“Music in Catholic Worship”
Planning Celebrations
Summertime means long days. And long days bring leisure. And leisure provides us time for thinking and dreaming and yes, even planning. As the summer ends, and the school year begins, we fall back into our routine and we begin to test the value of our planning.

Planning is not an apparent skill of the pastoral musician. In fact, many musicians abhor the very thought of sitting down and working through the routine that planning requires. Prior to Vatican Council II, planning was a word seldom seen in Church vocabulary. But with the coming of the liturgical renewal, planning has become a necessary, even though neglected, skill for the pastoral musician. And planning, unfortunately, has been missing from the training of most musicians.

Planning, as a skill in itself, requires a very sophisticated effort. Planning for liturgical celebrations demands even more. Even though most of us experience a great deal of dissatisfaction with our present planning effort, we are reluctant to admit that we need to change our approach to planning, or to seek help in planning skills.

The discussion of planning in this issue is based on the 1972 document of the Bishops’ Committee on the Liturgy, “Music in Catholic Worship.” Our authors have addressed the section on planning (sections 110-22) from three points of view: “What does the document say that is good and we, the parishes, have not done?” and “What does the document say that needs to be corrected or added to, based on our present parish experiences.” This section of MCW, perhaps more than any other, has proven in the five years since the document was published to be very limited in its scope. The size of the gap between what we know today and what we knew when it was written perhaps indicates both the need and the effort parishes have expended on planning during this time.

Our authors, Foley, Keifer, Huck, Dorner and Mongoven, followed the outline of Music in Catholic Worship section on planning: 1. General Principles, the Congregation, the Occasion, and the Celebrant. Excerpts from “Music in Catholic Worship” are printed in this issue, arranged according to topics, adjacent to appropriate commentaries. But for those of us who have included We urge everyone to read, mark, and inwardly digest the entire document. A copy of the 22-page booklet can be obtained by sending $5.00 to National Association of Pastoral Musicians, 1024 Vermont Ave., NW, Washington, D.C. 20005.

The repeating problems of parish planners are addressed by Malte, the common errors in liturgy into which most planners fall are addressed by Schmitt, and some suggestions for clergy are given by Smith. Hesitantly, we have introduced a new section providing, in this issue, some very specific and very particular suggestions for two feasts in the fall, All Saints and Christ the King — hesitantly, because too many parish planners tend to slavishly follow suggestions such as these rather than utilizing them to stimulate their own thinking. We believe that our readers will resist that temptation.

After all is said and done, it is clear that pastoral planning is very elusive. It requires a wide range of skills: it requires a freshness, a true creativity that is not always present to every meeting. It requires skills that are not easily acquired in a short period of time (e.g., knowledge of the Bible, etc.). But the truth of the matter is, as Elenor Pfeil states so well in Commentary, “planning requires a great deal of hard work and long hours to successfully execute a liturgy.” We believe it is both necessary and worth it. We know you do, too.

V.C.F.
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Accurate information on the cantor is needed

I was at once delighted and dismayed at Vincent Patterson's article on "The Cantor" in the April/May issue of Pastoral Music. I was "delighted" that attention was given to this most crucial of ministries, and its importance was underlined in print. I was dismayed at the sloppy historical introduction which Mr. Patterson began his article with. The first few paragraphs contained numerous errors, the most blatant of which appeared in the article's second sentence: "Today's cantor was first the Jewish hazan." This is somewhat of an impossibility, since (as Leo Landman points out in The Cantor: An Historic Perspective) the original cantors in the Synagogue were volunteers, called Shliah Zibbur. The term hazan ha-knesset is indeed of primitive origin, but it refers to the overseer and (as Landman emphasizes) is "not to be mistaken for a cantor." Though the term hazan eventually becomes the designation for the official cantor of the synagogue (and not the "Temple" as Patterson asserts), this occurs well past the time when "Cantor" became a minor order in the Christian tradition (the first official record being Canon XV from the Council of Laodicea in the 360's A.D.). To propose that the cantor was first the Jewish hazan is much too simplistic and ignores numerous other factors, e.g. the nature of "charismatic" ministry in the primitive Church, the tradition of cantorial singing in other primitive religions, and the development of the role of the lector, to name a few.

The Cantor is indeed a singularly important minister. I suggest that "accurate" historical research is needed to reveal some of the yet undiscovered potential of this ministry.

Edward Foley, Capuchin
St. Paul, MN

Use Kodaly to provide a musical experience

Quite simply, it seems clear to me that music of itself in a thing/gift of beauty, to be appreciated for itself, and experienced totally in the most positive warp possible. As—not after—it is being thus experienced and integrated into the very being and lives of children, and indeed all people, it is offered back as part of our self offering in the Eucharist. I have been reflecting a great deal also on the place/function (dreadful words) of music in liturgy. Such a delicate balance between performance and what the documents speak of as service. Perhaps what we are really looking for is that blessed state where music is so central a part of our lives/beginning that it simply happens in worship as elsewhere.

There are a lot of words about music in liturgy these days; hopefully, a new generation will grow up with the experiencing of music that leads to something even more fundamental than expectation. A reordering of ritual in our lives, and a more natural use of the best in music will surely bear fruit someday. Even as I write this I realize the wisdom of Kodaly's insistence that experience come first.

Sister Beth Dowdy
Boston, MA.

"Hot Line" Really Works

I was lucky to get a nice organists job (from the Florida ones) from Hot Line, so please discontinue my ad in the Pastoral MUSIC. Thank you for your kind help.

Joseph Lofte
Forest Hills, NY

Finally! After much searching, with the help of the Lord, we have succeeded in obtaining the services of a music minister for our parish...Many thanks for your kindness. Thanks for the ad in Pastoral MUSIC. It worked. Best wishes for the continued success of your work.

(Rev.) William F. Sei, s.m.
Atlanta, GA

P.S. The magazine, Pastoral MUSIC, is just great!

It was, indeed, a pleasure speaking with you recently on the telephone about the pastoral musician openings in the country. How delighted I was to receive a "hot-line" almost immediately! I appreciate your
assistance a great deal... Thanks, again, for your help!

William I. McMurray
St. Joseph, MO

Since the position of music director for this parish has been filled through "Hot Line" we ask you to discontinue our advertisement.

We are humbly grateful for the kind assistance you have given us and again congratulate you on your excellent publication.
(Rev.) James F. O'Reilly
Huntsville, AL

Should the Organist Lead?
Most of Mr. Batastini's suggestions in "How the organist can lead the congregation" (FM, April-May, 78) are very well taken. I have attended his Sunday Eucharistic liturgy at St. Barbara's church in Brookfield and know that he teaches with successful active participation of the congregation. However, his contention that the "organist alone" can lead full congregational singing is not borne out by my experience. I know a parish in Chicago where a very experienced and professional organist has been unable to get anything like a singing assembly on his own efforts.

The correct answer to Batastini's premise is found in your same issue's article by Father Gurreri on the need for "multiple roles" in a musical liturgy, so that "an organist is an organist and not a leader of song." Batastini's years of patient training with his own parishioners have colored his generalization. To think that because "this is the way it is done in other Christian churches where congregational singing is best" we can assume that leaderless Catholic congregations will respond like good Lutherans or Methodists who have centuries of tradition behind them is simply unrealistic. Given our present state of renewal, most American parishes need true leaders of song, who do not bellow or dominate the singing (the underlying fear of those who propose the organist solo method), but who capably animate the assembly to give voice.

Rev. Edward J. McKenna
Editor, Music Notes, Liturgy 70
Archdiocese of Chicago

Conventions and some frustrations
I attended the convention in Scranton, and I cannot tell you how much I enjoyed it! It was truly marvelous—a great inspiration—a great joy—a wonderful sharing—a feeling of belonging—of really being a church musician. It has certainly broadened my outlook on the tremendous possibilities in church music for the future. I was pleased to discover so much good music available and so many excellent people doing it.

Coming back to reality, my own parish, has been frustrating too, especially in trying to share my experiences and new ideas.

I am especially excited about the new possibilities for cantors. I have sung the responsorial psalm (unaccompanied) and gospel verse several times now, using the Gelineau psalm. I enjoy doing this.

Since I joined NPM, I have received your magazine which is excellent. I think NPM is terrific. I hope that it continues to grow and also that the western states become more involved in it.

Diame Bader
Scott Depot, WV

The message of the Bells...
The message of the bells is well known in our lives today, their pure melodious notes float over your neighborhood, town or city. Bells strike a chord deep inside all of us, producing an overwhelmingly personal favorable response. That response makes bells a tremendously effective way in which to reach your community.
When bells ring... we listen. We appreciate the beauty of the bells as well as the community leading organization that provides that profound experience.
I.T. Verdin Company "The Bell Ringers of America" offers an unexcelled line of handbells, cast bronze bells and electronic bells to suit your individual needs. Each of these musical instruments is based on the precise art of bell-making and old world craftsmanship to provide the ultimate in beauty and sound. I.T. Verdin is renowned for excellence in quality and service since 1842.

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5
A NEW CONCEPT IN HYMNALS

A "core" hymnal containing 100 carefully selected hymns used in American churches, supplemented by other paperback collections, and as needed, individual hymns on single sheets—all in one convenient clamp-back hard-cover binder.

A flexible hymnal, suited to the needs of the individual parish: each can add whatever supplementary materials it desires. Universal with its classic hymnody, yet designed for "our parish" as "we select our own supplementary materials."

Many feel that the bulky "conventional" hymnal is a part of an outmoded past: rigid and inflexible, unable to move in a mobile society or to reckon with the dictum, "If it's 'right' for today, it's already out-of-date." One would guess that the average parish would use 100 hymns a year at most. Thus "conventional" hymnals with 500 or more hymns contain a large amount of purchased material which is not used. Effective hymnals do not need to be two inches thick.

AMSI believes that the "core hymnal and supplementary materials" concept is an idea whose time has come. We invite you to consider it for your parish.

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CHRISTIAN HYMNS and the Supplements listed below are provided with an extra-wide center margin for use in hard-cover clamp-back binders. This allows the convenient addition of supplementary materials all under one cover. Other hymns, worship materials, and the like, can easily be added.

- CHRISTIAN HYMNS, paperback, $4.95 each.
- CHRISTIAN HYMNS, paperback, with CLAMP-BACK BINDER, $7.95 each. State binder color: dark red or black.
- CLAMP-BACK BINDER only, $5.50 each.
- CHRISTIAN HYMNS in Organist's Edition (loose-leaf notebook), $6.95 each. Order this item direct from AMSI. Not available through dealers.

PLEASE NOTE regarding orders including Clamp-Back Binders: we are sorry we cannot make the clamp-back binders available through your local store. Orders for binders must be placed directly with AMSI. Quantity orders for clamp-back binders are special-ordered from the manufacturer. Please allow up to six weeks for delivery of binders. (We carry a small stock of binders on hand for orders of single binders. The hymnals are kept in stock for immediate shipment.)

ALSO NOTE: because the binders are special-ordered from the manufacturer, we require a 30% deposit-with-order (10% is non-refundable) on quantity orders involving the clamp-back binders.

Supplements Available

- EARLY AMERICAN HYMNS. Contains 12 hymns; the finest in early American hymnody, in settings by Paul Christiansen, Austin Lovelace, Leland Sateren, Robert Wetzler, and Dale Wood. Code: HS-1. Price: $40.00 per 100, or 50¢ each.

- NEW HYMNS-I. Contains 12 hymns, by John Carter, Garry Cornell, Lois Jensen, David N. Johnson, Austin Lovelace, George Mathison, Leland Sateren, Robert Wetzler, and Dale Wood. Code: HS-2. Price: $50.00 per 100, or 60¢ each.

- COMING: other supplements, including a supplement containing many "old favorite" hymns, plus other fine hymns.

SHIPPING CHARGES ARE ADDITIONAL ON ALL ORDERS.
Workshop Series

NFM recently (June 17-23, 1978) sponsored a workshop for musicians at Georgetown University, Washington, D.C. in Skills for the Pastoral Musicians.

The participants were asked to rate the material they learned, and to rate whether they would recommend it to other musicians (on a scale of 1 to 10). We'll let the participants speak for themselves.

"I learned better communication among members of a parish committee." Recommend 10. Pastoral Musician.

"An insight into selling yourself and your talents to the community." Recommend 10. Member, Parish Liturgy Committee.

"I will start presenting more information so that I will receive more." Recommend 10. Parish Musician.

"The most important thing I've learned is about myself; my difficulty in expressing what I mean and what I feel. Your ability to be fair, and consistent and your flow of information (ability to express concisely and with organization) are two of your most positive assets. I would highly recommend this class to anyone who will be taking on a leadership role." Recommend 10. Parish Musician.

"Problems need to be made very specific or they cannot be solved. Generalizations are disastrous. It is possible to speak to one in authority without feeling threatened. By the very nature of our own study, knowledge, expertise, we should speak up for what we feel is important to us, or for the job which we've been given." Recommend 10 enthusiastic. Pastoral Musician.

"Yes, I would recommend it, especially if it could be done in a longer period of time, to digest." Recommend 8. Student.

"I learned how to consider other people's feelings in regard to their authority and role, and it will help me to accept my own role and to keep pushing myself into something that I'm not. I've also learned to evaluate a situation and deal with the "hassles" involved. This will help me keep my job and my role in the parish in focus." Recommend 10. Parish Musician.

"I have learned how to better deal with people." Recommend: 10 a must. Music Teacher.

"I have learned a more systematic approach to my work in parish by identifying rewards and hassles and plausible solutions. I found it most worthwhile and enlightening; you took us through the process at a good pace, all the while explaining and clarifying." Recommend 10. Student, Parish Musician.

"I learned that understanding the mechanics of planning can be the means of achieving goals. This learning should enable me to discover my goals and enlist the cooperation of those in achieving them." Recommend 10. Full Time, Pastoral Musician.

"I will more effectively be able to group the positive forces for good liturgy in my community, it involves many more in the process of making good liturgy happen, and where there are difficulties, I think I will possess the rudiments of a method to meeting and resolving such problems effectively. I also feel confident that this workshop will affect my whole approach to behavior with others in a variety of social settings." Recommend 10 enthusiastic. A Seminarian.

"I've learned to be more attentive to persons in group settings; how to zero into specifics dealing with problems and healthy non-threatening ways to handle games. I learned to be more aware of what I reveal in group setting." Recommend 10 plus. A Religious Sister.

Because of the obvious success of this workshop, NFM will be conducting a Workshop entitled Improving Skills for the Pastoral Musician in six areas of the United States.

If you are interested in co-sponsoring this session in your area, please contact the National Office, 1209 Vermont Avenue, Washington, D.C. 20005.

The Roman Pontifical

The international Commission on English in the Liturgy (ICEL) has announced the first volume of the English edition of The Roman Pontifical will be published in September or October, 1978. The Roman Pontifical contains the text for ceremonies generally celebrated by the Bishop. This book contains the Rite of Christian Initiation (includes Confirmation), the Institution of Readers and Acolytes, Ordination of Deacons, Priests, and Bishops, and Certain Blessings (Abbot, Abbess, Consecration for a Life of Virginity).

Music for the celebrant's parts has been included. The active Pastoral Musician should be aware of the existence of this publication. The flexible plastic cover edition is $30.00 available from International Commission on English in the Liturgy, 1234 Massachusetts Avenue, N.W., Washington, D.C. 20005.
For Musicians: Liturgy

Avoiding pitfalls in planning

BY JAMES L. EMPEREUR

As in any ritual meal, the breaking of bread and the pouring of wine is a means of human interaction and communication culminating in the communion itself.

Successful liturgies must be well planned. Liturgical planning involves hard work, clear theological principles of worship and all the creativity that can be mustered. Most people who are involved in the planning of Christian worship have these prerequisites in varying degrees. But because few possess all to a satisfactory degree, most planners fall into certain liturgical errors which hamper their own work in fashioning good worship for the people they wish to serve. Even the planner who has a sense of industriousness, who has studied the theology of worship and who is gifted with a lively imagination will not avoid the pitfalls in this area, if s/he does not know what planning is. What does it mean to plan the liturgy? Unless the liturgical planner can be informed in this matter, all other suggestions will fall on unfruitful ground.

To plan the liturgy is not the same thing as to experiment with the liturgy. This unfortunate identification inhibits a great deal of creativity which might culminate in prayerful worship. To plan the liturgy is to adapt the liturgy. To adapt the liturgy is to take a standard model and change it. The process of liturgical adaptation, and so liturgical planning, is to particularize any liturgical situation. It is to make the worship concrete. It is to mobilize the local community by moving from the abstract to the particular. Or to put it in other words, it is to make the liturgy human. Unless planners are convinced that their task as well as their privilege is to make this particular liturgy vibrant, concrete and specific so that the worship is truly human, they will never have the freedom and psychological room to hear the more detailed criteria and guidelines requisite for liturgical planning. To these specific rules of thumb I now turn.

One prominent fault of many liturgical planners is their ignorance of the rhythm of the liturgy. The structure of the Christian rites is two-fold. This movement can be described as that of a pattern of proclamation/response. That is to say that the liturgy moves and lives because it has a life of tension or proclamation as well as of relaxation or response. Tension here does not mean anxiety but greater active involvement and attention. And relaxation does not mean pure passivity but participation in terms of receptivity. The rhythm of the liturgy that is so often obscured is that of the flow of proclamation to response to proclamation to response and so forth. Careful planning allows this rhythm to emerge as the life-giving force of the ritual. A series of proclamations such as one reading after the other or an unbroken pattern of responses such as litanies, prayers, creeds and the like will destroy the balance that is necessary for liturgy to be rhythmically alive.

The most obvious example of proclamation/response in the liturgy is that of the eucharist where the service of the Word can be seen as the proclamation and the eucharistic meal as the response. Usually there is no problem with maintaining this basic rhythm. Yet is not the temptation of most planners to spend more time on the liturgy of the Word than on the

Father Empereur is assistant professor of liturgical and systematic theology at the Graduate Theological Union and the Jesuit School of Theology at Berkeley.

He is the founder and liturgical coordinator of the Institute for Spirituality and Worship in Berkeley.

He is presently editor-in-chief of MODERN LITURGY and consultant for CELEBRATION.
What can even the most informed and sensitive planner do in the face of the uncooperating president of the assembly? Probably, very little.

eucharistic service in their planning? The very fact that the theme (properly understood as the focus of prayer) of the liturgy usually drops into oblivion at the end of the intercessory prayers is an example of this kind of imbalance.

Great emphasis on the penitential rite at the beginning of the service, (which is unhappily a response without a prior proclamation) can also off-set the rhythm. Both planners and celebrants must be careful here: planners, that they do not increase the musical emphasis by singing "Have Mercy" just because they have one; and celebrants, that they not turn the penitential rite into the sacrament of reconciliation or into a mini-homily.

Another example of "lost rhythm" in the Liturgy of the Word is that of the gospel acclamation. Despite repeated efforts on the part of liturgists, many planners and celebrants treat the Alleluia as a response to the second reading. It is important that the acclamation be sung, never recited, and that the congregation stand during this singing. But even more important is the necessary silence after the second reading before the invitation to hear the gospel takes place. I suggest that a full sixty seconds be allotted for this reflective moment. However, since planners and celebrants are still neurotically afraid of such a "lengthy" pause in the liturgy, the build-up to the gospel can be aborted by the flood of words of which the gospel becomes just one more component.

Finally, in the Liturgy of the Word, it is important to keep the homily as part of the gospel proclamation rather than as a response to the gospel. In the present Roman Rite there are two responses to the gospel/homily: namely, the universal prayers and the creed, a repetition of responses which weakens the rhythmic dynamism of the liturgy. (Hopefully, the day will come when the creed is removed from the eucharistic liturgy.) But until that time it is important not to emphasize it so that the universal prayers take on the quality of response to what has been proclaimed in the gospel, whether that is done by the reading of the gospel text or by the proclamation of the preacher. What is not done here is probably more effective than what is done. In other words, do not try to enhance the creed.

The rhythm of the Service of the Eucharist revolves around two major high-points: the eucharistic prayer and the fraction/communion rites. One of the reasons for singing the Holy, Holy, Holy Lord, the Eucharistic Acclamation and the Great Amen is to intensify the proclamation/response character of the eucharistic prayer. Except for two of the eucharistic prayers for children, all approved Roman prayers are insufficiently dialogical, and thus, the necessity of making use of what proclamation/response structure there is in the present
prayers. One way to destroy the meager rhythm that is present is by singing the Lord's prayer and not singing the acclamations of the eucharistic prayer. Such a practice is often incorrectly based on the idea that singing equals participation and so it is proper to sing whatever is most readily available.

The second high point of the eucharistic part of the liturgy, the fraction/communion rite, is often ambiguous. This ambiguity arises from the lack of any perceptible fraction in most liturgies. The simple fact is that few people would think of planning the fraction rite. Most celebrants and planners do not even know that the word “fraction” refers to the breaking of the bread and the pouring of the wine. It is one of the four-fold actions of the eucharist: taking, blessing, breaking, and giving. The actual breaking and pouring become a non-verbal proclamation as the eucharistic prayer is a verbal one. Thus, there is the need for the use of bread that looks like bread and the pouring of wine from containers into chalices. For the liturgical musician, this means that the Lamb of God takes on special importance. It is not a secondary element in the musical program of the liturgy. Because the fraction is a primary eucharistic action, the music that accompanies it should also be primary. The Lamb of God or some other appropriate fraction rite music now becomes an important focus for the liturgical planner. This might mean that on occasion the music begun at the fraction would be carried into the communion rite to emphasize the unity of these.

Because the fraction is a primary eucharistic action, the music that accompanies Lamb of God should also be primary.

Two rites. They go together as do the preparation of the table and the eucharistic blessing prayer. The preparation is not a separate offertory but rather looks to the table blessing. The fraction is no interlude on the way to communion. As in any ritual meal, the breaking of bread and the pouring of wine is a means of human interaction and communication culminating in the communion itself. The liturgy is not a place where our main concern is with the things we consume.

To plan the liturgy is to adapt the liturgy. To adapt the liturgy is to take a standard model and change it.

Perhaps the major obstacle to rendering the rhythm of the eucharistic part of the liturgy intelligible is the so-called kiss of peace. Apart from the fact that it should be considered a rite of reconciliation rather than an expression of unity achieved (which is the purpose of eating and drinking together), it tends to interrupt the flow from the blessing to the actual dining in the eucharist. Until such time as it is placed back into the liturgy of the Word, planners should be cautious about encouraging an “everything everywhere” approach to this part of the liturgy. Often we witness the breakdown of ritual here because it is either so overly stylized as to be counter-productive, programmed activity or so loose as to be indistinguishable from pure spontaneity. We have here a good example of what happens when the liturgy is done “by the book” in a legalistic way. The one point where some spontaneity is allowed becomes an release valve for the suffocating congregation. Perhaps, the peace gesture can be tied in with the Lord’s Prayer as an act of reconciliation. Music here should create a comfortable atmosphere without being an invitation to exuberance. Perhaps, the music to be sung at the fraction could be anticipated instrumentally at this time.

Another major area where planners fall short is that of the structural elements of the liturgy. This structure is intimately connected with the rhythm of the liturgy. The basic point regarding the liturgy’s structure is that not everything is of equal importance. It is possible to differentiate that which is more important from those components which are secondary. Yet many planners insist on treating the individual elements of worship without consideration to the totality of the liturgy. Lack of understanding of the primary and secondary elements in the liturgy means that an imbalance can occur when that which is primary is reduced to a subordinate position (e.g., when an “offertory hymn” is sung but the eucharistic acclamations are not). And in reverse, elements of lesser importance are given a greater dignity than they deserve (e.g., when the Lord, Have Mer-
The liturgy moves and lives because it has a life of tension or proclamation as well as of relaxation or response.

cy of the penitential rite is sung with considerable choral elaboration, but the responsorial psalm is recited from the missalice).

Technically, the liturgy of the Word does not start with the greeting, but with the first reading. All that proceeds is of the nature of an entrance rite. This entrance rite is secondary and should never be allowed to overshadow the service of the Word. In the same way, the eucharistic service of the liturgy does not include the preparation or dismissal rites. Both the preparation and the dismissal are separate components which are of lesser importance than the central eucharistic prayer and fraction/communion rites. One would think that even a cursory acquaintance with the eucharistic liturgy as a whole would be enough to recognize the major divisions and their relationships. But many planners continue to disregard these relationships because they are using other criteria for their planning, especially in the choice of music. The common practice is still to sing an entrance and exit song without singing the responsorial psalm or the eucharistic acclamation. Often it is the piece of music which dictates whether or not it will be sung in the liturgy. It is a lack of understanding of the structure of the liturgy which perpetuates the unfortunate practice of the “four hymn mass.” Even when planners are comfortable with adapting the liturgy, they are sensitive to the rhythm of the ritual and are aware that the structure of the liturgy must serve as a criterion for their planning. But they are still not able to plan a successful liturgy. Why should this be so? One hears the complaint at workshops that the people who should be in attendance are not. These people are the priests, especially the celebrants of the liturgy. What can even the most informed and sensitive planner do in the face of the uncooperating president of the assembly? Probably, very little. No doubt it is worthwhile to continue to increase such priests’ awareness regarding adaptation, the rhythm of the liturgy and the structure of the ritual. But that will only go so far. In most cases planners are dealing with celebrants who are resistant for a number of reasons. Perhaps, they are afraid, insecure or threatened. It may be that they have a poor self-image and are blocking on the level of their emotions. In any event, the reason that they are an obstacle to liturgical planning and planners has little to do with liturgy itself. Perhaps, the most significant thing that any planner or group of planners can do is to try to affirm the priest in such a way that he realizes that for him to share his liturgical ministry is a gain and not a loss. If he is participative in his approach to liturgy, he will lose none of his identity as a minister and he will not be overwhelmed with people who are trying to snatch his authority from him. Rather, his ministry in the Church will be enhanced. He will be much more appreciated and he will discover dimensions of the liturgical ministry now open to him that he did not dream existed. But to do this, the liturgical planner must also be on the way to self-identity and personal integration. Perhaps the personal growth process as a Christian is what real liturgical planning is all about.
Rich dividends for the priest who plans

By Gregory Smith

Any priest’s work with a parish liturgy planning team is apt to be for him a revelation; it may even occasion a rude awakening to some of his own shortcomings as a presider.

Meetings! Meetings! Meetings! The shape of the Cross changes with individuals and the times. Many of today’s priests will agree, however, that it presses hardest on them in the shape of endless meetings, all demanding a priestly presence. With only so many hours to the day and days to the week, the sheer impossibility of being always and everywhere present requires a rigorous scaling of priorities among pastoral duties. Because he is what he is, a Churchman, every priest’s interests are or ought to be as catholic as the concerns of the universal Church. But not all these interests have equal right to his time. Since the “liturgy is the summit toward which the activity of the Church is directed, .... and the fount from which all her power flows”, the weekly or monthly meeting of the parish liturgy planning team takes top priority in its claim to the time and attention of the parish priest.

He is the master-builder of the local Church. But the Eucharist contains the whole spiritual good of the Church; the Eucharistic action over which the priest presides is the focal point of all life in the congregation; and no parish can be built into a Christian faith community unless it is based and centered in the active experience of Eucharistic celebration. If this is the faith conviction of the parish priest, then the recurring meetings with his liturgy planning team will be seen as a boon bringing him to the heart of his priestly ministry. However rewarding, this means work. When, as may happen, a priest looks nostalgically to the day when a brief glance at the sacristy ordo told him all he had to know about the celebration at hand, it might be well to remember that in those “good old days” the wag’s definition of the Mass as “Something the priest did up front while the people did God knows what down back!” held a measure of sad truth. Now it is a whole different story. Planning liturgies is time consuming and calls for a good measure of patient endurance in all who are involved. But no work that engages pastoral attention today has greater Church-building potential.

With the redistribution of roles and the resultant multiplication of ministries the celebration of the Eucharist has again become a cooperative effort. While it is given to priests to preside “in the name of God over the flock whose shepherds they are”, pastorally oriented presiders see themselves as servants of the community and, along with other ministers—deacons, acolytes, ministers of the word and of music, fellow servants to the ministering people. Only when under the presidency of the priest all the ministries are coordinated and their efforts synchronized will the celebration of Mass be truly manifest as “the action of Christ and the people of God hierarchically ordered.” This demands planning, fore-thought, pre-arrangement. It presumes much communication between the presiding priest, and all his ministers, and among these latter. At the very least it means that .... the decisions of the priest celebrant are never absolute and should never be arbitrary. He, too, is a minister.

The pastoral efficacy of any Sunday celebration depends on how well it has been planned. Given the variety of options allowable, such planning becomes absolutely necessary; and given the central role of the priest celebrant, his participation becomes imperative. Without this anything can happen—and usually

Father Gregory Smith, a Carmelite of Washington, DC is currently engaged in the preaching apostolate. For the last twenty years, his has been a persuasive voice in the cause of liturgical renewal on the parish and diocesan level.
...the weekly or monthly meeting of the parish liturgy planning team takes top priority in its claim to the time and attention of the parish priest.

does. What is ‘Father’ to do when the uninstructed lector reads the short form of the second reading and in so doing omits the whole scriptural thrust of the homily? Poor planning! How does the choir feel after spending the whole of Thursday night polishing up a new Lord. Have Mercy, only to have Father cut them out by using Form ‘B’ of the penitential rite? Bad planning! Everyone thought the thurifer was asleep. But then he had no reason to expect that Father would choose this Sunday to incense the offerings. Rotten planning! The commentator was left looking foolish, standing with his mouth open, when Father barged ahead leaving no time for the thoughtful comment the script called for after the Prayer Over the Gifts. Foul planning! Oftentimes people are hurt, important ministries are down-graded, the all-important atmosphere of prayer is dissipated, and liturgy, which ought to be something beautiful, is uglified, all for the want of effective planning. This cries out for remedy.

Any priest’s work with a parish liturgy planning team is apt to be for him a revelation; it may even occasion a rude awakening to some of his own shortcomings as a presider. If he brings to his task a messiah complex or a down-the-nose attitude that challenges any ‘mere layperson’ to tell him what to do, then all is doomed to failure. On the other hand, if he recognizes his own need and accepts the fact that criticism of his personal style is not an attack upon his person, then work with the planning team can become an enriching experience for the priest and for all engaged in the common effort.

Matters are undoubtedly improving, but at the moment the presidential style of many priests leaves much to be desired. So, whereas a priest has much to teach his planning team, very often he has much to learn. The more efficient his planning group, the more frustrated he can leave them by consistently defeating their best laid plans. What good all the effort to train acolytes, who carry themselves with dignity, are disciplined in their posture and reverent in their bearing, if Fr. Lounging Larry sprawls himself cross-legged on the president’s chair as though it were a park bench? When Fr. Solemn Cyril casts his icy pall of impersonal aloofness over the assembly, all the Liturgy Committee’s strivings to create an atmosphere of hospitality in the Church and the ushers’ ministry of warm friendliness goes promptly down the drain. To what advantage planners’ sincere concern for silence as an integral part of the liturgy, if Fr. Wordy William is going to be in charge with his penchant for filling every opportune moment with minor homilies and interjecting off the cuff comments when he is not praying silent prayers aloud? Years of patient effort toward the creation of a worship atmosphere wherein an experience of the transcendent could happen can be undermined or wholly undone by a celebrant such as Fr. Humorous Harry. His initial thematic comments are always hilarious and his homiletic successes can literally blow the top of the laugh scale! Fr. Bert Booke has his own way of getting to those beautiful people who care for the sanctuary. He is a lover of missalettes which he carries tenderly and fondly scatters about the presidents chair, splays over the altar, and piles on the lectern. Along with his Mass intention slips, announcement reminders, the bishop’s letter, etc., etc., he manages to thoroughly clutter the Holy Place. Indeed there is nothing that even the most zealous and informed planning team can do which cannot be summarily undone by the priest in the sanctuary.

Planning teams, often representing a cross section of the ministries in the service of the Church and including people from the pews, place the priest before his parish in nucleus. Work with such a group provides him with a constant check not only on the quality of his celebrating style but on his lifestyle as well. Few priests are aware how accurately they reflect their lifestyle in the sanctuary. A priest who has never really mastered the niceties of table manners, may very well find it difficult to play the gracious host at the Lord’s table. The priest whose public praying rings with the hollow sound of mere words, more than likely is revealing the poverty of his private prayerlife. One who plays the prince in the rectory can easily turn any president’s chair into a throne; a recluse in the rectory is remote in the sanctuary.

There may be those on the planning team who know much more about music than
Work with such a group provides him with a constant check not only on the quality of his celebrating style but on his lifestyle as well.

the priest does; even those who know more about liturgy than himself. But he should take second place to none in pastoral concern. His solicitude that every plan should work for the betterment of the people committed to his care should be a reflection of himself as a people-person and of a celebrating style which finds him careful at every moment for the spiritual good of all in the assembly. Every priest’s style necessarily bears his own personal stamp. Even in a day of rigid rubrics no two priests ever celebrated exactly alike. While present freedom is an immense blessing, it is certainly not an invitation to anyone to ad-lib the liturgy. People have a right to know what is coming next and to expect that in their Eucharist their priestly servant will give his most deeply personal expression to their faith so that they can respond to his prayer with an unhesitating “Amen”.

This presumes in the celebrant a deep respect and genuine love for the people he serves. Any attitude of condescension toward them is always hurtful to his ministry. A priest of strong convictions may be drawn to manipulate people to his own purpose. However good the purpose, in the liturgy people ought never to be used. Nor is the priest there to brainwash people and he has always to resist the temptation to look out into the pews and see only “the enemy”. Such attitudes and actions are always evident to people to alienate them, just as a celebrant’s loving respect for them is equally evident. It will show in the way he looks at them, in the manner in which he gathers them into the embrace of his extended arms and lifts their hearts in his hands to the Father. Even when people seem stone deaf to the words the priest says, they can be extraordinarily sensitive to what his actions say, as their servant-leader does his work about the altar.

Apart from advantages to the people and to the liturgy, the supreme work of the Church, these are just a few of the “rich dividends” in personal discovery open to the priest who enters upon the task of planning liturgy with his team. When a liturgy is well planned and everyone knows what all the others are going to do next then all the ministers are free to exercise their ministries in the best way possible and the liturgical action flows freely with graceful spontaneity. Detailed planning does not drain life from a celebration by making it wooden, or a mechanical following of a specified routine. Ministers are not fettered by a plan; it is really a case of the law setting free. Spontaneity is always a value to be cherished. Experience bears witness, however, that the most spontaneous liturgies are always the best planned.

Two rather inadequately translated phrases of the General Instruction, concordi animo and concordi ratione, are used to characterize the working relationship between the priest and other ministers who cooperate to prepare Eucharistic celebrations. It is hard work and nothing will do but that all involved throw their hearts into it. It should be a cordial relationship that brings them together with one mind and one spirit in their prayerful intent to serve the cause of worship in spirit and in truth so that those for whom the liturgy is being prepared will become the kind of worshippers the Father wants. Nothing, of course, can take the place of technical competence in those who prepare parish liturgies, but by itself this is insufficient. The liturgy is holy ground; it must be approached prayerfully. It is no one’s private domain: it belongs to the holy Church. Those who enter into its preparation pursue a high purpose. The open acknowledgement of mutual need and interdependence; sincere respect for all ministers and their ministries—especially the people; willingness to criticize one’s own performance and personal openness to evaluation by others—are some of the attitudes and postures that are crucial to the success of this endeavor, particularly on the part of the priest.
For Musicians & Clergy: Planning

Ways to keep the planning team going

By Ken Meltz

"I don't get as much out of liturgy as I used to" or "I get so caught up in details that I really don't get a chance to pray anymore."

Anyone who has been involved in liturgical planning over the past several years can attest to the fact that planning for public prayer is not always an easy task. The often quoted text of the General Instruction that "preparation for each liturgical celebration should be done in a spirit of cooperation by all parties concerned" (No. 73) frequently appears as a faint echo of what one actually experiences in a planning session. One need not, at this point, respond only with dismay and disappointment. This discrepancy between what is stated as an ideal (GI Nos. 73, 313; MCW Nos. 10-22) and what one actually experiences in liturgy planning can also lead to a careful appraisal of planning problems and how they might be resolved. This task of appraisal and solution will be treated in three problem areas of liturgy planning—mixed expectations, burn-out and skills training.

Mixed expectations is where the most basic problems and frustrations of liturgy planning originate. "What are we about?" "Why have we come together for this meeting?" How one answers these questions will in large part determine the actual planning process. Not surprisingly, divergent or even conflicting responses can lead to frustration and tension. One commonly experienced mixed expectation in planning has to do with the scope of liturgy planning itself. To give an example. Let us posit a celebrant who views liturgy planning simply as a process of choosing hymns, writing intercessory prayers and assigning liturgical roles. His expectations are largely functional and limited to elements of worship which do not directly impinge on the celebrant's role. When such a celebrant is faced with a person whose view of planning is more Master Builder in that it sees scriptural exegesis, homiletic content and presidential style as part of the discussion, there is bound to be disagreement regarding the agenda for the planning meeting. While the former may be willing to discuss prayers and hymn texts, he will probably be reluctant to share thoughts and feelings about what will be included in the upcoming homily. The person with a more comprehensive view of planning, on the other hand, will likely feel frustrated if homiletic content and tone are not addressed. The problem here is clearly one of mixed expectations regarding the extent and dimensions of liturgy planning.

An equally common but subtler form of mixed expectations can occur on a more personal level as well. Some planners, for example, typically tend to be more "task oriented" than others when it comes to the planning process. They see the discussion, arrangement and coordination of the elements of worship as the paramount goal of all planning. While

...the lectionary and sacramentary...continue to intimidate and at times confound some of the most dedicated planners.

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The symptoms include reluctance to attend planning meetings, inattention at worship and a general malaise about matters liturgical. As a problem it strikes at the spirit, dedication and enthusiasm of many planners, including celebrants. The symptoms include reluctance to attend planning meetings, inattention at worship and a general malaise about matters liturgical. Burn-out, as it affects planners, is frequently expressed in phrases like: “I don’t get as much out of liturgy as I used to” or “I get so caught up in details that I really don’t get a chance to pray anymore.” Some planners that I know have tried to deal with burn-out by occasionally attending a neighboring parish or, in extreme cases, by taking a “leave of absence” from liturgical planning and prayer altogether.

There are several ways to combat liturgical burn-out which have been found useful by different planning committees. First, try to structure the planning process so that the same people are not responsible for planning week in and week out. At the Paulist Center, for example, there are six planning teams which rotate responsibilities on a week to week basis. This means a restful hiatus of four weeks between a particular team’s Sunday and the convening of the next planning meeting. Allowing some time for planners to rest up between liturgical responsibilities is sure to help maintain interest and enthusiasm. Second, try to provide opportunities for planners to grow in knowledge and experience through personal study, local workshops or larger conferences. While some parishes favor local workshops with guest speakers for their planners, others encourage and support attendance at national gatherings such as the NPM’s in Scranton last Spring. Whether local or national, these learning situations can help combat the burn-out syndrome.

In everyday English usage we frequently distinguish between talents and skills. While talents are construed as innate and natural, skills are usually referred to as acquired and learned. The distinction, though by no means hard and fast, is an important one in terms of liturgy planning. To the extent that a
Christian is called to a life of communal prayer, s/he can be said to have a “talent” for worship. Liturgy planning as a process of design, interpretation and execution, however, demands certain additional skills of the Christian believer. The third and final problem area is likewise frequently faced by liturgy planning groups—how and in what areas skills training should be provided. While many skills—liturgical, musical, interpretative and communicative—are needed, I should like to stress two whose absence continues to plague liturgy planning.

The first is familiarity with the make-up and arrangement of both the lectionary and sacramentary. Though several years old, even in translation, these books continue to intimidate and at times confound some of the most dedicated planners. Lack of familiarity with the lectionary and an unawareness of the sacramentary’s contents help contribute to planning delays and pitfalls. At a bare minimum, planning groups should insure that all current and future planners are trained in the rationale, arrangement and contents of both books. This can be done informally by one of the planning participants who is knowledgeable on the subject or more formally through a brief course on liturgical resources during which both lectionary and sacramentary could be treated at greater length.

The second skill has to do with scriptural exegesis and interpretation. While one cannot expect every liturgy planner and musician to be a professional exegete strictly speaking, one should hope that those involved in planning acquire some skills in biblical interpretation. Planners should at least be able to distinguish a literal from a more accommodated sense of scripture and to discern the various genres employed in biblical literature. To develop this skill, planners should be trained in the value and use of scripture and lectionary commentaries such as Reginald Fuller’s Preaching The New Lectionary (Liturgical Press, 1974) or Gerard Sloyan’s Commentary On The New Lectionary (Paulist Press, 1975). Likewise, planners should be referred to worship aids such as Celebration, Good News and Homily Service all of which contain valuable exegetical information. While one could certainly designate other skills that need to be acquired by liturgy planners, providing adequate training in these areas is a recurrent challenge to all church worship committees.

At the outset I suggested that discrepancy between ideal and actual experience of liturgy planning ought not lead solely to disappointment. While this article has specifically tried to focus on certain recurrent problem areas, its larger context is one of hope and optimism in the process and, more importantly, in the people engaged in liturgy planning. Whatever problems are encountered initially, whatever frustrations remain after several years of trying, they all pale in comparison to the hoped for goal of all liturgy planning—good celebrations that foster and nourish faith.
First, you must plan....

BY JOHN FOLEY
The planning committee must be more than a simple democratic selection of parish members if the liturgy is to be effective. Nor can it be just a collection of the most willing bodies in the parish.

In former days, the Mass was “always the same” from day to day, from land to land. Certain elements changed regularly, but these were carefully defined and not open to “creative intervention.” Priests and musicians knew what to be ready for each Sunday. It is no longer so. Even though much is still prescribed, and essential experimentation is discouraged, still the new liturgy now must be creatively “reseen” each week, on pain of confusion or failure. “Flexibility reigns supreme,” states Music in Catholic Worship. Within the legislated format, “a sense of artistry and a deep knowledge of the rhythm of the liturgical action” are necessary in order to “combine the many options into an effective whole.” (MCW, #76).

The unity of the Eucharistic Liturgy is offered to us in germ form only. It is no longer possible to just “say a Mass,” without forethought and prayer, if that Mass is to hang together, if it is to “foster and nourish faith”. Whether this state of affairs is realistic or even possible on a large scale is a topic for later debate; the fact is that even for the lone priest at the seven a.m. Mass, unified worship must be worked at and chosen, or it won't happen at all.

It is with good reason, then, that the document looks first to the topic of pastoral planning for liturgy. It brings forth a sound explanation of the origins of unity: “The sacred scriptures ought to be the source and inspiration of sound planning for it is the very nature of celebration that men hear the saving words and works of the Lord and then respond in meaningful signs and symbols” (emphasis mine)(MCW #11). Luke’s gospel says the same thing: ‘Blest are those who hear the word of God and keep it.” Doing follows hearing. All the actions of the Mass are to be expressions of, responses to, the Lord as proclaimed that day, that season.

In practice, then, liturgy requires its ministers to have already heard the unity present in the readings of the day. Before the planning, and certainly before the liturgy happens, they must find a way to sense (intuit, contemplate, hear; “understand,” feel) the word of God with the nuances of the particular day. Ordinarily this means a period or more of prayerful listening, either privately or within a team meeting.

In fact, the team meeting can be the perfect place for a contemplative reading of the scripture (out loud) and a brief, prayerful sharing of how that word touches the individuals in the group. Normally statements of moods and feelings are more helpful than theoretical explanations. For example, the statement “I felt elated when I heard the words ‘Come to me, all who are burdened’...,” aids the process more than “Christ is telling us that we should come to him when we are needy, not seek out the things of this world.” This latter, while not wrong, is too much a completed homiletic statement; articulation of an insight or of a theme is not necessary at this point. True unity emerges less from a “theme” than from the touch of the Lord’s words in our hearts.

Not minor sermons or striking insights into the essence of the faith, such are better saved for later. Instead of theological acrobats on a highwire, we are to be lovers of the word, who hold it close and let it speak within. It is not our job as ministers to create the unity of the word, but to give it an ear and let it talk. Not to force the text,
Instead of theological acrobats on a highwire, we are to be lovers of the word, who hold it close and let it speak within.

but to feel it. Listening to God’s word means a trust, a belief that the word of God is alive and active in our midst, that it will touch us if we let it. With practice a group can let this happen each time they meet.

Once we begin to grasp the message in the context of the liturgical feast or season, it can be the guide and content of the liturgical options of the day. Which preface is used, and is it sung? Which Eucharistic Prayer is chosen? Is the Acclamation to be sung or spoken, and what mood does either create? Forty to fifty musical and ritual choices stand open to be made in medium and large scale liturgies. The effect will be haphazard or worse unless the people making the choices have thought and felt the reasons beforehand. Too many congregations see a bewildering procession of rubrical events when they go to Sunday Mass, a series of words and gestures for which they can discover only the most basic rationale: that’s the way it’s done now. But if the choices proceed from a unified whole and are made to serve that whole, effective liturgy blossoms forth.

And who is to be responsible for all this hearing and choosing? The document wisely nominates the same people who have major roles in the liturgy. In small liturgies of certain types, it may possibly be the priest alone. If it is, the responsibility falls to him to contemplate the word of scripture ahead of time and let that word pervade the assembly. But more likely, in Sunday liturgies for instance, the roles diversify, because the participating assembly is larger (see Fr. John Gurrieri’s “Multiple roles aren’t just nice; they’re necessary,” Pastoral MUSIC, April-May 78). The ministers of the Mass—the priest, the deacon, the readers, the musician(s) (cantor, choir director, folk leader, or organist) and a representative of the congregation—therefore must meet and draw their particular area of responsibility into the framework of the whole.

We Catholics must acquire the skills necessary to have good meetings. Anyone who has been frightened of speaking out in a group, anyone who has been frustrated by long meetings with little results will know instantly that good meetings require able participants, and that these do not grow on trees.

“In practice,” says MCW, “this ordinarily means an organized ‘planning team’ or committee which meets regularly to achieve creative and coordinated worship and a good use of the liturgical and musical options of a flexible liturgy” (MCW #10). There are problems, many problems, with the “planning team” concept, as anyone knows who has sat on one. But it is an attempt to broaden the responsibility for the liturgy in a unified manner. If parish liturgists can listen to scripture and draw the unity from it in some other way, so be it. But a planning team is the basic approach and can work well if the right people are on it, and if all other things are equal.

Of course, they never are, and so it is important not to enshrine the planning team approach. A lot of modifications may have to be made according to the personalities and abilities of the people involved. Some choir directors may find the requirement of one or more drawn-out planning sessions per week more than they can manage. Maybe such individuals could send a representative to the meetings or meet informally with another minister of the mass to find out what happened at the session. Sometimes, given time limitations and temperament restrictions, it might be better to skip the meeting idea altogether and simply confer informally. Each team has to work out its own best way of sensing the unity and helping it come to be.

Experience shows that the priest does not necessarily have to be the head of the team. As homilist and presider over the liturgy he naturally has more effect on the tone of the Mass than others. If his homily, for instance, is at odds with the general feel of the music, or if he does not grasp, for example, the tone of the readings, one of the central unifying elements in the Mass will be lost. But none of this need elect him head of the planning team. He may be a poor group leader. Worrying about the formality of a meeting might distract him from his own preparation for Mass. Not everyone can listen and plan and lead all at the same time.

If there is another team member who can serve as leader from meeting to meeting, the priest might better be at the meeting as a participating member, collecting data, seeing how the readings affect the others, sharing in the planning. He then goes away to use the data as material for further prayer and reflection.

MCW gives an extraordinarily optimistic checklist for possible committee members. The planning team “should
Pastoral Planning For Celebration

The responsibility for effective pastoral celebration in a parish community falls upon all those who exercise major roles in the liturgy. "The particular preparation for each liturgical celebration should be done in a spirit of cooperation by all parties concerned, under the guidance of the rector of the church, whether it be ritual, pastoral, or musical matters." In practice this ordinarily means an organized "planning team" or committee which meets regularly to achieve creative and coordinated worship and a good use of the liturgical and musical options of a flexible liturgy.

The power of a liturgical celebration to share faith will frequently depend upon its unity—a unity drawn from the liturgical feast or season or from the readings appointed in the lectionary and artistic unity flowing from the skillful and sensitive selection of options, music, and related arts. The sacred scriptures ought to be the source and inspiration of sound planning for it is the very nature of celebration that men hear the saving words and works of the Lord and then respond in meaningful signs and symbols. Where the readings of the lectionary possess a thematic unity the other elements ought to be so arranged as to constitute a setting for and response to the message of the Word.

The planning team or committee is headed by the priest (celebrant and homilist) for no congregation can experience the security of a unified celebration if that unity is not grasped by the one who presides, as well as by those who have special roles. It should include those with the knowledge and artistic skills needed in celebration—men and women trained in music, poetry, and art, and knowledge in current resources in these areas—men and women sensitive to the present day thirst of so many riches of scripture, theology, and prayer. It is always good to include some members of the congregation who have not taken special roles in the celebrations so that honest evaluations can be made.

The planning should go beyond the choosing of options, songs, and ministers to the composition of such texts as the brief introduction, general intercessions, and other appropriate comments as provided in the General Instruction of the Roman Missal. The manner of inviting the people to join in a particular song may be as important as the choice of the song itself.

Above paragraphs are numbered in "Music in Catholic Worship" as follows: 10, 11, 12, 13.
A pastor who is really interested in his planners, might want to raise money for their participation in a good communications workshop.

include those with the knowledge and artistic skills needed in celebration—men and women trained in music, poetry, and art, and knowledge in current resources in these areas—men and women sensitive to the present day thirst of so many [for the] riches of scripture, theology and prayer” (MCW #12). A tall order indeed. Add to this list that they must be willing! Obviously, such people are hard to find. Many parishes would be grateful just to locate a good choirleader or cantor, much less a group of people with all these skills.

Yet, given the need to unify each large scale Mass (as opposed to just “saying” it), such a list of talents is perhaps good as an ideal to shoot for. The planning committee must be more than a simple democratic selection of parish members if the liturgy is to be effective. Nor can it be just a collection of the most willing bodies in the parish. The document is correct in reminding us that specific skills and sensitivities are required for the various roles in the liturgy. The closer we can reach to the ideal, the better.

Practically speaking, the pastor might start out looking for just one individual who tends toward the qualifications listed. A person somewhat willing, skilled in leadership, and knowledgeable about things liturgical would make a fine leader of the planning sessions. S/he could shepherd the others, making best use of their talents and insights in the meeting, and above all, keeping the meeting moving along. Experience shows that one such individual can mean the difference between top notch meetings and long, drawn out, barely effective ones. As other such members are found, they can be added to the roster.

A strict time limit on all meetings will help a lot of people take part.

However optimistic the qualifications list in MCW may be, there is still one glaring and serious omission: skill in group communication and cooperation. If it is true that liturgical ministers must absorb and plan a Eucharist ahead of time, and if because of that, team meetings are necessary in the Catholic Church, then we Catholics must acquire the skills necessary to have good meetings. Anyone who has been frightened of speaking out in a group, anyone who has been frustrated by long meetings with little results, anyone who has sat helpless while John or Joan “X” talk a meeting into the ground, will

know instantly that good meetings require able participants, and that these do not grow on trees.

A pastor who is really interested in his planners, for instance, might want to raise money for their participation in a good communications workshop. These sessions, run by experts, last anywhere from three days to two weeks, depending on what is desired, and can add a joy and efficiency to meetings that will overcome many other defects. At the very least, the pastor should salt any planning team with members who have the specific ability to work with others in a meeting.

Finally, a team must severely limit the number of things it tries to do. A committee may possibly be able to appoint someone to compose a “brief introduction, general intercessions, and other appropriate comments,” (MCW #13) but it will certainly not be able to do such composition itself, in foro, as a committee. As the saying goes, if a committee wrote it, no one wrote it. A team can make sure the introductions, etc., are being done well without having to write them itself. An evaluation session on last week’s liturgy, if it were strictly limited as to length, would be a more efficient manner of handling the matter.

Normally statements of moods and feelings are more helpful than theoretical explanations.

Because the members of a planning team are necessarily people who have full time jobs elsewhere plus family obligations, they will not ordinarily be pleading for more and longer meetings. A strict time limit on all meetings will help a lot of people take part. Because of this, it is probably never possible for a committee to do a good job in the “choosing of options, songs, and ministers” for a liturgy (MCW #13). Good choices take time and specialized ability; the minister of the area in question would most likely make them best, especially if s/he and the others had prayerfully heard and focused the readings. The music selections are a particularly good example of this. Occasionally the music minister may want help choosing the music, but my experience shows that most often s/he should use his or her ability without interference from the committee. The context is enough to ensure unity. Of course, the musician should later seek reactions to the music s/he used at the liturgy.

We can argue about how difficult or unrealistic it is for the church to leave so many options open each Sunday, to make the Mass so flexible that its very unity is dependent on individuals. I for one think that the format asks too much of us on a regular basis, more than is ordinarily possible. I think it tends to fall apart when artistic, trained, knowledgeable teams are not at work (and are they not the exception rather than the rule?). Nevertheless, whatever we may think, the one-man-rule of the priest is over now, and the participation of the congregation through various roles and through teamwork is upon us. Let us bend all efforts and send all prayer to make it work.
Congregations differ—So plan for it

BY RALPH KEIFER

Those who have strong investments in parochial or other aspects of church life tend to gravitate to the "high" (actually often "folk") celebration, as those who have a lower churchly profile tend to gravitate to the "low".

It is gratifying to observe that five years after the publication of Music in Catholic Worship, most of its concerns have become common coin among those with an interest in parish worship. For all the lip service we may give to some of the principles articulated in this section (nos. 15-18) when we come to actual practice, at least we have become sensitized to the worship needs of various groupings. What we are doing about all that is another question. One of the reasons that we are still at loose ends on many of the issues raised in this section is not inattention to its principles. Rather, it is because we all share its (now) evident weaknesses. We have, in a word, grown into its presuppositions without

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We constantly attempt to evoke as an ideal a model of liturgical celebration which in fact only makes sense to those with a very high level of conscious and explicit churchly commitment.

growing beyond them in such a way that we could achieve its (still worthwhile) goals.

The weaknesses of this section is that on one hand it is too timid, and on the other, it poses some thorny questions inadequately. If we are to deal constructively with this section of Music in Catholic Worship, we have to distinguish between its praiseworthy aim (unity in diversity, respecting the needs of real people) and its somewhat timid and one-sided formulation of the issue. If we are to achieve a worship pattern that does celebrate our unity in diversity, we will need both courage and a sharpening of perception.

A quotation from the Sacramentary reminds us that it is not simply a matter of choosing appropriate music, but also that there is a need to have readings, prayers and songs coherently inter-related. Yet even the very limited and restricted Directory for Masses with Children is still treated in some quarters as if it were an underground mimeographed guideline instead of a modest official opening to the creation of genuine parochial worship. The clear directive that when a significant number of children are present at the ordinary Sunday celebration, the prayers and readings may be modified accordingly is treated almost everywhere as too radical to be patient of implementation.

As long as it is considered a "violation of the rubrics" to omit a tertiary element of the Mass rite like the penitential rite or the embolism after the Lord's prayer, the need to modify text is being treated with excessive timidity. It is a general fact of American Catholic life that we are willing to tolerate the verbosity of the Mass rite rather than modify it so we can pray appropriately. For example, experience shows readily that our eucharistic prayers are too long to be prayed and effectively heard with only three acclamations. We need either more acclamations or shorter prayers—and this is not simply a musical question. It is a serious liturgical question when the eucharistic prayer is supposed to be experienced as the prayer of the whole assembly (cf. No. 54 of the General Instruction of the Sacramentary). Similarly, the present Order of Mass is almost intolerably wordy under virtually all circumstances except those where it can have the support of a full choir and a full complement of ministers. When we fail to modify the Mass rite for other circumstances, musical enhancement of a modest sort inevitably is experienced as a trivial appendage. Music in Catholic Worship all too timidly hints that this is the case, and we all too timidly approach this serious pastoral and liturgical matter.

Likewise, (in No. 17) we are told (and who would disagree?) that "liturgical celebration presupposes a minimum of biblical knowledge and a deep commitment of living faith." On that principle, it makes no sense at all to accept the possibility that "lacking these conditions, the liturgy may be forced to become a tool of evangelization." Why? If the liturgy cannot be liturgy without faith, then least-common-denominator-please-everybody liturgies are at best inappropriate and possibly sacrilegious. The answer here is not to accept the liturgy's being forced into the mold of a tool for evangelization, but instead, to create extra-liturgical media for people who are unprepared for liturgy. It is time that we let the liturgy be liturgy and unbelievers be unbelievers and not try to force them together.

I personally find the document's treatment of "levels of faith" disturbing, as I find the preoccupation with differences created by age excessive and unbalanced. It would be more appropriate to consider styles rather than "levels" of faith. Otherwise, one is forced to conclude that those who can resonate with classic liturgical patterns (e.g. psalmody) necessarily have a "deeper" faith than those who thrive on Mother Dear, Oh, Pray for Me. People and their ways of living their faith are just a lot more complex than that. The document's formulation of the issue comes close to confusing "depth of faith" with "liturgical taste and level of theological education." In a world where atheists can be moved to tears by the Jewish Kaddish and Gregorian chant, and liturgists can want
The Congregation

"The pastoral effectiveness of a celebration depends in great measure on choosing readings, prayers, and songs which correspond to the needs, spiritual preparation, and attitudes of the participants." A type of celebration suitable for a youth group may not fit in a retirement home; a more formal style effective in a parish church may be inappropriate in a home liturgy. The music used should be within the competence of most of the worshippers. It should suit their age-level, cultural background, and level of faith.

Variation in level of faith raises special problems. Liturgical celebration presupposes a minimum of biblical knowledge and a deep commitment of living faith. Lacking these conditions, the liturgy may be forced to become a tool of evangelization. Greater liberty in the choice of music and style of celebration may be required as the participants are led toward that day when they can share a growing faith in the whole community. Songs like the psalms may create rather than solve problems where faith is weak. Music, chosen with care, can serve as a bridge to faith as well as an expression of it.

The diversity of people present at a parish liturgy gives rise to a further problem. Can the same parish liturgy be an authentic expression for a grade school girl, her college-age brother, their married sister with her young family, their parents and grandparents? Can it satisfy the theologically and musically educated along with those lacking in training? Can it please those who seek a more informal style of celebration? The planning team must consider the general makeup of the total community. Each Christian must keep in mind that to live and worship in community often demands a personal sacrifice. Everyone must be willing to share likes and dislikes with those whose ideas and experience may be quite unlike his own.

Often the problem of diversity can be mitigated by supplementing the parish Sunday celebration with special celebrations for smaller homogeneous groups. "The need of the faithful of a particular cultural background or of a particular age level may often be met by a music that can serve as a congenial, liturgical oriented expression of prayer." The music and other options may then be more easily suited to the particular group celebrating. Nevertheless, it would be out of harmony with the Lord's wish for unity in his Church if believers were to worship only in such homogeneous groupings. Celebration in such groups, "in which the genuine sense of community is more readily experienced, can contribute significantly to growth in awareness of the parish as community, especially when all the faithful participate in the parish Mass on the Lord's day."
It is a general fact of American Catholic life that we are willing to tolerate the verobosity of the Mass rite rather than modify it so we can pray appropriately.

Both Amazing Grace and In Paradisum sung at their requiem (I do), the matter is much more complex than Music in Catholic Worship suggests.

The question of varied styles of living faith could be more constructively addressed. Current parish worship reflects a distinct tendency toward something like the old "high mass, low mass" pattern, with one rather rich and elaborate Sunday Eucharist surrounded by a constellation of more modest celebrations. Rarely is this just a matter of "taste". Those who have strong investments in parochial or other aspects of church life tend to gravitate to the "high" (actually often "folk") celebration, as those who have a lower churchly profile tend to gravitate to the "low". This pattern is especially evident in parishes where parish life is at its best—where there is an integrity about the way the church's ministry is carried out.

Unfortunately, those who gravitate to the "low mass" celebration are too frequently and unfairly parodied as merely "getting in their obligation", and all too often what they get liturgically is a cut-down version (often watered-down) of what is done at the "high" celebration. They deserve better. The commitments of the "low mass" group are simply lived in a less churchly and explicit way, and from the perspective of their sober pieties, the "high" celebration frequently engaged in is showy and unnecessary (they will tell you it "takes too long"). I am quite aware that some of these people may simply be purchasing the cheapest possible fire insurance. Let us be too fast to judge, as one who works with ministerial personnel, I am also well aware that few people with more conscious and articulate faith styles do what they do out of crystal pure love of God and neighbor. That the poor are always with us should not blind us to the work of the Spirit in the clotted clay that we all are.

The reform of the liturgy was aimed at a more communal and more explicit form of liturgical participation, and rightly so. But, equally important, the documents of Vatican II insist that the primary concern of Christians is the service of the kingdom of God, not simply the building up of the church. In many ways, those whose commitments are more in the world and less in the church, and whose faith style is less articulate, may be standing on the cutting edge of that primary concern. We constantly attempt to evoke as an ideal model of liturgical celebration which in fact only makes sense to those with a very high level of conscious and explicit churchly commitment. And this means that we give short shrift to celebrating appropriately the faith of those who stand in many ways at the cutting edge of the church's real mission.

Most official directives (e.g. the official liturgical books) and most of the literature on liturgical celebration are actually oriented to the "high" style of celebration. Or at least they make the most sense in that context. Which means that the majority of American Catholic worshippers are left liturgical orphans. And the "low mass" celebrations in our churches reflect it painfully. Here, we need a less verbose Order of Mass and a kind of music suited to this sober and reticent faith style. As also we need to develop fully communal feast day celebrations, preparing parishes in the Lent and Advent seasons to come together as one (i.e. in two or three co-equal and similar eucharistic liturgies).

Finally, the question of age differences needs another look. (It is a real question, as anyone knows who lives in a house where Billy Joe competes with Handel, with rare points of meeting around Neil Diamond). But the constant division into age groupings is a cultural sickness that the church must grapple with in a wider context than the liturgical. For all the ecclesiastical rhetoric about the decline of the family, parochial lifestyle does little to promote the contact between the generations that family life is designed to serve. We will never grapple constructively with this question in liturgical celebration until we take a look at the way the church lives and acts outside of times of celebration. As long as it constantly promotes separation between the ages and between the sexes in its programs and ministries, it will have a liturgical problem with age differences.

It is time that we let the liturgy be liturgy and unbelievers be unbelievers and not try to force them together.

In sum, it is time that some significant footnotes to Music in Catholic Worship be grasped by the American Church and I would suggest that they should run something like this: (a) The interface between text and music is so critical that where necessary, liturgical texts must be modified in size, number, and content just as song must be so modified according to the needs of specific groups and occasions. (b) The Directory for Masses with Children should be taken seriously, but its general principles should be applied to other groups and occasions as well. Why should the children be the only special objects of the church's ministry? (c) There are a diversity of ways of living the Catholic faith, according to the gifts, opportunities, and vocations of diverse Catholics. Liturgical celebration should reflect that diversity, and all expressions of faith should be cherished and nurtured. Concern for community should not become oppressive by insisting that one kind of community style is normative for all Catholics. (d) Liturgical problems are often cultural problems. The church should take care to discern what is good and what is damaging in the culture in which it is living. It should never accept cultural presuppositions uncritically (e.g. uncritically accepting a generation gap.)
Planning Feasts and Seasons

BY GABE HUCK

We receive faith, we hand on faith, not in creeds and commandments, but in the stories and songs and dances which come and go and return again in their various cycles.

The two paragraphs on "The Occasion" come as the second of three factors which "must be taken into consideration" in "planning pastoral celebrations." (MCW #14). They are placed between "The Congregation" and "The Celebrant" if planning as a whole is our concern, and not only music, this does not seem the most helpful grouping.

In the parish situation, those involved with liturgy must not forget about assembly and presider, but these are hardly fresh considerations every time there is planning to be done. Planners try to stay aware of the limitations of both these ministries, musically and otherwise, in a long process of training and freeing both to do the liturgy. They do the same for persons other than the presider who come from the assembly to take special ministries, musicians included. These are constants: no planning is done apart from the determination that someday it is going to be clear to all that the assembly celebrates the liturgy, and that presider and other special roles help this to happen. Planners may sometimes find it best to work on this a little at a time: to take on the problem of getting people to sit together this year, the improving of the presider's skills next, and to have definite steps toward the goals.

But in the ongoing task of planning for parish Sunday

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This is where planners must begin. Not imposing a theme, but discovering a spirit.

eucharist, and for other liturgies, it is this middle element, "The Occasion," that deserves and takes the most effort. And how helpful is MCW here? Some of these ideas, reduced to a few words in the document, were and are wonderfully sensitive to the difficulties that have plagued planners. They point to an approach to the task that is far more realistic in terms of helping human beings pray together. Four of these ideas are well worth exploring: seasons as a basis for our planning, the spirit of feasts and seasons, the rhythm of the year, and the celebration which marks our Sunday.

First, Seasons as a basis for our Planning. There is a presumption throughout these paragraphs that the seasons are fundamental in the work of planning and celebrating liturgy. That was not much listened to in 1972, nor since then. Two other approaches to parish liturgy still dominate. In the first, there is virtually no planning at all. Hymns are selected (for Masses with singing), the proper petitions and introductions are located in one of the "aids" available. This approach has little to do with the musical resources: it is as likely to happen in parishes with excellent choirs, good organists. Seasons happen only insofar as someone says, "Today is the second Sunday of Advent." They may then follow some suggestions of the missalette folk for song selection, but without any ability to integrate these into a season: there is nothing to integrate into.

The second non-seasonal approach usually involves people putting great hunks of time into planning Sunday by Sunday. In the extreme, this may mean occasionally tossing out the lectionary because something more immediate (the pastor's anniversary) needs to be celebrated. More likely, it means teams writing introductions, penance rites, petitions, after discovering the "theme" of the readings. When faced with Advent, the planners may impose one overall theme, talking it into the week by week liturgy. They thus recognize the existence of seasons, but only as artificial groupings of Sundays which can receive any interpretation: "The theme of our advent liturgies this year is..." A season is just an extended Sunday, one more unit, not related to what went before or what will follow. The sure sign that seasons themselves are not understood comes when Advent 1978 takes little or nothing from 1977. It is created each year from nothing.

The document has only a fleeting sense for the importance of seasons. If only it had said something more: not so much a brief summary of each, but an acknowledgement that these carry—in their special words, sounds, movements—the only fully human way we have to ritualize our faith. Without such ritual, without ways to use all the senses and powers and feelings we have, things get stifling, things get boring. We receive faith, we hand on faith, not in creeds and commandments, but in the stories and songs and dances which come and go and return again in their various cycles. Only here do creeds and commandments and the way of living they aim to shape become part of a home, a place where I belong, somewhere I recognize. In the end, it is not that we practice the love of neighbor, not that we believe in the resurrection of the dead, that create solidarity between us and with those before us: it is the way we have of affirming in ritual who we are and what we are about. For this to happen, we must not fear but respect repetition, for how else is the "me" of today tied to the "me" of yesterday and tomorrow? And we must see that seasons mean more than their Sunday gatherings: the ritual of a season is a whole. In Lent, it is not just six Sunday eucharists, but the fasting and prayer and almsgiving, all expressing what our faith means, some vital part of it, with an intensity that can only be sustained these forty days.

The finest line in these paragraphs, I think, is this: "Each feast and season has its own spirit and its own music." And this is where planners must begin. Not imposing a theme, but discovering a spirit. Too often we begin as if the season were something objective, sitting out there somewhere, a part of which each year we, the planners and homilists, want to clarify for the people. We act as if the church invented these weeks just so as to clarify some particular point, to practice some specific discipline. So Advent becomes a meditation on the three-fold coming of Christ, Easter an affirmation of faith that Jesus rose from the dead. We are over here, the season is over there, a thing to be approached, studied, perhaps even enjoyed.

But seasons are not primarily inventions for catechesis, nor mere historical commemorations, nor even the baptizing of the way our ancestors treated nature with a respect we lack. Before anything else, they are not out there, but inside us. They are human. They are people dealing with their humanity, with the most basic things they share with other people. Before it makes any sense to speak of Advent and the coming of Christ, Advent has to be experienced: the rites of December have to open our very own fears, our own feelings about time, our sense
The Occasion

The same congregation will want to celebrate in a variety of ways. During the course of the year the different mysteries of redemption are celebrated at Mass so that in some way they are made present. Each feast and season has its own spirit and its own music. The penitential occasions demand more restraint. The great feasts demand more solemnity. Solemnity, however, depends less on the ornamentation of song and magnificence of ceremonial than on worthy and religious celebration.

Generally a congregation or choir will want to sing more on the great feasts like Christmas and Easter and less in the seasons through the year. Important events in family and parish life will suggest fuller programs of song. Sundays will be celebrated with variety but always as befits the day of the Lord. All liturgies, from the very simple to the most ornate, must be truly pastoral and prayerful.

Seasons are people dealing with their humanity, with the most basic things they share with other people.

season is human, that it is born in what short, dark days trigger in people, that whole facets of existence here need an Advent by any name to express themselves, then we see that Advent indeed can never be our own creation, but does have “its own spirit” which we hold in our hands. But it is a spirit, something elusive, never nailed down, never ever reduced to prose. Planners could begin with the time it takes to find some images of this spirit. It might be the colors that Advent suggests, that talk of darkness suggests, that talk of promise suggests. Read many of the scriptures of Advent and talk about color, about texture. Is it rough or smooth, denim or silk, picket fence or barbed wire? Imagine Advent, image it. None are right, none wrong, but some will be more common, better images for the meanings Advent has in us. Such an approach is not easy for there is no power so subdued these days as our imaginations, that with which we need to do this imaging and then to bring it to effective ritual.

The special spirit of Advent naturally has a special music. Perhaps somebody captured a bit of this in the melody of “O Come, O Come, Emmanuel,” and somebody else in “Wake, Awake” and somebody more recently in “When from Our Exile.” But to begin, it can be good just to think of the sound of Advent. Actual sounds: snow falls, spinning tires, department stores, Santa with his bell. And music that seems to contain the images of Advent. Maybe that’s the sound of some rock group, or a folk ballad, a bit of jazz. Maybe it is a certain tempo. Maybe it is a particular instrument. The point is not that somehow these sounds are going to become part of the advent liturgy, but that they are images of Advent itself. Beyond that, they do begin to suggest what Advent can sound like. And they also might suggest the idea of progression, movement within the season itself, and growth into Christmas.

All this imaging brings first a sense for the spirit of a season, then, slowly, how the ritual can express some of this for us. Most often, this will not be a matter of wordy explanations or of unique gestures or objects or drama that are for this year only. Most often, rather, it will be asking, for example: How can the entrance rite draw the mood of this season about us, an environment for our prayer? What will be the movement? What use of silence? Posture? Lighting? Song? Words? Gestures? What is the pace of this rite? Will this entrance rite be the same each Sunday or will it change slightly? It will mean also asking whether or not there can be some time to bring the lectors together to share something of the spirit of the season and to discuss how the scriptures are the very source of that spirit and the difference they as lectors can make. It will
mean considering the seasonal use of a responsorial psalm, one that will be known by heart the second or third time through. It will mean selecting acclamations that have the sound of the season, or accompanying the usual acclamation in a way that will help them take on this sound.

When planners approach a season in this way, knowing how human and how personal the season is and yet how they are to respect its special spirit, they have set themselves for a long range work. Only by letting the good things happen year after year, which requires good records and good evaluations, will their work bear fruit. Each season will become familiar, will be freed to speak for, speak to, each person and the community as they are this particular year.

The document notes that penitential occasions demand

Advent is born in what short, dark days trigger in people.

more restraint, great feasts more solemnity; also that people will want to sing more on the feasts and less during the ordinary time. We can take this as an illustration of the respect planners need for the cycle, the rhythm of the year as well as an indication for the ways the cycle is perceived by its celebrants. The great tragedy of the leveling of the seasons that has happened since Vatican II has been the loss of the yearly rhythm that was at least captured by the existence of a definite Lent, with disciplines and liturgies, and various seasonal devotions (Mary in May, the dead during November, etc.). Apart from any ecclesiastical or theological considerations, we humans need a rhythm of greater and lesser, of anticipation and celebration; we need the special times and the ordinary times, and all kinds of moods within the special days. We have not outgrown this for there is nothing immature about it.

The great problem here, the one we will be dealing with for generations perhaps, is how this sense for seasons and their rhythm can be maintained when the culture lives by quite other values and rituals. Perhaps we need patience most as we work with liturgy, and a sense of proportion.

The document speaks of what makes solemnity: “less the ornateness of song and magnificence of ceremonial” than “worthy and religious celebration.” Yes, but what prompts worthy and religious celebration, the kind that is so special it can only come a few times a year? Trying to do it only with special pieces by the choir, new banners and the like only communicates information and perhaps spectator enjoyment to the assembly. Solemnity just does not happen apart from anticipation, and that is exactly what this rhythm of seasons can create, especially as it sinks into us through the years. A good Christmas liturgy is possible because of a good Advent. A good Easter and Eastertide liturgy can happen when there is a real Lent. Even so, those who plan the great feasts need to know

that if they have created anticipation, then they must allow for expression at the solemnity, that people will not be satisfied with listening and holding still, that the acclamations and hymns of the assembly are not to be given to the choir. The challenge is for a sense of what solemnity feels like to those who have anticipated and whose ministry is to be the assembly. There is also real need to provide for flexibility in the length of these liturgies.

The document speaks also of another kind of solemnity, the “important events in family and parish life.” Here also we are dealing with rhythms: not only the annual parish cycle of first communions, adult initiation and the like, but the life cycle itself: weddings, funerals, and such are for those there great solemnities and deserve the best efforts of the parish community.

More could have been said of the Celebration of Sunday. “Sundays will be celebrated with variety but always as befits the day of the Lord.” What does befit the day of the Lord? So many of our failures these years come from basic neglect of the Sunday eucharist, neglect simply to make it good ritual. Those who don’t care have failed by treating it as something near magic that works on its own. Those who do care too often have not seen what sort of thing we are doing on Sunday when we meet to pray and instead have imposed their own visions and fancies.

If this rite marks a every seventh day for us through a year, most of its melodies are known by heart.

But Sunday by Sunday we gather to tell some part of our story, to reflect on it, and then to bless and share the bread and wine. It is a simple sort of thing, powerful when the flow of the rite is respected. Music within this rite is not hard, is not optional, is not up for grabs. It is how we do the rite; it marks the rhythm. For the most part, it is not something that we need to find or follow in shabby booklets or in beautiful hymnals: if this rite marks every seventh day for us through a year, most of its melodies are known by heart. They flow through the rite, not with a sense of “Now we will stop everything and sing...” but with a sense of things fitting well together.

This day of the Lord, this Sunday, this regular coming together of the assembly, is how the church has songs to sing and so how it continues to live. It is our songs that don’t stop at the church doors, that can be a vocabulary for family or friends or an individual to make eucharist, thanksgiving, day long and life long. Each Sunday is to make the song stronger.
The celebrant must be there

BY RITA CLAIRE DORNER
AND ANNE MARIE MONGOVEN

Could the choir director’s job description include weekly sessions with celebrants to help them sing entrance and recessional hymns, the dialogue and proclamation parts of the liturgy and to offer them suggestions for vocal improvement?

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The house lights dim. The audience is hushed. The conductor steps on the podium. All is readiness for the concert to begin. The adequacy or inadequacy, the success or failure of the musical rendition is in the hands of the conductor.

Who is this conductor? S/he is the one who presides at the concert. It is his/her task to draw from the musicians the sounds and performance which will successfully interpret the composer’s score. The obvious role is one of leadership. S/he unifies the orchestra by setting the tempo, calling forth particular dynamics of sound, determining the style and technique of each piece.

But the performance is the end product of the conductor’s work. The task begins with planning as s/he selects...
Perhaps during the next decade composers will provide additional settings with a more contemporary sound.

withdrawn, mechanical, indecisive or hospitable. It may express isolation or relationship. Style is always present and it speaks loudly and clearly to the assembled community.

Style is expressed in the way the presider enters into the liturgical action. Is he enthusiastic or mechanical? Enthusiasm does not have to be exuberant; a quiet enthusiasm communicates as well as exuberance. Is he respectful, reverent, toward all other ministers, including the community? This reverence is expressed in his posture, his voice, through hands and gesture and eyes.

The presider’s bearing is a part of his style. Does he look at those to whom he speaks? Is he obviously listening when others are speaking? When he handles the book or the bread and wine, or when he greets the people are reverence and sincerity visible? A perfunctory greeting or impatient waiting are manifested not only in voice, but also in bearing.

The presider’s attitude cannot be hidden. The attitude in question is the attitude he has toward what he is doing and toward the community he is leading. His task is one of “breaking the Bread of Word and Eucharist.” Does he believe he is doing this task with the community or for them? Does he believe he is serving the community and that the community is also serving him? Does he believe the liturgical action is a celebration of the faith of the whole community? These beliefs express themselves in an attitude toward what he is doing and the people with whom he is doing it. The presider is terribly vulnerable, for he cannot hide his attitudes.

The presider at liturgy is asked to possess a “human naturalness combined with dignity and seriousness”. Human naturalness is different in each human being. One person is gregarious, another withdrawn. One is relaxed, another cautious. Naturalness is expressed in showing what is real. The personality of the presider cannot be constructed to match some nebulous ideal. The presider must be free to express in his own natural way his deep faith and his profound love of the community.

Every liturgical celebration cannot be a high emotional peak, not even for the presider. We all grow weak and tired and our enthusiasm is eroded by our weariness. But feeling profoundly the need to celebrate our faith in sign and symbol and ritual play, we come together to worship. The presider who can lift us out of our lethargy by the warmth of his welcome, by the sincerity of his faith, by the joy which he manifests in being with us and for us, that presider, through his human naturalness, his attitude, style and bearing, is a person we cannot do without.

Should these qualities of the presider be considered by

The dialogue between presider and people is enhanced when the words are sung in a vigorous way.

the compositions to be performed, rehearses with the musicians, and helps them to interpret the music.

Each composition performed is affected by the attitude, style, and bearing of the conductor. S/he brings his/her own technique, education, experience, and uniqueness. The style of conducting is characterized by the use of the baton, the gestures and body movement, the eye contact with the members of the orchestra. The rapport with each musician and with the orchestra as a whole is vital to the functioning of the group as a unit.

The presider at liturgy is not unlike a conductor. His orchestra is the entire worshipping community. He unifies, leads, sets the tempo, interprets, and determines the style of celebration. If he is to be a successful conductor his work must also include planning, rehearsing, and study. A good presider is the sine qua non of good liturgical celebration.

“No other factor,” says Music in Catholic Worship, “affects the liturgy as much as the attitude, style, and bearing of the celebrant.” The statement goes on to describe his attitude, style and bearing as being “his sincere faith and warmth as he welcomes the worshipping community; his human naturalness combined with dignity and seriousness as he breaks the Bread of Word and Eucharist.” What is meant by attitude, style, bearing, and human naturalness? Is it possible to consider these factors when planning liturgies?

The word style often conjures up the idea of something put on, an unnatural way of acting. The fact is that everyone has a style. No presider is without one. It may be affective, condescending, inobtrusive, quiet, exaggerated, relaxed, unselfconscious, proprietary, friendly,
All presiders are not great singers, but a liturgical celebration is not a concert.

the presider by leading him to consider these aspects of his own ministry.

MCW singles out one facet of the presider’s overall stance at worship, his role as a singer. Commenting on this role, it states that music ought to “facilitate the effectiveness of a good celebrant.” Are celebrants aware that music contributes to their over-all effectiveness? If so, how much planning, thought, and time are given to this aspect of the presider’s role?

Recognizing that music enhances the spoken word, solemnizes it, and lends it beauty, the presider knows that whenever words are sung and sung well, those words come to life in a new way. Then what words should be sung? Since it has been recommended that the people sing their acclamations, the most obvious parts for the celebrant to sing are those which lead into the sung acclamations: the preface, the introduction to the anamnesis, the doxology leading to the great Amen. The dialogue between presider and people is enhanced when the words are sung in a vigorous way. The music in the sacramentary contains many options for all these parts. Perhaps during the next decade composers will provide additional settings with a more contemporary sound.

The presider as a member of the community enhances the feeling of unity and solidarity with all present when he sings with the people whenever possible. The celebrant who enters the church in procession with the other ministers carrying his hymn book and singing, immediately sets up a feeling of “We’re all worshipping together, we are one united people.”

What if the presider cannot sing or cannot sing well? MCW states that “If capable of singing, he ought for the sake of people, to rehearse carefully the sung parts that would contribute to their celebration.” The key word is “rehearse.” Do presiders spend time rehearsing? Could the choir director’s job description include weekly sessions with celebrants to help them sing entrance and recessional hymns, the dialogue and proclamation parts of the liturgy and to offer them suggestions for vocal improvement?

MCW notes that what the presider “cannot sing well and effectively he ought to recite.” (22) Have we tended to use this statement as a loop hole which excuses the presider from singing at all? All presiders are not great singers, but a liturgical celebration is not a concert. If singing enhances the celebration does not the presider have an obligation “for the sake of the people” to sing whenever possible? “The priest who will first rehearse what he must sing honors the community for whom he celebrates and shows the seriousness with which he treats his sacerdotal ministry.” (Lucien Deiss Spirit and Song of the New Liturgy, p. 29.)
Ideas for the Season

All Saints Day and Christ the King

BY HELEN MARIE HURT

All Saints should be prepared as a joyous feast, a time when we call to mind the Communion of Saints, living and dead, who proclaim Jesus as Lord of their lives.

- Rather than a penitential rite, the use of the asperges today would emphasize our membership in the Communion of Saints through baptism. An appropriate baptism song familiar to all should be used. Perhaps it is time to learn a new one, chosen from: Composers’ Forum for Catholic Worship—(CF 71-103) “Seven Songs from Ancient Liturgies” by Sr. Théophane Hýtrepk, or “Music for the Rite of Baptism for Children”—available through the National Association of Pastoral Musicians.
- If you choose the asperges rite you may want to recite or omit the Gloria to God. If not, sing it!
- A portion of the first reading (Rev. 7:9-14) has been set to music by Lucien Deiss in Biblical Hymns and Psalms, Vol. 2. “All Praise, Glory and Wisdom”. A lector could proclaim verses 2-4 and the choir (or cantor) then complete the reading musically. This setting has a very simple antiphon for the congregation.
- Psalm 24 is used today. If your parish has not tried singing at this time, ask them to sing only the response. Provide a musical background while the verses are prayerfully read. Or, introduce them to music at this time by playing quiet music during the entire psalm. This would be a good choice if the first reading had been done musically.
- Today’s alleluia should be splendidly happy. If you are looking for a new one, Robert Blanchard has composed a good echo alleluia as part of “Common of Saints”. Originally published through Composers’ Forum (CF 75-107), it also has a setting for the day’s gospel verse.
- Music at the preparation of gifts must naturally follow the Beatitudes of the gospel. Several nice settings are done by Weston Priory, Jack Millett, and Jean Grief (“We Are the Light of the World”). A choir might enjoy the Beatitudes of the Byzantine liturgy or a new setting by Deiss (from “Sing to the Lord”) which has an antiphon for the people.
- Today would also be a good time to make further use of the Litany of Saints. A suggestion would be its use as the General Prayer of Intercessions, beginning after the invitation to pray, and continuing through presentation of gifts. A cantor can appropriately lead this. Names of our modern living saints could be discussed and included. If your congregation is up to it, sing the responses in Latin.
- The remainder of mass should contain sung Holy, Holy; Memorial Acclamation (‘Dying you destroyed our death’ would fit this season); Great Amen, Doxology to the Lord’s Prayer, a good congregation song at communion, etc.

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Lord Ye Heavens (trad.), Come Unto Me (St. Louis Jesuits), Come to Me (Weston Priory), The Living God (Temple), Glory Land (Dameans), Hark the Sound of Holy Voices (trad.), Salvation, Glory and Power (Deiss).

Christ the King climaxes the church year and comes at the end of a season of struggle and apparent dying of nature, etc. How fitting to now celebrate Christ’s kingship over all things earthly.

Today’s celebration needs music fit for the throne room...brilliant trumpets, sung Glory to God, a ‘Keep in Mind’ with instruments, a blazing Amen, the sparkling praise of Psalm 150. However, care must be taken not to ‘overdo’ a celebration of this magnitude and overshadow Easter. Instead, allow the reflective moments of the Word of God to shine through like gems on the crown.

- Start before Mass—have no rehearsal today...just majestic music from the choir, organ, folk group or other instrumentalists.
- Relinquish a sung ‘Lord, have mercy’ for a resounding ‘Glory to God’, particularly if your parish joins vibrantly in singing an antiphonal version.
- After the usual silence following the first reading, choose a good setting of the psalm. Today’s is 122—a song of ascents of David. World Library Music’s Cantor Book would be a good choice of music. It is easily adapted to guitars. Gelineau and Somerville have composed good settings, too.
- Choose a choir piece, instrumental or organ music during the preparation of gifts rather than a congregational song.
- Save the trumpets for the Liturgy of the Eucharist. This gives shape to the liturgy and allows the Liturgy of the Word to be more reflective.

Some Hymn Suggestions: To Jesus Christ Our Sovereign King (trad.), Keep In Mind (Deiss), The Church’s One Foundation (trad.), King of Glory (folk), All Glory, Laud, and Honor (trad.), Yours Is the Kingdom (folk), Hail Redeemer King Divine (trad.), Crown Him with Many Crowns (trad.), Come Thou Almighty King (trad.), Anything Happens (Weston Priory), New Life New Creation (Weston Priory), Christ—Light (Fel), Sing to the Lord (St. Louis Jesuits), Rise Up Jerusalem (St. Louis Jesuits), Psalm 150 (Verdulva or St. Louis Jesuits), All I Ask of You (Weston), Alleluia, Sing to Jesus (trad.), All Hail the Power of Jesus’ Name (trad.), Glory and Praise to You (Deiss), You Alone are Holy (Deiss), Without Seeing You (Deiss), You Lord Are the Way (Deiss).
Reviews

Sunburst Yellow and Orange

Sister Suzanne Abruzzo's Sunburst Yellow and Gold is a collection of 16 folk-flavored pieces for Christian worship, most of which are suitable for use in the liturgy. Most of the pieces use Scriptural paraphrases for their lyrics; most interesting in this genre is "While I Live" in which an Aniaphon adapted from the writings of Elizabeth Seton is conjoined to an a/b/c/b/b rhymed metrical version of Psalm 23. "Psalm 71", "Psalm 51", and "The Hebrew Blessing" were the high points of the collection for this reviewer; there are some exquisite close harmonies in the verses of the Psalm settings, and the Blessing would make an excellent dismissal sung first (solo) by the celebrant and echoed by the congregation and choir in harmony. Less successful are the "Christ Has Died" and "Lord Have Mercy" (to the same music): these liturgical pieces are really different events calling for different styles of music, and the melodies need to be more muscular if they are to be truly acclamatory. The low points of the collection are "Tenderness" and the title song in which the lyrics are adapted from poems of Kathy Sloan, poems which at best come across as second-rate Kahlil Gibran. The performance (women's voices accompanied by guitars, bass, organ, drums, and an occasional flute or saxophone) is fine, highly reminiscent of the work of the Medical Mission Sisters. In my opinion the tessitura of all of these pieces seems low—excellent for a woman's chorus, fine for the average mixed congregation, but much too low for male singers. Both recording and sheet music (in a particularly attractive booklet, though with printing errors on pages 25 and 30) are available from the publisher.

Then Flow the Waters
John Dutmer, Gary Rothmeyer. Christopher Korab. Reunion c/o L. Reif. $6.00/album ($7.50).

REUNION, a group of fifteen college and career men and women in the Rockford, Illinois area, has attempted to fuse jazz, rock, Gospel, and choral styles in a collection of ten pieces entitled "Then Flow the Waters". The major part of the collection is a suite of five Psalms (146-150) which comprises one entire side of the album. There are also three liturgical pieces ("Lord, Have Mercy", "Holy, Holy", and "Our Father") as well as two hymns ("Wisdom Wind" and "Spirit in our Hearts") in the collection. In this reviewer's opinion REUNION can be commended more on their courage and vision than on the actual compositions. It is clear that the group is trying to break away from the guitar-based sonorities and limited harmonic horizon of much of today's "contemporary" folk-worship music, which is a commendable undertaking. However, I have two questions about this collection: First, is it truly liturgical music, i.e., ritual music which involves the worshipping community as participants or more music for a sacred concert? Secondly, I would recommend that the composers listen to such pioneers as Ed Summerlin in "Ring Out Joy", Dave Brubeck in "The Light in the Wilderness", or Duke Ellington's Sacred Concert" to hear what more experienced jazz composers have done in attempting to create sacred music in this idiom. The quality of performance is high throughout this recording; one wishes simply for a further compositional development in this genre.
A Gift of Song
Sister Maria Louise McCormick, D.C.
Daughters of Charity, 1977.
Sister Marie Louise McCormick’s A Gift of Song is a privately published collection of 20 songs “for celebration and prayer” arranged for single melodic line and guitar chords. The best that can be said about the collection is that the pieces are scripturally, liturgically, or devotionally based; musically, the melodies are easily singable because the lines are hackneyed, clichéd, and fundamentally dull. The harmonizations are totally uninteresting; Sister McCormick seems to have limited her harmonic horizons to I/vi/IV/V7 types of progressions, usually in C major. While that may be comforting to the budding guitarist, such harmonic tedium quickly pales. Let I be accused of being an ogre, I have no doubt that Sister’s own community finds this music useful in expressing their spirit and prayer; it simply does not warrant much interest outside her local community.

Lead Us, Lord: A Collection of African Hymns

What a delight to find this collection of authentic Christian “folk”-music! Howard Olson has done an inestimable service to Western Christian musicians by providing this compilation of 20 African hymns. The freshness and exuberance of the music is conjoined to texts of simple piety which is never simplistic. Lead Us, Lord is divided into two major sections: Hymns for the Church Year and Hymns for the Christian Life. Wisely Olson chooses to present the hymns without Western harmonizations, but keeps the transcriptions as close to African usage (handclapping, drum, or wind instruments for accompaniment; contrast in timbre between solo (lead) voices and massed chorus) as possible. A personal favorite is the setting of the Lord’s Prayer to a Bemba tune; the spare harmonies make this setting especially effective. For rhythmic excitement I like “Jesus Has Conquered Death” to a Nyaturu tune. I would strongly recommend that groups whose exposure to other culture’s religious music starts and stops with “Kumbaya” take a look at Lead Us, Lord for a refreshing sense of the vitality of African hymnody.

Know I Love You

Some of the most interesting and vital music that is now being produced on the contemporary folk-worship scene stems from the music ministries of the charismatic renewal. “A Joyful Noise” is one such music ministry associated with the Community of God’s Love based in Rutherford, New Jersey. The present album Know I Love You is an amazingly diverse collection of praise-songs, expertly arranged and enthusiastically sung by members of “A Joyful Noise”. Much of the rhythmic impetus for these songs comes from a heavily grounding bass-and-drum foundation reminiscent of polka bands or perhaps the dance music at Italian weddings (“Family Song”, “Easter Song”, “Song of the Spirit”), but gospel stylings (“See What I’ve Done”), country (“Love One Another”), and contemporary pop-folk (“Father, Forgive Them”) are also in evidence. For this reviewer “Ephesians 4”, a haunting anthem with a surprising and effective canonic coda; “Holy Thrice
Holy", a choral piece rendolent of Baroque writing; and "Courage My People", a sacred aria sounding much like a Handel composition are the most appealing. On the other hand "Bound for Glory" represents the dregs of Bible-banging sentimentality in the revivalist genre with an almost laughable "dramatic" spoken introduction. One final caution: while this music represents the spirit of a convened community, I wonder if the sophistication of the melodic lines, arrangements, and vocal harmonies might make it less valuable for congregational liturgical use.

Love and a Question

It was over a decade ago that I was first introduced to the music of Paul Quinlan. I was impressed even then by the musical sophistication, sure melodic sense, and lyric sensitivity that Paul demonstrated in his many Psalm-settings. I had never been able to discover why Quinlan's music had never "caught on" with worshipping congregations throughout the country, but I suspect that it had something to do with the music's demands—asking more of the guitarist-singer than the four-chord progressions of early Ray Repp. I am delighted to note that Paul has returned to the compositional scene with this album whose contents indicate that he has grown in depth and variety of styles since those early days.

The high point of the album is "Love Song", stunningly sung by Eileen Dunn who sounds not unlike Joan Baez. Here Quinlan's ability to construct an achingly beautiful melody for truly contemporary psalmic prayer is admirably demonstrated:

Bird winging southward I know how you feel
Searching the sun the clouds conceal
Fly high my soul through dark December nights
Racing to your loved one home from the flight.

What a perfect image for the God-search, so tellingly and hauntingly portrayed! The other songs on the album are of comparably high quality, ranging from the blues-tinged "The Lord is My Shepherd" and "Gather Round" to the almost classical "Comes the Light of Morn". Quinlan is well-served by the musicians gathered for this album, many of whom are from the Boston area.

It should be noted that the composer does not consider these pieces liturgical music so much as catechetical. In my own opinion Paul Quinlan is essaying the infinitely more important and difficult task of creating faith-music from contemporary depth-images rather than setting the inherited images of Scripture and liturgy. It's good to hear you again, Paul; please keep challenging us to grow in the artistic expression of our questing faith.

MIKE JONCAS

Song of the Lamb

Bob Fabing, a California Jesuit, is writing music with an emphasis on the use of scripture for the text. Song of the Lamb is an album of mixed successes. Several of the compositions are very enjoyable. Most noteworthy are the songs that have captured the mood of Jewish folk dances and combined them with good texts for Christian worship.

While there are good songs on the album, many of the compositions are weak. One particular problem is that many of the texts do not match the music in mood or in structure. The instrumental arrangements have a similar inconsistent quality; and occasionally the performance on the album is ragged.

Take All The Lost Home.

Who else has given us the quality of poetic expression that Joe Wise captures in words and song? In his new music, Take All The Lost Home, Wise gives us simple songs of prayer that touch the imagination and warm the heart. The words are often rooted in scriptural passages which are brought to life through his sensitive poetry and music.

When you listen to a new album, some songs will immediately excite you. How Beautiful is that kind of song. It is a simple four line antiphon which is repeated several times, growing into a powerful expression of unity and love. The collection contains songs that are appropriate for weddings, funerals and baptisms. There are also several acclamations on the album.

Take All The Lost Home is a delightful album. All of the eight pieces of new music in this collection are good and several should become part of every folk musician's repertoire.

RALPH MIDDLECAMP 37
Choir - Mixed Voices

Wake, Awake, (Wachet Auf)

Parish musicians who take planning seriously should be able to find a place for this beloved chorale. The text helps focus attention on the final coming of the Lord. Strickler’s arrangement respects the traditional dimension of both text and tune. Not difficult (except for a few high g’s in the tenor line), it is intended for SATB voices with optional brass quartet (parts included).

Christ Is Born!

The musical context for this composition is unmistakably traditional, but it also bears the stamp of originality. Havaes uses an ABA form. A being a 12 measure antiphon that encloses a set of four verses, simple variations of the same melody with common refrain. Among other uses the carol could serve as a processional for the Christmas Feast. Rather easy music and only four pages long.

Let Christians All With Joyful Mirth
Wilbur Held. SATB chorus, piano or organ accompaniment. Beckenhorst Press. BP 1036. 1976. $60.

I can think of a lot of uses for this number during the Christmas season. All or part of it suggests use as a choral prelude; the text itself is good as a communion meditation; or—in a more stately tempo—it could serve as a proccessional. This is lively and very flexible music with a lot of variety (especially if the oboe is used). In difficulty it is probably easy to medium.

He Is Born, Alleluia!

If your choir is bored and needs a change of pace, be sure to examine this highly imaginative composition. It consists of 12 measures for SATB voices. They are heard three times and are combined with instrumental prelude and interludes. The composer's harmonic approach is a little bold, but also interesting. For me this is music for the communion rite during the Christmas season. Difficulty is easy to medium.

This Night A Wondrous Revelation
Donald Rotermund. SATB voices. Concordia. 98-2312. 1977. $40.

A reasonably good text that emphasizes “light”, modal harmony, and measures of unequal length—all combine to produce a strong Christmas (and Epiphany) anthem. It calls for a sustained choral sound. Verse 3 adds a descant based on “Vom Himmel hoch” played by whatever instrument is available. You shouldn't have much trouble finding a place for this short and rather easy composition.

Puer Natus In Bethlehem (A Child Is Born In Bethlehem)

Here are four pages of rather easy and traditional music that evoke a bit of nostalgia for two reasons. First, the text uses both Latin and English words; secondly, the style will sound “churchy” to a lot of people. It is intended for mixed voices plus a flute or violin obligato and a keyboard accompaniment.

A Wondrous Mystery.

If your resources are ample and your singers delight in being challenged, be sure to examine this useful number.

Pfautsch’s highly original and imaginative approach to a good Christmas text (that emphasizes the two natures of Jesus) may be just what you are looking for. The two sections of the choir answer each other with some interesting polyphonic effects. In ABA form—Pfautsch’s composition is (at most) moderately difficult.

You may also want to examine the following recent compositions: Some are useful within the liturgy, others will make effective choral preludes and postludes during the Christmas season, and still others may be just what you are looking for as you begin to plan your 1978 Christmas concert.

Festival Procession

To Us A Child Is Born

A Festival of Lessons and Carols

O Come, All Ye Faithful

Shepherd’s Pipe Carol

Carol Fantasy

Welcome Yule
A Christmas Triptych

Welcome All Wonders

Gloria (from La Fiesta de la Posada)

Christmas Processional on O Come, All Ye Faithful

A Christmas Suite

I Sing of a Maiden

Christmas Carol from Lands Aفت (Fum, Fum, Fum; O Thou Joyful Day; Twixt Gentle Ox and Ass So Gray; As Lately We Watched)

A Suite of Carols (Adeste Fideles, Coventry Carol, Angels We Have Heard on High)

Good King Wenceslas

Slumber Song of the Tiny Child

Hodie! Emmanuel! Gloria!

When Christ Was Born of Mary

Instruments
Incantesimo
This composition for solo flute contains some interesting timbre changes created by the new instrumental techniques of flutter tonguing, multiphonics, and harmonics. The slow and meditative opening theme, gains momentum through the use of fast created scale passages. Splashes of color are added through the bending of pitches (by relaxing the embouchure), and the humming and playing of certain sounds simultaneously. A repetitive arpeggio passage leads into a series of large disjunct intervals that climax with a fast and staccato (double tongued) descending passage. This composition concludes with two harmonic sounds and a return to humming and playing certain sounds simultaneously. This is a very interesting composition which would sound beautiful in an acoustically live church. It could be used for meditative occasions in the liturgy.

Andante

J. Hugon has created an interesting composition for flute and keyboard instrument by adopting the harmonic and arpeggio configurations of Bach's Prelude No. 1 in C Major from the Well Tempered Clavier, Book 1. He has composed a simple and beautiful flute obbligato which is complimentary to the style of Bach's prelude. This composition would be refreshing to hear performed as a substitute for the frequently performed Jesu, Joy of Man's Desiring by Bach.

Trois Concertos (Concerto No. 5)
Here is an interesting composition of the late Baroque period arranged for five flutes by P. Paubon. Any parish or school who has an abundance of flute performers with various degrees of technical abilities will welcome this composition. The first and second flute parts are more technically difficult (sixteenth notes at M.M., a quarter note equals 116), while the other three parts are rather simple. The first movement (2 minutes) is fast, followed by a contrasting slow movement (2 minutes), followed by another fast movement (3 minutes). This composition would add a new and refreshing sound, not often heard at liturgical celebrations. The sound would be reminiscent of the recorder consort performed in churches during the Renaissance Period.

Vocalizzo
From the title of this composition one suspects that the composer is trying to imitate with the flute, the lyrical vocalizing, characteristics of the voice. The simple, beautiful melody, with arpeggios and chordal accompaniment, produces a unified sound, appropriate for any liturgical celebration. The short duration of this composition (about 1 minute) makes it useful for adding variety to liturgical occasions. It could be used during the penitential rite, after the celebrant's prayer, after readings, during the responses etc.

Nine Medieval Songs
Interest in early music continues to grow. The treasures of the Middle Ages are being rediscovered by both professional and amateur players of all instruments. The bulk of this music is vocal, and as such it is particularly suited to recorders. The art of instrumentation had not yet been developed in...
wildly dissonant piece that lends itself to as fast a tempo as the capabilities of the players will allow.

Giles Farnaby, A Self Portrait

As stated in the foreword by the arranger “The four pieces comprising this suite can be found in the “Fitzwilliam Virginal Book” along with over forty other pieces by Giles Farnaby.” The first selection, entitled Farnaby’s Concert, is a contrapuntal composition in common time with a spirited Allegretto tempo. The second selection, Farnaby’s Humor, is fast moving with some interesting rhythmic and harmonic surprises. The third selection, Farnaby’s Rest is moderate in tempo, with dotted rhythmic patterns and sixteenth note passages. The last selection entitled Farnaby’s Drame consists of a slow andante tempo with longer note durations and simplified rhythmic patterns. All of these compositions which are not technically difficult will create beautiful sounds when performed by a recorder consort. They will enhance any liturgical celebration. The optional guitar part is included with the score.

Folk Songs from The British Isles

The arranger, Andrew Charlton states in his foreword that “one of the characteristics of folk music is the fact that a given piece can exist in several, often quite different, versions. An old ballad such as “Lord Randall, My Son” can be traced through the centuries through many regional variations, across the Atlantic to the new world, noting all the melodic and textual changes until it finally becomes the “American” folk song “Billy Boy.”

Many of the compositions in this collection, even though their titles may be misleading (e.g. The Tailor and the Mouse, Barbara Allen, Early One Morning, etc.) can enhance the mood or theme of many liturgical celebrations, especially those for children. The instrumental parts are technically quite simple.

Three Original Pieces
Leo Delibes and Jules Massenet. Arranged for flute and keyboard instrument.

Oxford University Press. 97.408. 1978. $2.50.

These three modest and charming compositions are published here with for the first time. John Solum was fortunate to be able to acquire them when the autograph manuscripts appeared on the antiquarian market. They were composed by Leo Delibes and Jules Massenet, professors of composition at the Paris Conservatoire, as sight-reading pieces for student examinations. All three compositions are of short duration and technically easy to perform. These compositions would be very useful in enhancing the theme or atmosphere of any liturgical celebration.

Sheep May Safely Graze

Sidney Lawton has arranged the Aria from Cantata No. 208 by J. S. Bach for two flutes or treble recorders. The flute (or recorder) parts form a type of obbligato passage moving in intervals of thirds and sixths throughout the composition, creating a rich harmonic texture with the keyboard accompaniment. The overall mood created by these sounds is one of nobility, majesty, and solemnity. The parts are not technically difficult.

Canzonza No. 29

Girolamo Frescobaldi was organist at St. Peter’s, Rome, and also the Grand Duke of Tuscany in Florence. This particular canzonza was originally scored for 4 trumpets and 4 trombones. In this arrangement, S. Drummond Wolff creates a majestic and dignified mood by contrasting the brass instruments with the organ. A typical fugue and imitative contrapuntal style is employed between the brass instruments in presenting the fugue subject. Imitations and echo effects are employed by the organ in the development of the fugue subject. The composition concludes with a tutti section combining the full brass and organ ensemble. The overall mood of this composition is majestic and noble. It is excellent music for entrance processions or recessional processions. The instrumental parts are not difficult to perform.

ROBERT ONOFREY
LITURGY 70, Vol. 8, Nos. 4/5.

The Archdiocese of Chicago publishes an official “nine issues a year” set of essays, suggestions, commentary, and official directives known by the general title LITURGY 70. Fr. Daniel P. Coughlin is director of the Archdiocesan Office for Divine Worship; Gabe Hack is editor. The issue of the publication under review is concerned entirely with aspects of music in Catholic Worship, “in response to a survey begun in the Archdiocese in 1976.” Lay musicians, priests and religious were asked to contribute to this collection—the wide variety of views and resources that are set forth make this an interesting and valuable survey; it is evident that Chicago’s problems are virtually identical with those of other major cities and dioceses in the country.

Each of the essays deserves a few sentences of comment, but space prevents such an approach. Robert Basatin’s “Our People Just Don’t Want to Sing” verbalizes very realistically a problem that every pastoral musician is aware of. The author cannot offer an immediate cure, but he points the way to a solution (if pastor and music director are ready to follow), by a knowledgeable discussion of three fundamental categories: environment, repertoire, and leadership. A very-well-thought-out study. It is clear that Mr. Basatin has been there.

Michael Cymbalan’s “New Life for the Folk Mass” correctly admits that the “folk mass” continues to be performed in many parishes, even though everyone from child to adult is bored with music and performers. What is needed, among other things, is a new understanding of the liturgy and a transfiguration of new music. Mr. Cymbalan offers many of the newer and worthwhile titles.

Fr. Richard Wojcik’s “The Really ‘New’ Order of Mass,” though brief, is a strong exhortation to put aside the useless musical heirlooms of old days, as well as the fallow experiments of the past ten years that just haven’t worked, and to get on with today’s Church. “Pope Paul has explicitly said that the future of the reform is not in the vaults of musical libraries. It is in the hands of this generation of talented pilgrim Catholics on their way to the New Jerusalem.”

“Portraits” of four different Chicago parishes and their choirs in a strange and touching way make one realize that the Church is indeed universal; without too much thinking I could change the names of these parishes, and substitute churches in St. Louis!

Essays on use of the organ, on choosing a service book, and on selecting a parish hymnal show the wide scope of this survey. Finally there is an up-to-date and very useful segment of “Liturgical Music Resources,” with titles of books, magazines, publishers, and more. Copies of this selection are available, both from Liturgy 70, 5947 N. Manton Ave., Chicago, 60646, and NPM Office, 1029 Vermont Ave., N.W., Washington, D.C. 20005. The cost of a year’s subscription is $6.95.

Francis J. Guentner

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Publishers

Publishers of music reviewed in this issue:

Abingdon Press
201 Eighth Avenue S
Nashville, TN 37202

Fontaine House
Pastoral Arts Associates
4744 W. Country Gables Drive
Glendale, AZ 85306

Alexander Broude, Inc.
225 W. 57th Street
New York, NY 10019

GIA Publications
704 E. Mason St.
Chicago, IL 60636

Anfor Music Publishing
1619 East 3rd Street
Brooklyn, NY 11230

Gemini Press, Inc.
(Alexander Broude, Inc.)

Augsburg Publishing House
426 S. Fifth St.
Minneapolis, MN 55415

Gerard Billaudot/Editeur Parish
(Theodore Presser Co.)

Belwin Mills Publishing Corp.
Mills Music, LTD
Metairie, NY 11746

Hinshaw Music, Inc.
P.O. Box 470
Chapel Hill, NC 27514

Berben Ancona Milano
(Theodore Presser Co.)

Harold Flammer
Delaware Water Gap, PA 18327

Brekenhorn Press
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Columbus, OH 43214

Ignatius House Productions
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Rutherford, NJ 07070

Cantrell Music Press
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Liturgy 70
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Chicago, IL 60646

Daughters of Charity
96 Menands Road
Albany, NY 12204

North American Liturgical Resources
2110 Peoria Avenue
Phoenix, AZ 85029

Novello and Co.
145 Palisade St.
Dobbs Ferry, NY 10522

Oxford University Press
Music Department
44 Conduit Street
London, England

Plymouth Music Company, Inc.
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New York, NY 10023

Reunion
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519 Robert Avenue
Rockford, IL 61107

G. Schirmer, Inc.
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New York, NY 10022

Shawnee Press, Inc.
Delaware Water Gap, PA 18327

Sunburst Yellow and Gold
410 Grant Avenue
Brooklyn, NY 11208

Tetra Music Corporation
(Alexander Broude)
C A L I F O R N I A

ANAHEIM

October 13-14.
Southern California Conference on
Worship. Theme: "The Parish: A Time
for Prayer, A Place for Praise."
Sponsored by the Archdiocese of Los
Angeles and the Diocese of Orange.
Speakers include Fr. Regis Duffy,
OFM, Fr. Gerard Austin, OP, Ms.
Janaa Manternach, Fr. Donald Senior,
CP, Norman Lambert, Fr. Edward
Matthews, Grayson Brown, Fr. Gerard
Broccoli, and others. Fee: $25.00
($30.00 after October 1). Write:
Worship Conference, P.O. Box 652,
Severna Park, MD 21146 (Office of
Time Consultants).

C O N N E C T I C U T

ANSONIA

October 13
World Library “Deiss Day Workshop”,
featuring a full day of lectures, music,
demonstrations, and discussions.
Write: Holyu Rosary Parish, Fr. Salem
Drive, Ansonia, CT 06401

F L O R I D A

PANAMA CITY

October 9-12
Federation of Diocesan Liturgy
Commissions Annual Meeting, “Son
Day” Worship. For more information,
contact FDLC, 1307 S. Wabash
Avenue, Suite 205, Chicago, IL 60605.

I N D I A N A

FORT WAYNE

September 11
SOUTH BEND

September 12
Clergy Education Day. Topic: Priestly
Ministry and Lay Ministry. Featuring
Fr. John Gallen, SJ. Write: Fr. Tom
Jones, CSC, Moreau Seminary, Notre
Dame, IN 46556.

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October 2, November 6, March 5,
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Seminars and Workshops on Liturgical
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Children’s Liturgies, Musicians.
Featuring Fr. John Gallen, SJ, and
others. Sponsored by the Fort Wayne-
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Andre Waechter, CSC. Write: Rev.
Tom Jones, CSC, Moreau Seminary,
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I O W A

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October 24
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Iowa City, IA 52240.

M A S S A C H U S E T T S

BOSTON

August 7-10
1978 Liturgical Week, sponsored by
The Liturgical Conference. Workshops
re preaching, music, reading, parish
liturgy committees, art. Cost: $65 (by
July 1), $85 (after), meals included,
lodging extra. Write: Rev. G. T. Ryan,
Liturgical Week 1978, P.O. Box 231,
Boston University Station, Boston, MA
02215.

N E W J E R S E Y

COLT’S NECK

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N E W Y O R K

NIAGARA

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World Library “Deiss Day Workshop”,
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Write: Fr. John Buckley or Fr. Paul
Murphy, Niagara University, Niagara,
NY 14109.

O H I O

CLEVELAND

August 5, 1978
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Pater and staff members of the
Cleveland Liturgy Office to be held at
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Moore, Ursuline College, 2550 Lander
Road, Cleveland, Ohio 44125, or
telephone 216-449-4200.

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August 8-11
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Registration $75.00; Registration
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Please send information to: Rev.
Lawrence Heiman, C.PP.S., Rensselaer
Program of Church Music and Liturgy,
Saint Joseph's College, Rensselaer, IN
47979.
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These resources are recommended as exceptionally useful for the pastoral musician by the National Association of Pastoral Musicians. They may be ordered from the National Office or your local bookstore.


Music for the Rite of Funerals. Official music being tested for use in Funerals, with organ accompaniment and congregational antiphon reprint permission. $2.00

Music for the Rite of Baptism of Children. Official music being tested for use in Children's baptisms, with organ accompaniment and congregational antiphon reprint permission. $2.00

Environment and Art in Catholic Worship. A new (1978) statement of the Bishops' Committee on the Liturgy...designated as a companion to the 1972 "Music in Catholic Worship." $3.95

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Spirit and Song of the New Liturgy. By Lucien Deiss, C.S.Sp. A profound yet simply-written book that presents an authoritative historical background and explains the why of the new reforms and the how of their implementation on the parish level. A WLP Publication. $7.95

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The NPM Directory for Church Music Education will be a separate publication to be made available to inquirers on the subject of professional, liturgical (all faiths) preparation for the ministry of music and related fields. Publication is expected in 1979. Listings will include all institutions which will have appeared in this feature of Pastoral Music in the preceding 12 months, and will be free. Initial listing require the nominal fee of $25.00. Requests for inclusion in these pages must be received 6 weeks prior to publication month. Send check and data to NPM Directory, 1029 Vermont Avenue, N.W., Washington, D.C. 20005.

MASSACHUSETTS


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West Virginia State College, Dr. W. Kent Hall, Chairman, Music Department, Institute, WV 25112. (304-766-3195). 4-yr. college offering Associate Degree in Church Music.
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Hot Line has developed into one of the most effective services of NPM to its members. Thanks to our members for making it so. Guidelines and procedures for using this service most effectively are as follows:

1) Hot Line assists musicians seeking positions; parishes, schools, universities looking for musicians, anyone seeking to exchange ideas and/or materials in music.

2) Hot Line announcements will automatically be repeated in succeeding issues of Pastoral Music until the advertiser requests discontinuance or notifies Hot Line of fulfillment.

3) Persons, parishes, institutions placing Hot Line announcements, and who have not paid the requested $2.50 contribution in advance, will be automatically billed on publication of each issue in normally accompany written request or should immediately follow telephone request.

4) Telephone call or letter will immediately insert the request ad in the Hot Line file and be available to Hot-Liners already in process or who come later. Action does not await publication.

5) Telephone consultation is available Monday through Friday, 10:00 a.m. to 5:00 p.m. EDT. Telephone 202-347-6673.

6) Easiest way to reach advertiser you want to reach is to address resume or job description individually to Hot Line number, c/o NPM Hot Line, 1029 Vermont Avenue, N.W., Washington, D.C. 20005. These are forwarded immediately upon receipt in the National Office.

Organist/choir director seeks part-time position in Staten Island-Brooklyn area. HLM-2103.

Well-qualified, experienced music educator seeks vocal/general music teaching position. Certified for K through 12, but is open to music opportunity in any type school or parish. Eastern USA. HLM-2106.


Experienced, highly qualified, pastoral musician desires full-time Parish/School music position, working with Parish Liturgy Committee. Missouri area preferred. HLM-2114.

Experienced campus minister/musician seeks full-time campus or parish position as Music Director. Other openings considered. Midwest preferred. HLM-2116.

Highly experienced musician-composer-organist, seeks full-time music ministry position in northeast urban parish. Resume available. HLM-2117.

Cantor/Organist, Choir Director, with good liturgical sensibilities, seeks full-time position as Music Director. Good background, experience. AGO member. HLM-2120.

Organist, choir director, cantor seeks full-time Parish Music Director/School Music position. AGO member. Especially skilled in evoking good congregational song! HLM-2122.

Universally qualified musician seeks parish music ministry position, full-time New England area. HLM-2131.

Organist, choir director, deemed in Liturgical Music seeks full-time Music Ministry position in Greater D.C. area. HLM-2137.

Highly qualified organist, instrumentalist, choral musician seeks full-time Parish Music Director challenge. AGO/NPM member. HLM-2139.

Experienced musician/liturgist. Good at all aspects of worship music program. At home in either Latin or Greek Catholic rites. (Permanent deacon of Melkite Eparchy of Newton). Would consider team ministry. HLM-2149.

Parish music director/school musician seeks full time position in Florida or other southern areas. HLM-2150.

Cantor, choir director, Leader of Song: seeks part-time position in greater District of Columbia area. HLM-2151.

Musicians Available

Enthusiastic experienced AGO Musician seeks Director of Music position in New England Area. HLM-137.

Experienced, liturgically-oriented musician seeks full-time Parish Music Director position. Florida area, but willing to relocate. HLM-138.

Experienced liturgy team member/choir director/teacher seeks full-time -Minister of Music position. Eastern USA preferred. HLM-140.


Experienced musician/Educator desires to apply knowledge of music and the arts to a position associated with research, education or sales. HLM-146.


Widely experienced, enthusiastic young musician seeks parish Director of Music position. Experience includes private teaching, school music and theater for children, folk music ensemble, keyboard arranging. Prefers northeast but is willing to consider anywhere. USA. HLM-148.

Experienced church musician (choir director, cantor, song leader) with B.M. and M.M. degrees, including courses in scripture and liturgy. 12 years experience on diocesan music committees and in parishes. HLM-149.

Methodist Minister of Music seeks full-time church position as organist-choirmaster. Would consider any denominational parish which “offers a great deal to Christians in fulfillment of spiritual needs”. HLM-151.

High qualified musician, experienced in school music and church music, seeks full-time parish position in northeast or mid-west. Available July 1, 1978. HLM-152.

Nationally, known liturgical musician available Fall 1978 in college Theology/music or large parish DRE/Music program. Southwest USA preferred. HLM-153.

Experienced, all-round musician seeks full-time parish music director position. Currently in PA, is willing to relocate anywhere in the east. Wants to coordinate all musical events involved in parish life. Available July, 1978. HLM-2101.
Musicians Needed


Minister of music for large urban parish. Must have skill as organist and liturgist as well as directing. Full time. Opportunity for private teaching. HLP-116.


Full-time Minister of Music wanted for college-town parish. Job description sent on request. Interview required. HLP-120.

Challenging, excellent opportunity for parish Director of Music open in New Freedom, PA. Full-time. HLM-121.


Church music coordinator/school musician needed in Donaldsonville, LA. Part-time opportunity for graduate student or in conjunction with private teaching. HLP-123.


Liturgist for 500 family parish in mid-Michigan, with modern liturgy for past 8 years. Competency in music direction/choir leadership desirable, not mandatory. Job description available. HLP-2104.


Cathedral Choir Director. Full-time. Skilled in recruiting, developing, conducting adult choir, boy choir, handbell choir, instrumentalists, folk group. Broad experience in liturgy and repertoire required. To work with full-time cathedral organist and priest-music director. Position also includes duties as assistant diocesan director of music for choral activities. Scranton, PA. HLP-2110.

Challenging position for semi-retired professional Music Director/Organist. Diocese of St. Petersburg. HLP-2111.

Cathedral of Immaculate Conception needs full-time Music Director/Organist. Job description available. HLP-2118.

Fast-growing Christian Community of 900 families needs Liturgical Music Director. Opening to begin June 1, 1978. Houston, TX HLP-2121.

Organist, Sunday Masses and Saturday weddings. Capable to lead congregation and assume cantor's role required. No choral work. Responsible to Director of Music. In Chicago NW suburb. HLP-2123.

Organist/Music Director required in Milwaukee parish. Urban opportunities. Resumes required. HLP-2125.

Music liturgy resource/staff person for Diocesan Liturgy Office (Illinois). Masters degree in liturgy or related field (or its equivalent) required. Salary and other benefits negotiable and competitive. HLP-2128.

CT parish with new pipe organ being installed needs Parish Music Director/Organist. Salary negotiable. Full-time. HLP-2132.


Self-directed, highly motivated musician liturgist needed in urban New York parish as Minister of Music. Full-time. Comfortable in folk genre. HLP-2136.

Cantor/Leader of Song/Folk group leader needed in Columbus, SC. Currently part-time position, can be developed into full time depending upon energy and creativity of musician. HLP-2140.

College music Instructor of Assistant Professor. Ph.D. preferred; Master's degree with additional work towards doctorate considered. Position includes teaching of voice, vocal pedagogy and literature, conducting, direction of choral ensemble. Salary: $11,000-$12,000. Sympathy with aims and objectives of liberal arts college in Catholic tradition willingness to pioneer and teach broad spectrum of music courses in relatively small and new department. Teaching experience preferred. HLP-2141.

Editorial and graphic arts assistant with good command of English language, understanding of pastoral worship concerns, good eye for page design, layout/paste-up skills, good typing ability, understanding of elementary music notation. HLP-2142.

Musician/liturgist for urban parish in Milwaukee. New opening. HLP-2143.

Music Director for bi-lingual Texas parish. Possible combination of Music Director/DRE—could work several ways. Salary negotiable. HLP-2145.


Full-time Director of Music and Liturgy in large parish. Opportunity to work among the families and in school to inspire and direct worship. Parishioners help plan and prepare weekly liturgies and special celebrations. HLP-2153.

Full-time liturgist-musician; competency in keyboard, choir directing; guitar and vocal ability desirable. Good knowledge of liturgy important. Suburban parish of 1200 families. Salary competitive and negotiable. HLP-2156.

Parish music director who is also strong in liturgy. Ability to attract people paramount. Suburban Ohio parish of 1900 families. HLP-2155.

Urban Hawaiian parish (comparable to west-coast mainland) needs parish music director. Abilities as organist, leader of song, some knowledge of folk ensemble leadership (skill on another instrument could be asset). Salary negotiable. Quick action needed. HLP-2158.

Moderate-sized, suburban Indiana parish needs Director of Music/Liturgy. Possible combination with teaching or other parish work. Liturgical sensibility essential. Salary negotiable. HLP-2159.

Associate Music Director, leader of song in urban New York parish. Part-time. Work with music director and liturgy committee. HLP-2160.

Parish Music Director, full-time, to assume all parish music activities including teaching music in elementary school. Needs both tradition and folk music experience. Must work with liturgy planning team. Salary competitive and negotiable. HLP-2162.
Commentary

The work of real renewal has hardly begun

BY ELMER PFEIL

It is somewhat ironic that parish musicians, who are rightfully indignant when a parish priest throws them a curve by changing a celebration at the last moment, are notoriously poor planners themselves. This is one of the reasons why they often end up using the same old music, what someone has called musical "leftovers"—the price one has to pay for procrastination. When they find and take the time to examine new music or read reviews of new publications, they ought to be busy writing down titles and names of publishers as well as a little memo about possible use in a parish celebration. (One midwestern diocese tries to encourage parish musicians to plan ahead by publishing a liturgical calendar that leaves lots of room for jotting down valuable information.)

At this very moment parish musicians ought to be deeply concerned, even worried, if they have not yet selected music for the big celebrations that are just around the corner—Thanksgiving, Christ King, the Advent season, and, of course, the Christmas feast and season. Because worshipers are often served musical "leftovers", it is easy to understand why they get the impression that it really does not make much difference what one sings, just as long as something is sung.

One of the more unbelievable byproducts of the contemporary liturgical renewal is the "creation" in many parishes of liturgy committees and teams of planners for parish celebrations. Men and women of immense good will were asked to sit down together and plan parish liturgies, a task for which they were ill-equipped. They were like people making plans for a journey without having the faintest idea of where they were going. It is indeed incongruous to ask people to fashion a meaningful liturgical whole out of what has to be for them a lot of ritual bits and pieces. In far too many cases the blame for this sad state of affairs falls squarely on the shoulders of the

Rev. Elmer Pfeil is professor of liturgical studies and choirmaster at St. Francis Seminary, School of Pastoral Ministry in Milwaukee, director of music for the Archdiocese of Milwaukee (office of worship), and is a member of the music subcommittee of the Bishop's Committee on the Liturgy.
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clergy for naively putting the cart before the horse. The clergy as a whole seemed to be unwilling to take the time to form people liturgically and struggle with them to find answers to important questions such as these: what does it mean to be church? what is this thing called the local faith community? what is celebration? what should a parish be doing when it comes together for worship? what does it mean to encounter Christ in the sacraments?

Some parishes, of course, avoided this kind of problem by doing nothing at all that needed planning. They merely substituted one form of ritualism for another. But there were many parishes that honestly tried to create good celebrations and, because of hard work on the part of the planners, were frequently successful. Sometimes they were even justified in putting themselves on the back, especially when worshipers were heard to say: “That was a beautiful liturgy.” The planners were responsible for a product that was aesthetically satisfying: the theme was announced clearly and confidently, the readings were genuinely proclaimed, the banners were well-designed and eye-catching, the music was carefully chosen and prepared, and the entire ritual moved along rather smoothly.

Understandably, it was very tempting to settle for such an achievement, a minor miracle of sorts. After all, everyone was very busy with the work of worship—listening, reciting, singing, and processing... People were even doing some of the things which the priest, as their surrogate, used to do all by himself not too many years ago.

Now that the period of reform is coming to a close many liturgists (and worshipers, too) are starting to panic because the work of real renewal has hardly begun. They’re worried lest some ill wind blow down the new structures erected so hastily since Vatican II. It is painful but necessary to admit that present-day worshipers, like their priest surrogates years ago, often go through liturgies without praying. ‘The average parishioner becomes a consumer of a ‘product’ called worship, not a member of a worshipping body’ (Diana Culbertson, O.P.).

When the liturgy does not end up as prayer, it fails miserably. It seems, then, that the role of planners is to discover—utilizing all their talents and vision and patience—ever new ways of helping people to pray and respond to the divine invitation to be present to us. To put it more bluntly, planners are to try to turn parish celebrations into a two-way street. Madelein L’Engle speaks of completing “the circle of blessing.” In her very personal reflections on the church year (The Irrational Season) she describes the profound lesson which one of her little boys taught her. One evening, after asking God to bless family and friends and pets, he concluded his night prayers by saying: “And God! God bless you, too!”

“...To complete the circle of blessing”—there’s the rub. Completing the circle of blessing may very well be one of the really critical challenges facing the church in the years ahead. When all is said and done, both the Liturgy of the Word and the Liturgy of the Eucharist have, as Father James L. Empeure, S.J., has pointed out so effectively, the nature of a “happening” in which God becomes present to his people. Each proclaims that God is working in their lives; each wants to shake people loose from their apathy and get them to take a bold step beyond mediocrity by making Jesus Christ a way of life. The circle of blessing is complete when the divine invitation to be present to his people is accepted by them. Once they realize that God is working in their lives, it is dishonest for them not to respond in praise and thanksgiving. “We first encounter the grace of God in human living. In the liturgy this grace is celebrated. Liturgy is an explication of God summoning us at the very center of our lives where we discern God’s presence and his call to us to create our future” (James L. Empeure, S.J., “Liturgy as Proclamation” in Modern Liturgy Handbook).

Because worshipers are often served musical “leftovers”, it is easy to understand why they get the impression that it really does not make much difference what one sings, just as long as something is sung.

What does all this mean for parish musicians? First, it suggests rather strongly that all their planning must keep in mind that they are dealing with sung prayer. Every song without exception is to be chosen for its value as a possible response to an (imaginary or real) invitation on the part of the celebrant; “Let us pray.” In a “happening” worshipers cannot get by with any old words. The important thing for parish musicians is to exercise good judgment in selecting the right words (songs) for a particular group of worshipers. Secondly, all their planning will have to keep in mind that whatever is sung is sung for people. (Prayer and people are two sides of the same coin.) Not too many years ago parish musicians still enjoyed the luxury of choosing and singing what they liked. They took for granted that good music makes good liturgy, and if the music was good it had to be good for worshipers everywhere. Sad to say, the text mattered little, sometimes not at all. Happily, all this has been turned around. It is not enough that the music be good, it must also be good for the worshipers gathered to share their faith. Picking the right music involves picking the right words. Not any old words will do!
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