

Church Music for The Pepsi Generation

By THOMAS DONOHUE

This is the fourth in a series of articles on church music. Mr. Donohue, a member of the Diocesan Music Commission, is organist and choirmaster at Old St. Mary's Church in midtown Rochester, chairman of the vocal music department at Bishop Kearney High School, and director of music at St. Andrew's Seminary.

From time to time the reading public is startled to see a picture of teen-agers doing one of their frenetic dances in the aisles of some normally staid, gothic church during a youth service. Recently in the chapel of Trinity College in Hartford a rock 'n' roll mass composed by an Episcopal minister was sung during a Homecoming Weekend complete with all the guitars, horns and amplifiers.

Locally things are more conservative, liturgically speaking, in our high schools and colleges. The most avant-garde does little more than some mediocre melodies with words poetically no more uplifting than "Puff the Magic Dragon."

Generally the effort consists

in tame renditions of folk elements in the midst of traditional hymn singing. Quite often some bad rendering of folk Masses and folk singing has been heard at Masses for students, at times carelessly hit and miss, is frequently accompanied by much talk and banging of guitars.

Students in our Catholic colleges and high schools have the opportunity to attend Mass on First Fridays, often during home room class periods, during retreats and on special occasions such as mission days and patronal feasts. How, it can be asked, are the schools and colleges making sound attempts of enduring value to implement the musical and liturgical renewal which has followed the Second Vatican Council?

This is not the place to discuss traditional hymn singing except to affirm that good hymns, properly performed, are as rich a musical-religious experience as can be found to inspire young and old alike. Let us rather discuss the folk type Masses which have a special appeal for high school and college students. Although some schools favor this type, most schools in the area lean heavily on tradi-

tional hymns with folk Masses being reserved for special occasions. A recent sampling of opinion in some local schools showed the average student not fully committed to any type of religious music in fact.

Young people are quite open-minded even though most do enjoy singing folk music. The teacher or adviser, on the other hand, trying to do his or her best in helping the student toward devotion at Mass is somewhat confused as to what is right and acceptable. It would seem that the situation needs sound direction.

Liturgical Guidelines
The "Constitution on the Sacred Liturgy" states that "the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community. (n. 37)" Such a statement leaves the way open to a healthy adaptation of the liturgy to the needs of special groups; for example, children, teenagers, ethnic groups.

The Newsletter of the American Bishops' Commission on the Liturgical Apostolate is more explicit: "When a service of worship is conducted primarily

for gatherings of youth of high school or college age, and not for ordinary parish congregations, the choice of music which is meaningful to persons of this age level should be considered valid and purposeful.

The use of this music presupposes: a) that the music itself can be said to contain genuine merit; b) that if instruments other than the organ are employed as accompaniment for the singing, they should be played in a manner that is suitable for public worship; c) that the liturgical texts should be respected. The incorporation of incongruous melodies and texts, adapted from popular ballads should be avoided. (emphasis added)

A SIGNIFICANT elaboration and application of this passage for our diocesan usage will be found in the "Liturgical Guide-Book for the Diocese of Rochester" now being prepared for publication.

One important clarification contained there can be cited here: "No matter how worthy the thoughts expressed in the text may be, their force and suitability as prayer can frequently be minimized by being

which ought to be avoided. No matter how meaningful they may be, they remain alien to worship."

Some Practical Suggestions

During this period of transition in the Church's liturgy and music, we must expect a certain amount of trial and error in efforts aimed at achieving participation. Much mediocre and trite programming, however, can be avoided if competent musicians and liturgists were consulted or if well qualified teachers were in charge of arranging programs or selecting music to be used during divine wedded with melodies which have other and, at times distracting associations for the worshipper. Texts sung to melodies of the music hall (like Edelweiss) or of the glee club (like "Michael, row the boat ashore") are examples of the incongruous melodies and texts, adapted from popular ballads services especially at the high school and college levels. It is at these levels that we should be developing the musical tastes of our students just as we do in literature and the other arts.

Artistic norms should not be lowered in regard to church music. The singing done at Masses for students need never be irreverent or inartistic even when folk music types are used. Much good music is available in the folk idiom. The Gelineau Psalms, settings by Deiss, Somerville, Goemman and Vermulst, to mention but a few, employ folk elements discreetly and yet have a strong appeal to young people as well as to the whole community. The standards we hold up will carry over to the parish which, after all, is the center of liturgical worship. The secondary schools are not helping the general good of the whole worshipping community by too exclusive a fostering of an art form which may, in the long run, even prove alien to the mainstream of the Church's liturgical activity. In any event, a steady diet of folk Masses makes the transition to the hymns sung at parochial Sunday Masses more difficult.

Much good music is available in the folk idiom. The Gelineau Psalms, settings by Deiss, Somerville, Goemman and Vermulst, to mention but a few, employ folk elements discreetly and yet have a strong appeal to young people as well as to the whole community.

There are always some persons, students and not infrequently teachers, who unwittingly go overboard on popular fads. We should always beware of the dangers of extremes. Bending over backwards to please the popular taste can be equally as harmful as not moving ahead with the Church in the modern world. Many young people justifiably like a change from the said, square fare of some parishes. Perhaps, then, it is the isolation of the school which gives it the opportunity for providing the youth with a meaningful, liturgical experience. There also lies the danger of removing the students from the larger context of his worship and community life. It is a problem which can be met and solved only through a happy blending of liturgical understanding, musical sensitivity and a sympathy for youth on the part of the teachers in charge of liturgical music in our schools.

Much good music is available in the folk idiom. The Gelineau Psalms, settings by Deiss, Somerville, Goemman and Vermulst, to mention but a few, employ folk elements discreetly and yet have a strong appeal to young people as well as to the whole community. The standards we hold up will carry over to the parish which, after all, is the center of liturgical worship. The secondary schools are not helping the general good of the whole worshipping community by too exclusive a fostering of an art form which may, in the long run, even prove alien to the mainstream of the Church's liturgical activity. In any event, a steady diet of folk Masses makes the transition to the hymns sung at parochial Sunday Masses more difficult.

There is no intention here of dictating specifics to musicians who have wide knowledge and experience. Nor is there any attempt to discourage creative and imaginative effort to do all in order to provide a truly vital, liturgical experience for our youth. One suggestion, however, would be to make regular



CELLAR WALLS WATERPROOFED
WE GUARANTEE a dry cellar. Free Estimates. General Mason Work and Repairs. DRAIN TILE INSTALLED. A. J. ARIENO BE 5-4371

INSTANT WATER HEATER SERVICE!
Metzger & Bruyer Co. Since 1898. GL 8-5000

WANT A FRESH START?
REGISTER NOW...
Classes Begin Both Day and Eve. **Jan. 9th**
SPECIALIZED P.B.X. RECEPTIONIST TRAINING
• Switchboard • Receptionist • Typing • General Office
546-6592
If No Answer Call 381-1619
MODERN P.B.X. RECEPTIONIST SCHOOL
40 FRANKLIN ST. Room 201
Rochester Savings Bank Bldg.



Rock 'n Roll Episcopal Mass at Trinity College.

'Rock' Mass Says 'Yes' to Life

By BETSY BUES

(Special to The Courier)

An Episcopal minister who found that traditional church music wasn't "getting to" teenagers in a jail where he was chaplain, set an Episcopal hymn to rock and roll music.

And it went over.

That was back in January.

Early this month an entire Episcopal rock and roll Mass he composed made its debut at Trinity College in Hartford, Conn.

And that went over, too.

Now the Rev. Herbert Draesel, rector of the House of Prayer in Newark, N.J. and a 1961 alumnus of Trinity looks toward instituting the Mass in parishes "for special occasions" and even hopes Roman Catholics may use it.

The first use of the Mass in a conservative Gothic styled college chapel for the school's Homecoming Weekend drew more than 600 college men, their dates, alumni, neighbors, and area teenagers and young adults.

The Trinity Glee Club, backed by guitars, drums, horns and loud amplifiers humming the central aisle, sang the opening hymn, "Take My Life and Let It Be," from the 1940 Episcopal Hymnal.

"Take my life and let it be. Consecrated Love to Thee. Take my hands and let them move, at the impulse of Thy Love; Take my feet and let them be, Swift and beautiful for Thee," sang the men.

The congregation answered the prayer. Feet were tapping softly, bodies swayed rhythmic-

ally as the rock and roll sound filled the chapel.

The traditional parts of the Eucharistic service were all put to the new music: the "Kyrie Eleison," "Creed," "Sursum Corda and Sanctus," "Agnus Dei," and "Gloria." The "Gloria" sung after the thanksgiving following Communion in the Episcopal Mass.

The sermon, delivered by the college chaplain, the Rev. Alan Tull, was a defense of the new music.

"The church should not be shocked. Thinking church people should not be shocked, at the use of rock and roll to worship God, Father Tull said.

He admitted the music "doesn't sound like church music. This music was written for the dance — not for the church." But, he continued, "the church knows that its Lord refused to make distinctions between what was sacred and what was otherwise."

"We are using the music from Saturday night to worship God on Sunday," he said. "It is very 20th century music and the Lord of the church rules all tradition."

Father Tull said that young people who dance to rock and roll are thereby giving a great affirmation to life. "We make the same 'yes' to life" at church in such a Mass, he continued.

"The Rock 'n Roll Mass is a 'yes' to the life we know, in the context of celebrating all of life. The excitement of rock and roll this morning is caught up in a bigger celebration," said Father Tull.

He said "there is nothing that's sacred, anything that's holy. There is life and its Lord.

The shock is Christ, in whom we find our 'yes'."

Following the service, the composer of the Mass talked about his ideas.

According to Father Draesel, the rock and roll Mass "makes our offering more real. We offer more of our whole selves."

But he warned against using such a Mass as a drawing card to church. "We don't like to think of people coming to church just for Sunday entertainment."

The real goal of the new

Mass, says Father Draesel, is "to speak to the people who are already in church."

In 1964 Father Draesel composed a folk Mass, "Rejoice," which has been performed in parishes and has been recorded for commercial sales. The "Mass With a Rock 'n Roll Beat" will also be on sale as a record, and he hopes will be used by other college groups.

Father Draesel, who until now has used traditional Episcopal hymns, also plans on writing new words to fit in with contemporary life.

free SWEDISH DESIGN SERVING TRAY



WHEN YOU OPEN A 1967 CHRISTMAS CLUB

Here's a gift from H.W.D. First Federal's Hard Working Dollar for the smart people who open a new Christmas Club Account. And, they also will have cash for Christmas next year.

This festive red and gold tray will find many uses during the coming holidays, or it makes a lovely gift. Open your First Federal Christmas Club Account for one dollar or more now... receive your colorful Swedish Design Tray absolutely free!

FIRST FEDERAL SAVINGS AND LOAN ASSOCIATION OF ROCHESTER
10 CONVENIENT OFFICES TO SERVE YOU

O'CONNOR AND CHEVY OR CHEVY AND O'CONNOR
NO MATTER HOW YOU SHUFFLE THEM IT'S STILL YOUR DEAL



TOM O'CONNOR
Camaro Rally Sports Convert.

769 Main St. W. ROCHESTER'S NEWEST CHEVY DEALER 328-7220

86 PROOF, 100% BLENDED SCOTCH WHISKIES, IMPORTED & BOTTLED BY GOODENHAM & WORTS LTD., DETROIT, MICH.

you want proof? **Lauder's is still 86 proof!**

you want tradition? **Lauder's has been a rourad since 1834!**

you want a reduced price? **Lauder's has done that too!**

now your Scotch dollar buys more Lauders'

Leave it to the Scots to find a way to save a dollar (whether it's this rare Scottish dollar or the modern American greenback). Thousands of Scots (and Americans, too) are switching to Lauders' Extra Light Scotch at its new reduced price. That's because Lauders' now sells the same 86 proof, with nothing changed except the price.

STILL... FULL 86 PROOF



LAUDER'S SCOTCH PRICE REDUCED WAS \$6.99 NOW \$5.48

Available in luxurious gift wrap at no extra cost

Ho...
(Continued from...)
will that they are because they believe no way.
But there is a can be educated potential is in the never before.
Last September Abraham A. Ribic a meeting of Pre
Theater No
D'Oy
By...
The D'Oyly Carte... I thought developed a definite Gilbert and Sullivan... the veteran conductor Godfrey O.B.E. (British Empire) has the overture I appreciate delicate blending sentiment that has G & S light opera.
I honestly enjoy Pirates of Penzance much as the dedicated fans in the audience... a very... one — are intelligent in their humor... serious in their... Their voices are above the average.
Valerie Masters... ingly unfastened... prany, Christine... contralto, Donald... Pirate King, had a... a pirate to his large... Reed, the Major... comedian of the... Marty Green. I am... Mr. Huron for in... D'Oyly Carte. Don... bert and Sullivan... performances.
The Apa-Phoenix... Company — Foun... by T. Edward Har... Norris Houghton, th... commenced a par... 1965 with APA... sembled by Ellis R...
This Association... ing Artists was a... company playing... Pacific to the At... ing Bermuda, with... Ann Arbor and... whereas the Pho... own theatre in N... a great barn of a... ond Avenue near... Street. When they... small theatre on... Street the APA jo...
Now they have... Lyeum built... Charles Frohman... which went out of... as its construction... It offers a large... of storage room... comfortable dress... Last season it was... "You Can't Take... This year it alre... hits.
The School for... though Society w... has changed since... human nature are... the lines which ag... two centuries ago... as ever now in New...
They are also cr... ected by Ellis R... liven, the Prologu... the arch hypocrite... face Mr. Rabb get... but seems too sanc... have fooled all... friends. Sir John... ed the part more... 1962-63.
Rosemary Harris... is the most cha... Teale I have ever... Barrymore in 19... course, beautiful... to statelyness. Miss... the healthy high s... country girl who... been turned by a t... ionable London b... young and pretty b... Teale is forever f... extravagances.
Sydney Walker... stands up well w... Richardson in the... duction in which I...

DATA PROCESSING
... get the proper training by taking data processing courses at R.B.I. Register now for the following evening classes:

COURSE	STARTING DATE
• INTRODUCTION TO DATA PROCESSING	JAN. 30 '67
• UNIT RECORD MACHINE OPERATION & WIRING	FEB. 27 '67
• SYSTEM 360 COMPUTER OPERATION & PROGRAMMING	FEB. 27 '67
• DATA MANAGEMENT	JAN. 23 '67

• APTITUDE TEST REQUIRED
Call or Write for an appointment
R.B.I. ROCHESTER BUSINESS INSTITUTE
172 CLINTON AVE. S. • 325-7290

From P... that nic... New Eng... family: luscious Lasagna

