

## Musicians

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liturgical music scene is now beginning to settle down after the ferment of the 1970s.

That sentiment was echoed by John Kubinec, currently the music director at Rochester's St. Helen's Parish and from 1982 to 1988 the associate director for music in the diocesan Office of Liturgy.

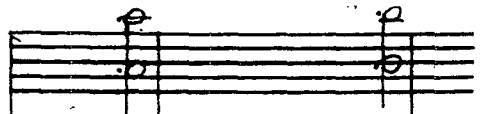
"I think we're beginning to stabilize," Kubinec said. "Parishes are trying to build a repertoire, a body of music that the parishioners will know."



"I think the music has gotten much better," he continued. "It's better crafted, more involved. It's becoming more technically demanding for musicians and singers. It's better written all around."

Yet not all assessments of the current liturgical music scene are positive.

One disparaging word is found in *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste*, published last year, by Thomas Day,



chairman of the music department at Salve Regina College in Newport, R.I. In the book, Day asserts of today's liturgical music: "It has never been better and it has never been worse."

"Behind my book was a resentment that the good stuff is being pushed aside," Day explained in a telephone interview with the *Catholic Courier*. "I wrote that book in a sense of frustration."



He noted that the current world of liturgical music is much more open than it was in the days before Vatican II, when, he pointed out, "You were stuck with a handful of dreary old Victorian hymns."

On the other hand, Day said he sees a kind of narrowness emerging, as contemporary compositions force out what was good from the past. He criticized some contemporary compositions as being difficult to sing, and noted that a number of the composers are not trained musicians.

"I have seen too many pastoral musicians who were so pastoral they could not read the bass clef," Day quipped.



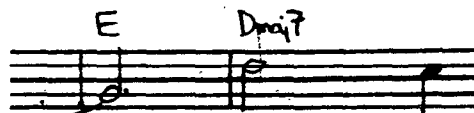
The book unleashed a deluge of reviews — largely critical — including one by Archbishop Rembert G. Weakland of the Milwaukee archdiocese, in the Jan. 25, 1991, issue of *Commonweal*.

In that review, Archbishop Weakland, who holds a master's degree in music, agreed with Day's assertion that people are unhappy with the state of liturgical music. "The situation is a sad one: the quality is often bad both in selection of material and in its execution," the archbishop wrote.

But Archbishop Weakland observed that

Day failed to provide any proof for his assertions — including the claim that poor music has affected contributions to the church, and that it is partly responsible for the decrease of vocations to the priesthood and religious life. Day, the archbishop wrote, presented his readers with "unfounded hunches" rather than researched conclusions.

Whatever the case, the book again has raised discussion about the state of liturgical music, and pointed out that the situation is not good or by any means settled in parishes throughout the United States.



Luedecke, who is working toward a doctorate in musical arts at the Eastman School of Music, pointed out that the diocesan liturgy office is attempting to help pastoral musicians improve their knowledge of liturgy and of music through a number of workshops.

The goal, Luedecke explained, is to encourage pastoral musicians to apply three basic judgments when selecting liturgical music: Is the piece good musically? Is it suitable for the particular liturgy? Is it appropriate pastorally?

One of the dilemmas the church faces when it comes to liturgical music is the dearth of trained musicians. And one of the roots of this problem is the low pay for church musicians, Truitt said.

Truitt noted that a survey conducted in 69 U.S. dioceses last fall by the National Association of Pastoral Musicians revealed that the average full-time professional

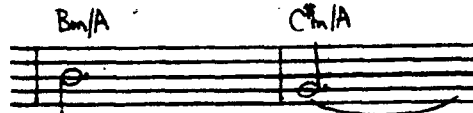
church musician's salary was \$19,810 — approximately \$5,000 below the median salaries of other full-time lay employees in the surveyed dioceses.

The survey also revealed that only 13.8 percent of parish music directors were full-time employees, and 40.1 percent of music positions were part time. Volunteers constituted 46 percent of parish music directors.

In the Diocese of Rochester, most parish musicians are either part-time employees or volunteers, Luedecke noted, although she did not have exact figures at hand.

But even volunteers need to recognize that music is a ministry, and that they need to improve their knowledge and skills. "Leaders who do not have musical training need to be told they have to get training, or that they can't be leaders," Luedecke stated.

The future of liturgical music lies in greater emphasis on the mainstream of church music, Greene suggested. "What is interesting is across the nation ... there is a renewed interest in quality in liturgical music," he said. "Not only the great masterworks of the past, but also the best that is coming down the pike today."



"What we're seeing at this moment are more trained musicians coming into the service of the Catholic Church than were available a generation ago," Greene continued. "What I see emerging in a greater interest in quality and greater interest in liturgical practice."

## Students

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en's studies/conflict management at Syracuse University, Sister Wagner said the women she had studied — Nazareth Academy graduates of 1977-1988 — had come to a greater appreciation since graduation of what single-sex education had given them.

Many of the women she studied said they were more attuned to women's issues, had the ability to take leadership roles and were more aware of sexism in their college classrooms, said Sister Wagner.

"Not only had personal development kicked in a little earlier, but they touched

on world issues that they wouldn't have touched on in other schools," the researcher said.

Sister Wagner noted that the women she surveyed also said they found Nazareth to be a "safe space," free from male competition.

"None of them identified lack of males as a problem," stated Sister Wagner. "They said they could focus more energy on themselves and their classmates."

Although the girls Sister Wagner studied are women now, the students at Nazareth and Mercy continue to express similar feelings about their schools.

"I would be involved in the same activities at a coed school, but would never hold as high of an office," remarked

Nazareth senior Rachele Zambito, who is co-vice president of the student senate and score keeper for Nazareth sports teams.

Mercy senior Kristin Clar agreed. "I feel that if I was in a coed school, I wouldn't be president of the student council," she said. "Mercy has given me the advantage of letting myself come forward, developing my skills and gaining courage."

Nazareth classmates Mareya Hernandez and Tara Seaborne attended coed schools before enrolling at Nazareth, and both said their experiences at their current school have been liberating.

"It's different from public school. Here they push you and make you succeed," said Hernandez, a junior.

"The emphasis in junior high was that the boys were the whizzes, and they got more attention," added Seaborne, a senior. "Here you're not going against any male competition."

Aquinas senior Finbar Burke said more intellectual competition exists — not competition between the sexes — in a coed school because of such a diversity of students.

"Every day is a different experience," said Burke.

He added that a coed environment helps students to make different kinds of friendships.

"It is easy to be friends with a girl and not have it go any further than that," he said.

And Kearney freshman Anne Bialczak said she thinks going to a coed school will

help her in college and in "the real world."

"I think you have to know how to relate to boys — and also how to react to them — in order to feel comfortable around them," said Bialczak.

However, students from Mercy, Nazareth and McQuaid noted that although they can't meet members of the opposite sex in classes, they have no trouble finding dates. The students cited neighborhoods, parties, dances and extracurricular activities as good places to meet potential dates.

"You have to make more of an effort, but you still meet them," said Mercy's Camardo.

McQuaid senior Tim Concannon said he knows plenty of girls.

"I meet girls from my friends who live in the suburbs," said the McQuaid soccer player. "I meet more girls than if I went to a town school."

On the other hand, even though students from the three single-sex institutions express a great "love" for their schools, almost every one of them said he or she is eager to attend a coed college.

"Mercy was great to help me establish myself academically, but I think it would be good to interact with males in college classes, because I'll have to compete with them in society when I get out of school," said junior Marnie Liebert.

To put it more succinctly, Pedersen — who entered McQuaid as an eighth-grader — said, "Five years (of only males) is enough."

## Runcie

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His successor, Bishop George Carey of Bath and Wales, is a public supporter of women's ordination.

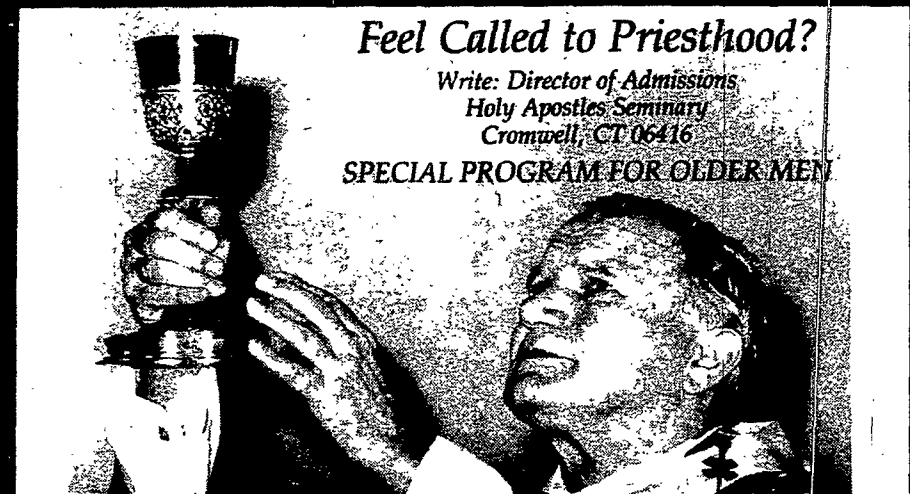
Last July 25, the day his appointment to the Canterbury Archdiocese by Queen Elizabeth II was made public, Bishop Carey said "I have always been a supporter of the ordination of women to the priesthood."

Archbishop Runcie was born in Liverpool, England, Oct. 2, 1921.

He went to Oxford University on a scholarship. Then when England went to war with Germany, he became a tank officer, winning a high decoration, the Military Cross.

He became bishop of St. Albans, north of London, in 1970, where he kept pigs for a hobby.

He was chosen for the Canterbury see in 1980, succeeding Archbishop Donald Coggan.



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