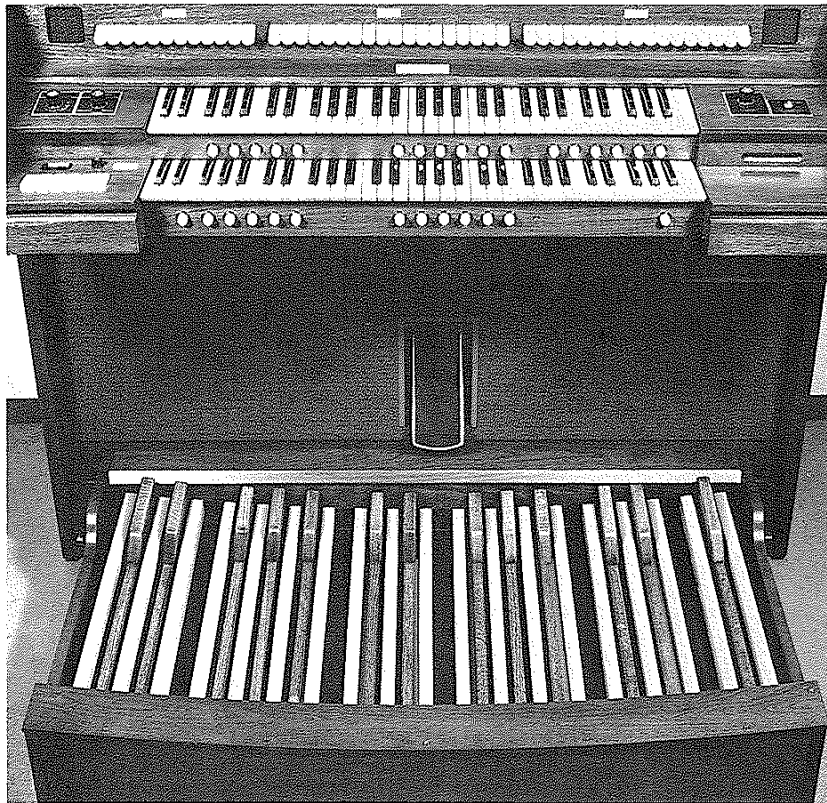
From the Foreword by
MARTIN E. MARTY

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CHRISTIAN FAITH Paper Covers \$3.95
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CHRISTIAN FAITH Library Binding \$8.95

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Agape

Carol Stream, Illinois 60187



News from Allen Organ

The Allen Organ Company has added the continental pedalboard to its inventory. The standard American 32-note organ pedalboard is a concave and radiating unit like the English models from which it was patterned. Continental Europe, however, prefers a non-radiating design, with the spacing between notes constant from front to back. Furthermore, while both types are concave, there are significant differences in the way this is achieved.

With demand for Allen Digital Computer Organs in continental Europe growing, Allen has begun manufacturing a continental-type pedalboard. It can be fitted to all digital computer organ church models, and the 120 Series church/residence models. Though intended primarily for the European market, where it is the preferred design, the new pedalboard will be supplied elsewhere (at extra cost) upon request.

Sing Joyfully

The Choir School of St. Thomas Church in New York City has announced the availability of a film, "Sing Joyfully." Produced by Peter Rosen Productions, "Sing Joyfully" is a half-hour

film about the life and work of the boys of the Choir School of St. Thomas Church. The film has been awarded a Cine Golden Eagle in the Documentary Category and has been shown on the Public Broadcasting Station (Channel 13) in New York.

The Choir School is a boarding school for boys in grades five through eight. The boys sing four services each week at St. Thomas Church on Fifth Avenue, and perform four or five times each year with orchestra. The approximately 45 boys follow a creative and highly individualized academic program, and enjoy a full sports program and many other extracurricular activities. The film documents the boys' daily life at the school and their work in the Choir—both in rehearsal and in performance.

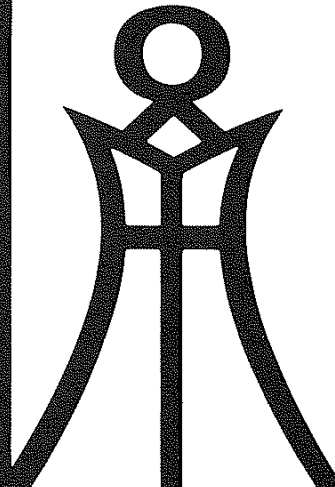
Copies of the film are available immediately, and in some cases, the Choir School will arrange for a speaker to accompany the film. The film may also be rented or purchased through Phoenix Films. Further information can be obtained by writing to Mr. William H. Williams, Choir School of St. Thomas Church, 123 W. 55th St., New York, NY 10019; or Mr. Tom Miller, Phoenix Films, 470 Park Avenue South, New York, NY 10016.

Pastorale Music Company Reprint Policy

Pastorale Music Company has announced a new reprint policy to make the task of preparing singular religious celebrations easier. Nonprofit religious associations are granted free permission for one-time use without prior permission provided the proper copyright notices are reprinted with the words and/or music, and that the copies are for use at one and only one occasion. Two copies of the reprinted material must be sent immediately following the event to the reprint office at 235 Sharon Drive, San Antonio, TX 78216.

An annual reprint license costing \$15 is available for those who wish to use and reprint Pastorale Music material on a regular basis, or in permanent collections. Pastorale Music publishes such music as "Cast Into the Deep," "He is Lord," "Happy the Man" and the "Chaminade Mass." Recent releases include a two-part setting of "Bless the Lord My Soul" by Ippolitov-Ivanov.

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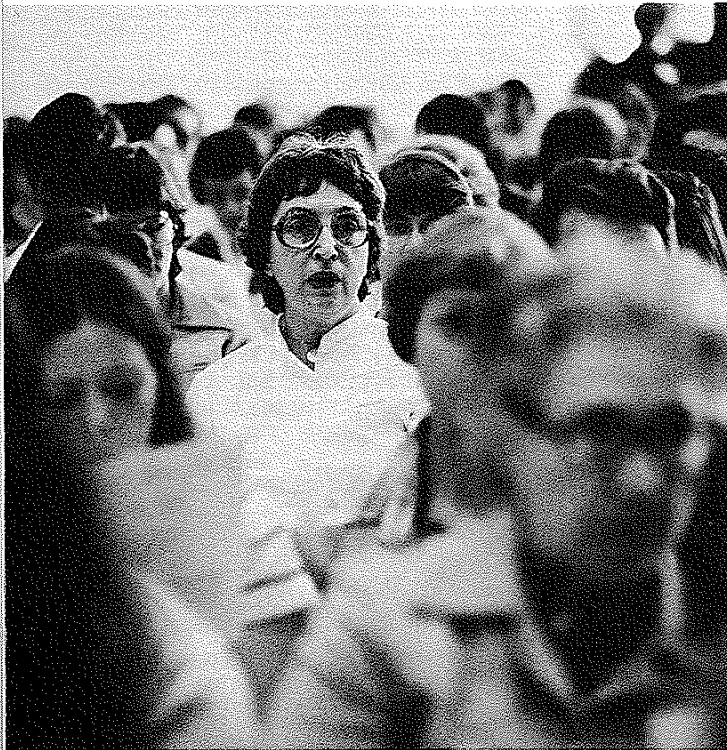
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“All the King’s Horses . . . ”

BY ELMER PFEIL



Since the appearance of *Constitution on the Liturgy* in 1963, a steady flow of dialogue has been devoted to the place of music and the role of the parish choir in liturgical celebrations. Nevertheless, in subtle ways the notion stubbornly persists that music is peripheral to worship and the parish choir is dispensable. “Sacred song united to the words,” says the *Constitution* with no room for doubt, “forms a necessary or integral part of the solemn liturgy” (no. 112). This was repeated verbatim in the 1972 statement of the Bishops’ Committee on the Liturgy, *Music in Catholic Worship* (no. 23).

When all is said and done, there is something incomplete, even incongruous, about asking a community of faith-filled people to articulate and celebrate their Easter faith with mere words; the grace-filled words of worship beg to be sung. For believers, for Easter people, song seems the natural thing.

Rev. Elmer Pfeil is the Director of Music for the Office of Worship in Milwaukee, WI, and the editor of *Gemshorn* magazine. In addition, he serves on the faculty at St. Francis Seminary in Milwaukee.

The *raison d’être* for music in worship was never expressed better than when St. Augustine resolved the tension he himself experienced between the spoken and sung texts many centuries ago: “Those sounds flowed into my ears, and the truth streamed into my heart, so that my feeling of devotion overflowed” (*Confessions*, Bk. 9, vi). Augustine’s solution runs like a constant or common denominator through the entire history of the Western churches. Again and again, the power of music to articulate what words by themselves cannot express has justified its continuous and preeminent place in worship. Not even Calvinism, though it tried to get along without music, was content very long with the bare word.

“Music is a servant before the face of God.”

Music in worship is not decorative art but functional; it ministers to the faith community as it expresses and shares its Easter faith. To regard it as nothing more than “frosting on the cake” is to misunderstand the very essence of the sacramental life of the Church, seen as an encounter with the glorified Christ and as a loving dialogue between God and people, made incarnate in an outward rite. The proclamation of God’s saving mercy awaits and deserves a human response that draws from the richest and deepest wellsprings of the human spirit. The view of Christianity as a system of beliefs and an ethical code rather than as a conscious and joyous acceptance of Jesus as Lord and Savior for every age may not only explain why “the typical Christian’s eyes are downcast and his heart is heavy and dull” (Andrew Greeley, *The Jesus Myth*, p. 51), but why he or she finds so little reason for singing.

To short-circuit the place of music in worship is to dam up the wellsprings of joy that are of the very essence of Christianity. “Speak to one another in psalms, hymns, and songs; sing and make music in your hearts to the Lord; and in the name of our Lord Jesus Christ give thanks every day for everything to our God and Father” (Eph. 5: 19–20). It is in this sense that Gerardus Van der Leeuw’s words must be understood: “Music is a servant before the face of God; it has a priestly function” (*Sacred and Profane Beauty: The Holy in Art*, p. 262).

If music is “a servant before the face of God,” then the parish choir has a privileged role in relation to the wor-

shipping community. It is a leadership role in worship and for worship. The parish choir ministers to Easter people, putting a song on their lips and bringing joy to their hearts.

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Many of us remember the decades before Vatican II when parish choirs and their directors were tolerated sometimes only as a parish "luxury." As a result, choir directors often found themselves in a precarious and unenviable position; their jobs were in constant jeopardy. Almost predictably, far too many shortsighted pastors used the Vatican II emphasis on participation by all worshippers in liturgical celebrations as an excuse for playing down, if not entirely eliminating, their choirs. The unfortunate conclusion was that a parish could get by without musical leadership. What pastors were implicitly telling their choir directors and choirs was: "Now that the people are going to sing, we don't need you any more." What they should have said was: "Now that all the people are going to sing, we need you more than ever. In fact, it would be nice if we had several choirs—one for each of the Saturday/Sunday liturgies." Unfortunately, much like humpty-dumpty, parish choirs fell off the wall, and all the king's horses and all the king's men haven't been able to put them together again.

Leadership is the name of the game, whether it is spelled "choir" or "song leader." To expect people to sing without competent leadership is almost as naive as expecting them to pray without truly leading them in prayer. However, the pendulum seems to be swinging in the right direction, judging from the growing number of parishes that are willing to pay for the services of a competent musician.

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Choirs that did not disband in the 60s found themselves nevertheless in a kind of musical limbo; they were told that they were necessary, even important, but no one took the trouble to tell them how or why. Many choristers bravely suffered through their weekly hour of frustration—remembering the music they had sung in the past (good or bad), with nothing or very little to replace it. And here is where choir directors must share some of the blame with the clergy. They did little to help their own cause. Some of them quickly fell into a musical rut

(this time an "English" rut) of singing the same old music, the same handful of compositions week after week. Choral music, no matter how excellent, can be "sung to death," and even favorite pieces become shopworn from overuse.

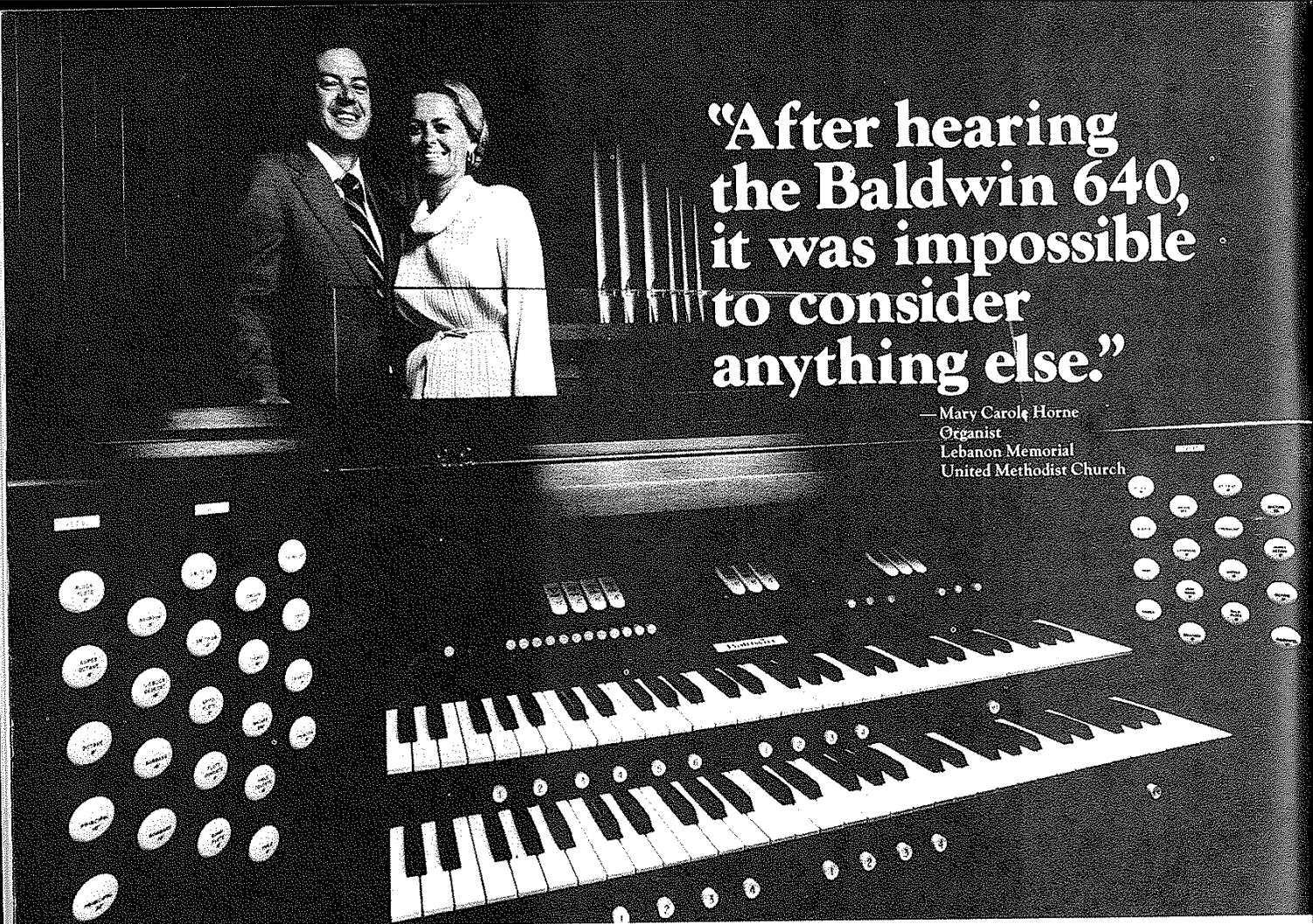
It is unfortunate that some choir directors have been unwilling to cast their nets into the depths of contemporary musical expressions, where there is enough good music available (in all styles) to keep choirs singing for a long time. Furthermore, it may now be necessary to explore new places for choral music and new ways of using it in liturgical celebrations. I am thinking especially of finding a little niche here or there for short calls to prayer and responses (sometimes only a few measures long) like the ones Hal Hopson composed for his *Joyfully We Worship*—29 little gems that promise sheer delight for most singers.

Choral music, no matter how excellent, can be "sung to death."

In any discussion of the role of the choir, inevitably someone will bluntly ask, "Who sings what?" The question seems to imply that among all the places in a eucharistic celebration where singing is possible, some kind of balance can be achieved, allocating some parts to the congregation, others to the choir. There are some texts, of course, that are so important for the entire faith community that they should always be sung by the entire assembly, such as the acclamations within the eucharistic prayer and the joyful alleluia before the gospel. Other texts (and other places for singing) can be evaluated as an almost unlimited opportunity for variety and creativity. More important than asking "Who sings what?" are the more basic questions: "What will make good liturgy for a particular gathering of people?" and "What will help the people to pray better?" The wise choice is the one that does the right thing for a parish on a particular day!

Finally, someone may rightfully object that it is just too much trouble to find singers these days. Since announcements from the pulpit rarely awaken an enthusiastic response from prospective singers, it seems that a choir director will have to be willing to do two things: first, make personal contact with every lead he gets; and second, promise and provide musical excitement.

It should also be kept in mind that the parish choir need not sing every Sunday, nor always at the same hour; that there are other celebrations that are "wide open" to the use of choral art; and that a choral prelude or two before the Sunday Eucharist might be good for the choir and good for the congregation—as a call to prayer. And this must always be the bottom line. What a parish team or a parish council should be asking its adult choir, its youth choir, and its children's choir can be stated very simply: Help our people pray!



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