"Music in Catholic Worship"

The Sacraments
In this issue...

_The sacraments. It is surprising to remember that when Music in Catholic Worship was written (1972), Christian Initiation of Adults, Confirmation, the Order of Penance (and the Sacrament of Reconciliation), the Anointing of the Sick and the Funeral Rite had not been revised. The official dates of the various stages of revision appear on the chart below._

_Quite naturally, therefore, the MCW directives for music in the sacramental rites are necessarily rather general; and it is apparent that this section of the document is most in need of revision._

_For the pastoral musician, detailed study of each of the revised rites is necessary and important. Future issues of Pastoral Music will examine each of the rites separately. But first, in order to obtain an overview of all the sacraments and the relationship between them and music, this issue continues the examination of the sections of MCW, repeating the method used for the section on the Mass (MCW paragraphs 42-74: Pastoral Music, April-May 1977), “The Place of Music in the Celebration” (825-41: December-January 1978) and the section on pastoral planning (810-22: August-September 1978)._ 

_Our authors have addressed the section on sacramental celebrations (879-83) from three points of view: “What does the document recommend that is desirable and use, the parishes; have done?” “What have we not done?” and “What does the document say that needs to be revised, based on our present parish experience?”_ 

_Each sacrament receives special treatment: Baptism and the Rite of Christian Initiation of Adults by Ron Lewinski; Confirmation by Richard Fragomeni; Penance (Rite of Reconciliation) by Deborah Musch; Anointing of the Sick by Marguerite Streifel, and the Funeral Rite by Richard Rutherford._

_Excerpts from Music in Catholic Worship are printed in this issue, arranged according to topic, adjacent to the appropriate commentaries. But there is much more than we have included. We urge everyone to read, mark and inwardly digest the entire document. A copy of the 22-page booklet may be obtained by sending $0.50 to National Association of Pastoral Musicians, 1029 Vermont Ave., NW, Washington, DC 20005._

_Two conclusions are drawn in this issue: first, sacraments are communal events. Andrew Ciferno insists that without this perspective, the celebration of the sacraments will shrivel up and become personal and individualised events; Sister Jane Marie asserts that planning for community sacraments must be done by community members. The second conclusion is that sacraments tend to be overshadowed by the Eucharist. An

_unmitting consequence of the liturgical reform, with its emphasis on the Eucharist, has been a deemphasis of the sacramental celebrations of the parish. John Winterlin places this problem within its historical context. The fullest form of the problem is stated by Pat Apuzzo in Communion._

_There is no overnight solution to the role sacraments have in contemporary parish life. Certainly the life style of the community affects the celebration of the sacraments, so no change will come with the passing of a word. But a revision of this section of Music in Catholic Worship will help. And a revision of the attitude of the pastoral musician and clergy toward the role of the sacraments will help even further._

_The Second Annual Pastoral Musicians’ Convention is now at hand. With the theme of Prayer, Performance and Participation, NPM will provide its members with the opportunity to experience our community life of ministry together. Baptisms and catechumenate rites, music with the elderly and communal service will all be among the topics for special interest sessions. We hope that you will be there to deepen our sense of widening ministry._

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

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Sister M. Streifel: p. 25

“Music in Catholic Worship”
The Sacraments

Letters 4 Association News 7

FOR MUSICIANS: PLANNING
Sacraments Are Parish Celebrations
BY JAMES MARIE PALLAS

FOR CLERGY
Father, Pay Attention to Music!
BY JOHN WINTERLIN

The Key to the Sacraments: The Community
BY ANDREW CIFERNI

“Unless a Man Be Born Again…”
BY RON LEWINSKI

God Gives His People Strength
BY MARGUERITE STREIFEL

Reconciliation with Your Neighbor, Too
BY DEBORAH MUNCH

“What If...?”
BY RICHARD FRAGOMENI

“And I Will Raise Him Up…”
BY RICHARD RUTHERFORD

Somebody Better Tell ’em!
BY ROBERT BATASTINI

Spring Singers
BY GLEN MARK LEHMAN

IDEAS FOR THE SEASON
The Three P’s of Summer Music
BY HELEN MARIE HURST

COMMENTARY
Liturgy is Not Capable of Doing Everything
BY PAT APUZZO

Reviews 45 Hot Line 54 NPM Directory 60
Music Industry News 55 Calendar 59
Letters

Breaking Down the Barriers
I have read your fine magazine and enjoyed it a great deal. It is wonderful that there is now an organization that helps church musicians on a level that is beneficial and practical to the average musician. For too long, similar organizations have been a clique for only professional musicians interested in mutual “back-patting.” Best wishes for ever-continued success.

Chuck Jantzen
Rodgers Organ Company
Houston, TX

Weddings: The Real Minister
Regarding Father Ken Smits’ comments on “The Wedding Ceremony” (Pastoral Music 3:1, October-November 1978), the “conflict” over who is the “real minister” of the sacrament of marriage disappears when we realize that the Spirit of God is the main actor. It is Christ who transforms the love and fidelity of man and woman into a sacrament, an encounter with God. Couple, community and president assemble to celebrate for a brief time this ongoing mystery. Too often, both couple and Church treat the ceremony as a magic moment. Good pastoral practice (and even good marriage law) recognize the ceremony as one step in a sacrament that takes two lifetimes to confect.

Tom Kane
Liturgist
St. James Catholic Church
Franklin, WI

In Defense of Popular Music at Weddings
Pastoral Music (October-November 1978) presented many worthwhile ideas about modern weddings. However, it seemed very one-sided with regard to the use of so-called “popular” music. The only popular song mentioned in Pastoral Music as suitable for wedding liturgies is Paul Stookey’s “Wedding Song.” Two other songs, “We’ve Only Just Begun” (the Carpenters), and “Follow Me” (John Denver), are given as something as being somewhat “suitable” because they indirectly imply a religious-spiritual dimension (p. 32). Other pop songs, such as “Evegreen” or “Speak Softly Love” are explicitly condemned as being “inappropriate.” I would like to challenge such assumptions and the reasons underlying them.

The best refutation is contained in the issue’s Commentary, “Ceremony and Life: Are They Related?” (pp. 54-55). Among many other fine observations, Virgil Funk states: “Music is undoubtedly the most affective and effective of all signs and symbols a bride and groom can use to underline what they are about.” The author also states that “most couples strive to bring something unique to their wedding. Most frequently, this desire appears in the form of our song.”

If this is true (and I believe it is), and since the two people are really conferring the sacrament on each other, then the couple should have maximum freedom in choosing “their songs.” In other words, this is “their moment,” their marriage, their commitment made in the presence of the priest and the community of the faithful. Songs that speak to their unique commitment, songs that are meaningful for them, songs that recall their tender, affective feelings for each other should not be possibly prejudged as “inappropriate.”

Let me give you examples of some songs that we have sung at the request of wedding couples—both before Mass and during the liturgy itself:
Sunrise, Sunset (Piddler on the Roof)
First Time Ever I Saw Your Face (Robert Black)
You’ve Got a Friend (Carole King)
Evegreen (Barbra Streisand)
Sometimes When We Touch (Dan Hill)
You Light Up My Life (Debbie Boone)
For Annie (John Denver)
For Baby (John Denver)
Love Song (Loggins and Messina)
Sunshine of My Life (Stevie Wonder)
I’ll Never Find Another You (Seekers)
How Can I Tell You (Cat Stevens)
Time in a Bottle (Jim Croce)

Besides these songs, we have sung such songs as the Ave Maria, “Wherever You Go” (our favorite), “Wedding Song,” and “Follow Me.” Anyone familiar with modern weddings, both Protestant and Catholic, will recognize the popularity of all of these songs.

Let’s just consider one particular song to highlight my point—“For Annie,” by John Denver. The words are explicitly sensual: “You fill up my senses like a night in the forest”; “Come let me love you, let me lay down beside you,” etc. There is nothing more sensual or sexual in this song than is expressed in the Old Testament’s Song of Songs: “O that

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you would kiss me with the kisses of your mouth! O that his left hand were under my head, and that his right hand embraced me! Your two breasts are like two fawns, twins of a gazelle.

How sweet is your love, my sister, my bride! How much better is your love than wine. My beloved put his hand to the latch, and my heart was thrilled within me. I arose to open to my beloved,...."

Why shouldn't we feel comfortable with songs that extoll human love? The Old Testament and Jesus himself had no false illusions with the reality of male-female relationships. Why must we (the "experts") spiritualize—squeeze out all reference to the reality of human, sensual love? I personally love singing the St. Louis Jesuits, Carey Landry and Weston Priory, but I don't think we should limit our repertoire to this type only. Almost all the modern Catholic writers on sociology, psychology, and sexuality are emphasizing the need for Catholics to be more comfortable with their bodies, their erotic desires and sexual needs. Vatican II writings on family and marriage liberated us from seeing sex as something negative, un-Christian, or evil in itself. We can take the best that the world has to offer and bring it ("baptize" it) to a higher level. We can certainly do this with popular folk songs that speak tenderly and authentically about human love, even if their original context is less than sacred.

The reality of human love, and the songs that celebrate such love, have a "suitable" place in the wedding ceremony itself. For the liturgy itself is really highlighting not only the profound love of God that we all share in, but also the mystery of human love that draws two people together to make a lifetime commitment. As Virgil Funk again writes: "It strikes me that expressions of the sacredness of sexuality and the production of children are often lacking. Almost every anthropological study of the marriage ritual is filled with references to sexuality and children; indeed, these elements are frequently at the heart of the matter" (p. 55). While I'm not advocating the elimination of songs that emphasize God's love, I do feel that sensitive human love songs should have "equal time" if requested by the couple themselves.

Let me here mention what I feel is a main ingredient in any meaningful wedding music. I'm certainly not promoting a liturgy of hard rock or the most explicitly sexual songs that frequently make up the "Top Ten." I'm advocating those soft rock or folk songs that highlight the feelings of the participants themselves. If these songs are done tastefully, and in some instances "toned down" (with even a word or two changed), they can be quite appropriate to any Christian wedding liturgy. The key here is the way they are performed, the emphasis given, the style, the mood. This is the real challenge to the musicians; choosing from preordained guidelines of what is suitable or inappropriate is not. Even in our fairly conservative parish, my wife and I have never been criticized for singing something "inappropriate."

In conclusion, we need to reopen the dialogue on wedding music. We need to reflect more deeply on Funk's statement, "most couples strive to bring something unique to their wedding. Most frequently, this desire appears in the form of "our song"—can we rise to the occasion of singing "their songs" in a tasteful, dignified, and meaningful way?

Richard C. Pfaff
Adult Religious Education Coordinator
St. Christopher's Parish
San Jose, CA

In Defense of "Wedding Song"

I was very surprised to read Joseph Lindquist's letter in the December-January issue objecting to the use of the "Wedding Song" at Catholic weddings. The objections he raised are sadly based on a lack of knowledge about the song, its history, and its author. I would like to address each of his points as follows:

1. Lindquist suggests that, although the song is religious, it is not necessarily Christian. The song, quite obviously, is based on the gospel, as evidenced in the paraphrase used in the refrain: "Wherever two or more of you are gathered in His name, there is love."

2. Lindquist further objects to the use of the word "troubadour" in reference to God. In the context of the song, ABBEY RECORDINGS IS PROUD TO ANNOUNCE THE RELEASE OF

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however, it is not God, but the singer who is referred to as a "troubadour" who is "acting on His part." Surely an admission by the singer that s/he may be less than "saintly" is acceptable. This hardly makes the song "blasphemous and heretical" as Lindquist suggests.

3. The first and most well-known recording of the "Wedding Song" was made by its author, Noel Paul Stookey, not Petula Clark as Lindquist suggests, although it is difficult to understand why Ms. Clark's rendition of the song should detract from its value. Stookey is well known as "Paul" of the singing group Peter, Paul, and Mary whose repertoire has always included many songs of a spiritual and inspirational nature (e.g., "All My Trials," "Go Tell It on the Mountain," "Jesus Met the Woman at the Well," etc.). In recent years, Stookey has achieved prominence as a writer of Christian music, which he sings in his solo performances.

4. Although the "Wedding Song" was originally composed for 12-string guitar, I have heard a number of effective arrangements by organists, in spite of allegations by Lindquist that this is "virtually impossible." He further objects that such an adaptation would violate copyright law, which, of course, it does not. I would like to point out, however, that the song is copyrighted by the Public Domain Foundation of New York City, which exists to enable songwriters to make their songs freely available for public use without risking false claims of authorship from others.

Lindquist is entitled to his opinions regarding the state of Catholic liturgical music and the need he perceives for a return to the Tridentine liturgy. His arguments against the "Wedding Song," however, are not based on fact. I hope his letter does not dissuade liturgical musicians from making use of this fine song at weddings.

Thank you for your informative magazine.
Alan J. Hicks
Corpus Christi Parish
Sandwich, MA.

On Packaging the Folk Wedding

In assisting the organist's attempt to thwart the intrusion of Wagner and Mendelssohn into the wedding ceremony, I suggest that it would be more au courant to point out to the couple the too often farcical and tinny way this music is used today on the many "Newlyweds"-type third-rate TV shows, usually as background to a slapstick situation and accompanied by canned music and laughter. I believe this approach would be more instructive and sobering than a pedantic music history lesson concerning the original derivations of these pieces. You might even tape some of that garbage and play it for the couple at their interview with the music director.

More "enlightening," however, was the article "Packaging the Folk Wedding." Would that the affairs of the Church were so efficiently run what with booklets, check lists, wedding leaflets and musical contracts! The author's approach to dealing with the pastor and music director (should one exist) seems almost comical if it weren't so true; "an initial discussion with the pastor and/or music director is useful." Just think, we might be of help! But, to ask what ought to be an absurd question ("they need to know if the parish has any policy regarding wedding music") belies the frightening state of affairs to which the American Church has fallen in regard to liturgical celebrations. What a long way down we have sunk since Moto Proprio and from a thorough, sincere study of Vatican II to have allowed Madison Avenue to intrude upon the sacredness and dignity of the liturgy which is, according to the C.C.D. of 1971, the universal and public prayer of Our Lord.

J. Gerald Phillips
Fitchburg, MA.

On "Program" Music

Having just read Mary Jane Wagner's "A Parish Organist Performs..." (Pastoral Music 3:2), I am bemused by one statement: "Do you vary your improvisation for each verse, correlating it to the text?" As I see it, correlating music to the text suggests "program" music and I cannot think of anything more distracting to a congregation than having to listen to such music during the responsorial psalm.

Perhaps Sister had something else in mind?

Your magazine improves with age!
Jean Drahmann
Los Gatos, CA.
Chicago, Here We Come

The final arrangements for the convention are now taking shape. The excitement is growing as the dates get closer. Committee members have been working hard to make the convention a wonderful experience for all of us.

Dr. Fred Moleck is serving as Chairman for the National Convention and has spent the better part of the last several months working out the details for the meeting. Publicity for the convention has been handled by Rev. Paul Turnbull of Altoona, Pennsylvania. Last year, several diocesan newspapers carried articles on the Scranton Convention because members were willing to make the "appropriate" contacts. If you are searching for a way to spread the news about our association and this year's convention, a report in your diocesan newspaper might result from your encouragement. Pastoral musicians' activities deserve news attention.

Registration confirmation should be received prior to the convention. This packet contains information about the details of registration, the Instrumental and Choir Festival and the two post-convention workshops, Music Skills for Classroom/Religious Educators and Career Development in Church Music. This year's registration will be handled by computer in order to facilitate the process. The registration committee will be staffed by Sister M. Alphonsetta, Sister Charlene and Rev. John Sevick.

While the physical environment of a convention usually receives ample attention (this year by the capable hand of Rev. John Buscemi), seldom is there sufficient concern for the sound environment. Under the creative direction of Rev. Robert Oldershaw and Robert Basta, what happens to your ears will be just as important as what happens to your eyes! Madrigal singers, harpists in the bars, new sounds in the corridors will all be part of Convention '79. People who wish to share their talents at the convention should contact this committee.

Three new speakers have been added to the convention list. Rev. Edward Gutfreund, famed liturgist and musician, will join Tom Conry to enrich his special interest session, Coordinating a Liturgy Program. Rev. Christopher Wilcox, SJ, a priest from Australia who is studying with Rev. Joseph Gelineau in Paris, will lead some congregational singing with Father Gelineau. Father Wilcox has recently published through Pastoral Arts Associates, Genevieve Nouflard, a noted French flutist, will present a selection at the liturgy and a brief concert for the enjoyment of all. This is one session you will not want to miss.

NPM Awards Program

Awards will be a major element of this year's convention. Several ideas have surfaced for awards—one for the best new composition, one for the most improved musician, and so forth. But NPM's central purpose is to improve the quality of music in the parish. The obvious problem that NPM faces in attempting to recognize the parishes that are outstanding is the risk of creating some false standard against which to measure success. The single valid criterion for success established by NPM is the extent to which a parish is trying to improve its liturgy and music, using to the best of its ability the talents and personnel that are present within the parish. Another danger is that of unwarranted competition among parishes for some sort of public recognition, when indeed our worship is measured only by the Lord God. Nevertheless, worship does have human standards yielding models that seem to achieve more successfully than others—concrete, in-the-flesh examples for determining what direction we should be going to improve our worship service.

Aware of the problems, yet seeking to encourage high quality pastoral music,

NPM will recognize, acknowledge and affirm one parish in each of five regions of the United States, which has succeeded in developing an exemplary music program. The five regions are the Northeast, the South, the Midwest, the Southwest and the West.

The selection of the five parishes to receive the award will be made by a national committee with representatives from all areas of the nation. The Awards Program is being coordinated by Rev. James Pohmann.

Summer Institutes

Inquiries are increasing as the East Coast Institute approaches. The five days of renewal in Music, Liturgy and Leadership will take place July 23-27 at Campus Renewal Center in Weston, Massachusetts. The Center provides a gracious country setting minutes from the attractions of Boston.

Staff will include Laettita Blain, vocalist, music director and arts minister at Boston College, who will work with participants on musicianship and materials. The sessions will emphasize practical skills for music directors, cantors, organists and choral directors. Rev. Francis
V. Strahan, recording artist, composer and music director of St. John’s Seminary in Brighton, will be presenting tips on children’s liturgy, the creative use of various liturgical roles and liturgical materials, and Peter Stapleton, Director of Ministry Formation Programs at NPM, will lead sessions in planning, leading groups and working with people.

Brochures are available from the NPM National Office, and space is limited, so early registration is a good idea. Fee is $155 for members including room, board and tuition.

Career Development

If you’ve been thinking about how the job is going, or if you’d like to make some changes, you’ll want to consider registering for the Career Development Seminar for Pastoral Musicians. You’ll spend two full days clarifying your current commitments, considering long and short range career goals, and learning practical ways to reach those goals. Leader Peter Stapleton has designed career workshops for industry, education, university and seminary settings, and will be sharing with you the newest techniques for making your work life more rewarding. Tuition is $125, and locations will be in Washington, D.C., San Jose, CA and Weston, MA. The workshops are scheduled for June 18-20 in Washington, August 13-15 in San Jose and July 12-14 in Weston. Enrollment is limited to 15 members maximum. More information may be requested from the NPM National Office or directly from Peter Stapleton at (617) 742-1926.

Coming Soon: Leadership Training

In most cases, pastoral musicians are leaders. They lead song, direct choirs, inspire congregations, motivate and organize committees. This summer NPM will launch leadership training events in five locations.

The leadership training sequence is made up of four day-and-a-half-long sessions providing 44 hours of intensive training to identify and equip leaders in the pastoral music field. Membership will be limited to 30 participants who will study and practice skills in organization, planning and communication as well as in leading liturgical and musical efforts and in increasing effectiveness in pastoral leadership.

The sessions will be spaced far enough apart so that participants can practice what they learn back home, and then review learning in the later sessions. Staff for the sessions are of national reputation with proven experience in their fields.

Final arrangements are being completed, and information will be available at the NPM Convention, and then from the NPM National Office. Sessions begin in August.

Societas Liturgica

The Societas Liturgica, an international society of liturgical study and renewal, will be meeting at The Catholic University of America in Washington, D.C., August 13-17, 1979. The subject of the conference will be “Ministry,” and presentations will include: “Ordination in Today’s Thinking,” by Dr. Thomas Talley; “Jewish Ordination on the Eve of Christianity,” by Dr. Lawrence A. Hoffman; “Christian Ministry in Early Christianity as Compared with Jewish Ministry,” by Edward Kilmartin, SJ; “Ancient

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Prayers of Ordination,” by Pierre-Marie Gy O.P.; “The Reformers and the Ordination Rites,” by Dr. Paul Bradshaw; “Recent Reforms of Ordination Rites in the Churches,” by Dr. W. J. Grisbrook. A presentation will also be given on the theological aspects of ordination, and a discussion on the diaconate will be chaired by Dr. Balthasar Fischer.

ICEL Yellow Book
In November 1978, ICEL issued a second Yellow Book of music for the rite. This booklet contains settings of texts from Holy Communion and Worship of the Eucharist outside Mass, Rite of Baptism for Children, Rite of Christian Initiation of Adults, and the Ordination of Deacons, Priests, and Bishops.

The musical compositions for the rite of baptism for children may also be used at the rite of Christian initiation of adults. The setting of the Canticle of Mary within this section may also be sung at Evening Prayer, at various Marian feasts, and as the proclamation of praise for God’s mercy in the communal celebration of the rite of penance. The musical settings for holy communion and worship of the eucharist outside Mass may be sung at the rite of eucharistic exposition and benediction, at eucharistic processions and congresses, for the feast of Corpus Christi, and as communion songs at Mass. Although the psalm settings in the ordination section have been designated for particular rites, they might be used in some cases as responsive psalms during Mass and would also be appropriate as songs of Christian ministry in any number of circumstances.

Communion Under Both Kinds
The National Conference of Catholic Bishops has approved by a two-thirds vote the proposal of the Bishops’ Committee on the Liturgy to extend the option to give Communion under both kinds on Sundays and holy days. The final results of the tally were 187 affirmative (over two-thirds de iure members); 82 negative. This decision extends Communion under both kinds beyond the General Instruction of the Roman Missal (no. 242) and does not need confirmation by the Holy See. The extension may be immediately implemented by the local bishop.

A four-page brochure, similar in form to Take and Eat, has been prepared by the Federation of Diocesan Liturgical Commissions in both English and Spanish. The brochure, “Take This All of You and Drink From It’...Communion From the Cup,” is available from: FDLC National Office, 1307 South Wabash Avenue, Suite 205, Chicago, IL 60605.

Presbyterian Association of Musicians
Betty Peck has been elected President of the Presbyterian Association of Musicians. PAM provides numerous services to its members, such as sponsorships of conferences (six in 1978), a network of regional resource people, the quarterly publication of Reformed Liturgy and Music, hiring guidelines for church musicians, and a newsletter.

A highlight of the year is the Montréal Conference on Worship and Music held in Montréal, North Carolina. Two identical conferences for pastors and musicians have been planned for this summer. The faculty will include Rev. James Forbes, Dr. James White, Dr. Arlo Duba, Rev. Thomas Stewart, Rev. Clements Lambeth, Rev. Judy Fletcher, Dr. Daniel Moe, Dallas Draper, Phil Dietterich, Helen Kemp, Roberta Gary and John Weaver. For more information, contact the Presbyterian Association of Musicians, 3240 Dalrymple Dr., Baton Rouge, LA 70802.

NPM wishes Betty Peck’s predecessor James Sydor, an avid supporter of the Association, the very best in his continued work for liturgy and music.

The Hymn Society of America
An outstanding program will be held at the National Convocation of the Hymn Society of America in Dallas/ Ft. Worth, April 22-24, featuring Roberta Bigood, Gracia Grindal, Sister Theophane Huytrek, Carlton Young, Sister Mary McLarty, William Lock, and Father Joseph Gelineau.

The Hymn Society of America is dedicated to fostering quality hymn writing and the scholarly study of hymns. Many of the projects and programs of the Hymn Society are most useful to the pastoral musician. Mr. Harry Eskew is the Editor of the Society’s quarterly journal, The Hymn. For more information, contact The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45801.

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Planning the sacramental liturgies is sometimes more difficult than planning the eucharistic liturgies. Family input and involvement in the important sacramental moments of life is encouraged by the flexibility and creativity that is possible in the renewed rites. The faith life of the family takes on new and deeper meaning with each sacrament.

Remember when the baptismry was hidden in a back corner of the church, and baptisms took place at two o’clock with only parents and godparents present? This has changed with the vision of community involvement in the revised rites of baptism. The baptismry is now given a position of prominence in the architect’s plans and takes on greater meaning in the life of the community. Attitudes toward the communal, social aspects of this sacrament are developing. The worshipping community recognizes that in baptism a new member is becoming part of the Church. In the case of infant baptism, although the consent is given in the name of the child, welcoming should be extended to the parents, not only in word, but in spirit. In the case of an adult, a mature person who is directly and consciously making this commitment, the welcome can be personal. When we truly understand its meaning, we will be able to welcome warmly and humanly the person who has been received into the community of the faithful and is now being led by the Holy Spirit to a closer union with the Father.

Educational classes for parents of infants to be baptized help them discover their role. The importance of sharing their religious values with their children from early infancy makes the joy of this religious experience something much more than an obligation to be fulfilled.

Parents should have the option of having their child baptized in a private ceremony or during the eucharistic liturgy. Conferral of the sacrament of baptism during the eucharistic liturgy is good if it is done with the appropriate motives. This is a ceremony that can make the welcoming of a new member into the faith community of the particular parish a real community celebration. If the ceremony is being inserted into the liturgy because it is new and sounds good, it would be better to wait. Before inaugurating any ideas into the liturgy it is best to evaluate both the motive and the readiness of the parish to participate.

In all celebrations we must be mindful of congregational participation. Sacraments are parish celebrations; therefore, there is a need for music that is both suitable for the occasion and within the capabilities of the people. One cannot find in sacred celebrations any facet that is more religious and more joyful than a whole congregation expressing its faith and devotion in song. Sacraments that call for communal involvement in a special way must be carefully planned.

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Songs for reconciliation services should not be sorrowful.

Not appropriate, this is the “teachable moment,” when they can be shown why a particular choice is not the best, and given reasons why another song might be more appropriate; they are now open to suggestions. This is the golden moment musicians often wish for, but rarely experience. If the candidates for the sacraments sing some of the songs by themselves, this could be a sign of their consciousness of personal involvement in the sacrament being administered.

When will the entire congregation learn the chosen songs? If for the three or four Sundays prior to the celebration of the sacrament, several minutes are set aside before the Sacred Liturgy to teach the songs, those interested in participating will come early enough to take advantage of the opportunity to learn.

How frequently should we celebrate communal penance services? Two or three times a year may be enough for the parish community as a whole, though there may be given times for smaller groups. A service in which the entire congregation is invited to participate is more acceptable when it does not occur too frequently. Lent and Advent seem to be particularly acceptable times. A real spirit of conversion can be felt in penance services in which the hymns, litanies and readings all contribute to the chosen theme. Children experiencing the joy of the sacrament of reconciliation for the first time find comforting and exciting the atmosphere of a communal service in which their parents are participating. Although the rite is for acknowledging that we are sinners, songs for reconciliation services should not be sorrowful. Because we have a loving Father in whom we have put our trust, the music should be joyful, demonstrating the peace and happiness of reconciliation.

We often think of the Sacrament of Holy Orders as one that involves the ordinands alone. Such thinking reveals a lack of understanding of the nature and effects of the sacrament. Directives specifically state, “... the texts and rites should be drawn up so that they express more clearly the holy things they signify: the Christian people, as far as possible, should be enabled to understand them with ease and to take part in them fully, actively, and as befits a community” (Constitution on the Sacred Liturgy #21). The music chosen for these occasions should involve the ordinands, the musicians in the parish in which the ordinations take place and the diocesan office for liturgy. As always, the competence of the congregation should be considered if they are to participate actively in the ceremonies. Ordination thus becomes a celebration, not a sacred concert.

The Sacrament of the Anointing of the Sick offers many challenges to the liturgy team. The whole idea of celebrating this sacrament together, rather than calling in a priest to administer the “last rites,” is still foreign to many people. Again, with proper preparation and understanding, the reception of this sacrament can be converted into an inspiring service. Eager to create greater awareness that sacraments are not only signs of grace, but also signs of faith and worship, the committee should emphasize the nonverbal symbols as well as the verbal symbols.

A gathering of people who are in varying degrees of illness lends itself to a feeling of community. All have something in common; all are relying on the love of the Lord to heal, to strengthen and to help endure what it is to come. The community celebration becomes more meaningful as it brings together the sick, the people who bring them to the celebration, and all who assist and participate in the rite. The music, prayerfully chosen, music of healing and peace, enhances the awareness of God’s love. The ceremony is complete when it is permeated with thanksgiving for life, an affirmation of hope, and love and concern for the people to whom the sacrament is being administered. A short community gathering in the parish hall lends much to the celebration.

It would be impossible to have all members of the parish liturgy team involved in every wedding in the parish. Many dioceses have established guidelines for weddings. Some parishes have specific policies of their own to augment those of the diocese. The parish musician, who should be a member of the liturgy
If the ceremony is being inserted into the liturgy because it is new and sounds good, it would be better to wait.

team, is a resident resource person. The liturgical sense and musical ability of this person will be of great value in making and carrying out diocesan and parish guidelines. The musician needs to be supported in upholding the guidelines for weddings. Good communication and cooperation among all connected with the celebration is of the utmost importance. In the preparation and selection of wedding music, prayerful reflection and discussion should be shared by the bride and groom, the celebrant and the musicians. The music chosen should express not only the faith and love of the couple, but also the common faith of the entire church. Will this music make the celebration a joyful and prayerful experience for all? Lists of suggested songs are not enough. Sound makes more of an impression than the written song. Why not tape the music and invite the couple to listen to various suggested selections? So often we are quick to ban songs and very hesitant with the reasons. People have a right to know why songs are inappropriate at certain liturgies, or at certain places in the liturgy. It is the job of the musician to have these answers and to take the time to explain. A musician’s job is a ministry of service, and service takes time.

Funeral liturgies can be difficult to plan. Many families are very happy to accept whatever is the parish policy. Occasionally families are sentimentally attached to certain songs. At this particular time, if these are unsuitable, it is difficult to tell people so. While experiencing a loss, some people have difficulty realizing that the emphasis in funerals is on hope and resurrection. A compassionate celebrant may be able to help them understand that this is only a temporary loss; we anticipate the day when we will all be reunited in joy with the Lord. The liturgy team could organize a list of songs, with tapes if possible, that are acceptable for funeral liturgies. This may be of value in choosing music. Perhaps a funeral choir, consisting of men and women who are free in the morning, could be formed. This adds a warmth to the celebration by knowing there are people who want to help. The faith community becomes “living, conscious and active” (Christus Dominus #14).

Music is an integral part of worship, an important aid to prayer. Music imparts a sense of unity to the congregation and sets the tone for the celebration. This sense of unity is kept alive by making diligent use of the music for the parts of the liturgy that are considered the people’s parts. The work of the musician is time consuming. It requires much ingenuity to devise methods for having the appropriate music available for the different liturgies. A tape library is a great asset in assisting people to choose music that will make the celebration a prayerful, memorable and spirit-filled experience. Planning the liturgy and choosing appropriate music involves many people, not just any one person. Team effort facilitates good liturgy. It can happen in any parish.

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Cat. *P-49*
For Clergy

Father, Pay Attention to Music!

BY JOHN WINTERLIN

Community song in the Catholic Church in America is still in its infancy.

Why do the official Church documents think musically regarding sacramental celebrations, while the clergy in general do not? Let us begin by considering the state of congregational singing in the United States. We will then be in a position to examine the “sense of community” so necessary to our communal celebrations.

Although we are well into the second decade of the liturgical renewal initiated by the Second Vatican Council, community song in the Catholic Church in America is still in its infancy. This is perfectly understandable considering the former state of the Roman Catholic liturgy and the heterogeneity of our congregations. The inevitable consequence of these two factors alone is a rather serious lack of a sense of belonging to a community of faith, a sense so necessary to a vital liturgical celebration.

It is only in the last few years that we have been emerging from a static, fixed liturgy to a liturgy of continuing self-renewal. Before the promulgation of the Constitution on the Sacred Liturgy, there was always a specific time and place for singing a given specific composition. Because of the language problem, all of this was done by the choir. But now the entire community is to celebrate and sing together as one, which means finding a type of music suitable and singable for all present. The function of music at every point in our renewed liturgy is one of the most important considerations in liturgical celebrations. We must constantly ask: Will this music, used here and now in this particular service, promote and even compel an active response from the people celebrating?

Our congregations, particularly in the larger parishes, present a sociological problem. How can children, teenagers, the elderly, members of the middle class, laborers, students, friends and even strangers come together for worship and form a community, a congregation? Musical experience and tastes vary from group to group, resulting in a clash that creates a situation that is liturgically difficult, and especially trying musically. How are they to sing together? How can unity be achieved out of such a seemingly chaotic condition?

This is the setting into which we now must introduce a concept that is even more foreign to us in terms of our past. Not only do we have the problem of singing during our eucharistic celebrations, but we are also called by the Bishops’ Committee on the Liturgy to reconsider our understanding of the other six sacraments and our mode of celebrating them.

With this, too, we are faced with the problem of our lack of community sense in worship. It is easier to understand where we should be when dealing with the Eucharist—a celebration that has traditionally been communal, at least in the sense of people (bodies) gathered together for worship. Now we must deal with the communal nature of all the sacraments. Let us consider baptism for a moment.

Because we are realizing the communal aspect of baptism in a deeper way, the Bishops’ Committee on the Liturgy asks us to celebrate it in a more communal way specifically by using music (Music in Catholic Worship #80). Moreover, music is to be used not only to solemnize the celebration, but to stress and punctuate the community nature of the sacrament.

But this is not happening. Why not? For one thing, the clergy are not aware enough of the sacraments other than the Eucharist as community celebrations. We clergy must come to understand music in liturgy as the vehicle that makes us more conscious of our belonging to one another in Christ. Music can actually create a sense of belonging. When we sing, we give something of ourselves. What is more original about a person than the voice? Bernard Huijbbers, the Dutch composer of liturgical music, speaks very eloquently on this subject in his book The Performing Audience:

"One who doubts the power of the communal voice issuing forth from many mouths might do well to reflect upon... any crowded football stadium when a mighty song soars over all, forming one voice, energizing, charging up the players, making something happen. These are happenings, indeed, as liturgy is meant to be.

Congregational singing is one of the principal criteria for judging a liturgical celebration. Wherever good and lively singing issues forth from all present, congregational singing almost becomes a kind of liturgy in itself...

... when anyone chooses to join in congregational singing he is exposing himself to a degree no one can rightly demand of him. Still, a celebration remains incomplete until all present commit themselves by joining in.

We must ask ourselves why we are not responding as clergy to what the documents are asking us to do musically in our sacramental celebrations.

The documents of Vatican II and the Bishops’ Committee on the Liturgy make recommendations for the use of music in all the sacraments. As Bernard Huijbbers says so well, there is nothing that will create community spirit faster than singing together, if the capabilities of the congregation are seriously considered. The documents literally think musically, and, for whatever reasons, the clergy does not.

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Will this music, used here and now in this particular service, promote and even compel an active response from the people celebrating?

Let us examine some of the reasons why the majority of the clergy do not think about music as being an integral part of a communal liturgical celebration. Priests are often bogged down with administrative duties, causing a time problem in terms of preparation. Many are not well informed about how to approach the problem and are in need of education and updating. Most priests’ past experiences of the sacraments of baptism, penance and anointing of the sick have been private. For example, in many parishes baptism is celebrated on a Sunday afternoon after the regular Mass is finished. There has been little or no preparation for the parents, much less any planning of the celebration itself. If others are present, they are family and friends taking pictures and curious to see how the baby will react to the water being poured over its head. Even when baptism is celebrated within the Eucharist, it does not seem that we are fully conscious of the fact that the music we sing should be such that it makes us more aware that we are admitting a new member into our community of believers. Assistants and/or associate pastors are very often frustrated or even stymied by the pastor who does not understand their attempts to improve the situation. In general, we are in a state of transition in the Church, which will be painful (as is all real growth) for years to come.

This is not a hopeless situation. However, if we are to realize vital community celebrations of the sacraments, something concrete must begin to happen in each and every parish. Priests must become more aware of the issue involved in order to take their rightful role of leadership and inspiration. I strongly urge a close study of Music in Catholic Worship. For developing a sense of the importance of song in building better community celebrations, Bernard Huubers’ book The Performing Audience is a very thorough and thought-provoking treatise. Check with the diocesan director of liturgy and/or music for programs that may be available. Initiate a liturgy planning committee in your parish, making sure to include a competent musician.

The planning committee should deal with specific celebrations according to the seasons of the liturgical year. For example, baptism as a community celebration could be dealt with in connection with the baptismal liturgy of Holy Saturday. During the summer, marriage could be considered—a natural time for it, since most weddings take place during that season. The planning team must have participation and, ideally, leadership from the priest celebrant in order to achieve unity. In planning celebrations, the congregation, the occasion and the celebrant must be considered.

Musicians and planning committees will have to be trained to assume specific roles in sacramental preparation and celebration. Musicians must be involved not only in celebrating but first and foremost in the preparations. Very often we find that our musicians are sadly lacking a sense of liturgy and that they tend to “perform concerts” with the choir and cantors rather than contributing to an integral celebration that has all of the ministries working together to invite the community to prayer through song.

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. (MCW 18)

So we see that the musicians and planning committee will have to be trained. They will need theological information, practical suggestions and, most of all, the support so necessary coming from the prayer leader of the believing community.

Our notions and attitudes of the sacraments definitely need radical readjusting and rethinking. If our people are to come to a new and fuller understanding of the communal aspects of all the sacraments, the clergy must take a strong lead in this educative and formative process of building.
The Key to Sacraments: The Community

BY ANDREW D. CIFERNI

“Among the symbols with which the liturgy deals, none is more important than this assembly of believers.”

At some time in the last fifteen years virtually every person involved in liturgical planning has had some experience in which the planning for a sacrament tended toward an event that would appear to be more the elevation of an individual than the celebration of a community. Rites of religious profession, weddings and ordinations often come across as being for the sole benefit of those entering into the sacrament. It seems that the music is chosen from the top ten liturgical or non-liturgical “hits” of the novice, couple or ordinand.

Seminarians who have regularly absented themselves from the celebration of the Liturgy of the Hours are suddenly, as the time for ordination approaches, incredibly interested in the cut of albs, the color and placement of candles, the coordination of flowers, the artistic merit of

“While music has traditionally been part of the celebration of weddings, funerals and confirmation, the communal celebration of baptism, anointing and penance is only recently restored. The renewed rituals, following the Constitution on the Sacred Liturgy, provide for and encourage communal celebrations, which according to the capabilities of the congregation, should involve song.”

Paragraph 29 of “Music in Catholic Worship”

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liturgy programs and the quality of the contra-Bourdon stop of the cathedral organ. Rarely do we encounter the novice, prospective bride and groom or ordinand whose first concern is the liturgical experience of the community coming together to celebrate sacramental acts that are as much the possession of those invited as those who sent the invitations.

Paragraph 79 of Music in Catholic Worship begins in midstream. It affirms the musical component of weddings, funerals, confirmations, baptism, anointing of the sick and reconciliation. It encourages the provision for congregational song in all of these sacramental events. But experience has taught that we must be much more explicit about the fact that congregational song is a *sine qua non* of sacramental celebrations, not just the Eucharist. Before we read this MCW directive, we should reread the opening theological section of the document, “The Theology of Celebration,” as a foundation for all of the section “Music in Sacramental Celebrations.” More important, for anyone coming to the planning of a sacramental celebration, is to reread the sections “Pastoral Planning for Celebration” and “The Place of Music in the Celebration.”

Because both “General Consideration on Liturgical Structure” and “Application of the Principles of Celebration to Music in Eucharistic Worship” are concerned with the Eucharist and because the section on sacramental celebrations is such a summary statement, one could have the impression that questions of planning and musical evaluation apply to the celebration of the Sunday parish Eucharist alone. One indeed has this impression from current practice.

Most parish liturgy planners would not countenance on Sunday morning the sort of things that are performed and heard at Saturday’s weddings. Most religious communities would not dare take as a serious part of their daily liturgical diet the sweet and fatty selections that are interjected into celebrations of religious profession. The bombast that marks many ordinations undoubtedly speaks more about the persistence of clericalism than it does about the local church’s recognition of God’s gifts of ministry bestowed on certain individuals in the community’s midst. This is symptomatic. Many parish liturgy planners, religious and diocesan liturgy commissions still take a hands-off policy when it comes to planning special sacramental rites such as weddings, religious professions and ordinations. This reluctance exposes our deepest misunderstanding of the nature of sacramental celebrations.

What many sacramental celebrations seem to proclaim is that they are celebrations of an individual’s achievement. The individual or couple on whom the celebration centers is deemed to have the right to make virtually all decisions concerning the selection of texts, music, ministers and environment because this is “his,” “her” or “their” sacrament. This individual has undergone the rigors of the novitiate or the seminary and therefore has gained the right to celebrate, having run the gauntlet and survived. This becomes then an opportunity to make any number of peripheral statements. For example, I can indicate my closer friends by asking them to be ministers, regardless of the fact that they may not be suited for the ministry they are asked to perform. I can choose readings and music that clearly state my thinking about this sacrament. I can create the mood that communicates my feeling about this day.

What sacramental celebrations should be proclaiming is that they are communal acknowledgments that God has again acted in the life of the community in and through specific individuals whose status and work in the community has been changed as a result of God’s freely given gift. Sacraments are not achievement celebrations. At least, they do not celebrate the achievements of the individual or the community. What they *do* celebrate are the achievements of God, who has willed to save us as a people.

Sacraments are not achievement celebrations.

What God has done in the lives of individuals has been done for the sake of all. The community that gathers for a wedding, an ordination or a rite of religious profession does not come together simply to facilitate the reception festivities. Even less does the community come together to be moved by the touching sight of one of its members entering into a new public relationship to God through the Church. The community comes together for its own life—for its own act of confession.

Perhaps our reading of the MCW directive would be best preceded by a reflective reading of the second chapter of Environment and Art in Catholic Worship. Our past has apparently taught us that we have much to learn about the sacraments as communal celebration. Paragraph 28 speaks clearly to the matter: “Among the symbols with which the
Most parish liturgy planners would not countenance on Sunday morning the sort of things that are performed and heard at Saturday’s weddings.

liturgy deals, none is more important than this assembly of believers.” By now we have had enough experience that we can no longer show any naiveté. The liturgy alone is not going to produce an authentic symbol out of this assembly of believers. As long as failings marriages are not made whole, as long as clerics are allowed to act as though they operate in splendid isolation from the communities they serve, and as long as religious pray and live as though they participate in a special variety of Christianity, then the assembly of believers will continue to regard weddings, ordinations and acts of religious profession as the private property of those being married, ordained, or professed. As long as this continues, the sacraments will not achieve their full potential as the primary expressions of the community’s life, and the community will be frustrated in its attempt to realize itself as the Body of Christ.

This malaise could be addressed by a new edition of MCW. Every official pronouncement on the Church’s liturgy could well begin by stressing that sacraments do not have a life independent from the daily sacrament of the community’s shared experience in Christ. A Christian community in which the important decisions are made by the clerical establishment will inaffably celebrate liturgies in ways that do not take the congregation seriously. Second, a new edition of MCW could well reemphasize the need for planning and evaluation for all sacramental celebrations. Third, any new edition of MCW or any of the present sacramental rituals must attempt to give a deeper understanding of the liturgical structure of all the sacraments. What MCW did for the Eucharist must be done for all the sacraments. Fundamental catechesis must take place or we will continue to be misinformed and malformed by sacramental celebrations that give witness to a lot of bright ideas but little sound liturgical judgment.

Until this happens, we will continue to witness wives vesting their newly ordained deacon–husbands and parents doing the same for their newly ordained presbyter–son because no one has understood that structurally the vesting is a sign of acceptance into an ordo, and that those who are already members of that ordo are the only significant givers of the ordo’s vesture. Until there is a common understanding of the structure of the rite for a wedding, the community will, have to bear endless moments of boredom while it stands listening to the couple’s favorite song from their first date. Until religious communities have a clear vision of religious profession as a eucharistic act, we will be assaulted by vow formulas that sound like valentine messages from the young religious to God.

Ultimately, these issues will be decided on the battle-ground of our present discussion on initiation. Initiation, of its essence, is about entrance into a community. A community that truly takes possession of its initiatory process will not surrender its possession of all the sacramental moments that flow from the logic of initiation. A community that has nurtured individuals through the trauma of a new vision of reality (what we call conversion) will not allow these individuals to simply slide into marriage by rites that are planned in total isolation from the community’s sensitivities and capabilities. After an authentic initiatory experience, this would be unthinkable for the community and for the initiated individuals entering into marriage. Religious communities that have seriously faced the contemporary crisis of formation are less and less apt to allow the novice to begin planning a rite of religious profession without ascertaining that the novice has truly plumbed the community’s traditions. In fact, these communities tend more and more to place the responsibility for the celebration of religious profession in the hands of the community’s liturgy planners. We

...sacraments do not have a life independent from the daily sacrament of the community’s shared experience in Christ.

even see growing evidence that ordinations are being planned more and more by diocesan liturgical commissions and that they are being planned as true diocesan celebrations. This should be the inevitable conclusion of a long period of preparation (initiation) for a ministry that is one of self-emptying rather than self-aggrandizement.

Contemporary sacramental theologians are wont to say that there is either one sacrament, the Church, or an indefinite number of sacraments, the ensemble of self–expressive acts of the Church’s life. The truth of either or both of these positions demands a consistent vision of sacramental activity. If initiation is necessarily a communal act, then all the acts that flow from initiation are necessarily communal. If initiation entails communal involvement and assent, then all the sacraments entail communal involvement and assent. If the culminating act of initiation, the Eucharist, must be planned by the community on the basis of a deep structural understanding of the rite, then all the community’s sacramental celebrations must be executed on the basis of similar planning, grounded in a similar understanding of structures. Commitments to the study and the investment of resources that this demands will be made only because the assembly of believers has found in its day–to–day life an experience of God in Christ that makes it impossible for any member to contemplate a sacramental celebration that would not take most seriously the state and condition of this Church, at this time, in this place.
“The rite of baptism is best begun by an entrance song; the liturgy of the word is enhanced by a sung psalm and/or alleluia. Where the processions to and from the place of the liturgy of the word and the baptism take some time, they should be accompanied by music. Above all, the acclamations—the affirmation of faith by the people, the acclamation immediately after the baptism, the acclamation upon completion of the rite—should be sung by the whole congregation.”

Paragraph 48 of “Music in Catholic Worship”

At the time Music in Catholic Worship was being written, the Rite of Christian Initiation of Adults had not yet been promulgated in English, and so the final draft of paragraph 80 reflects the authors’ dependence on its companion, the Rite of Baptism for Children. Since the publication of MCW, however, the Rite of Christian Initiation of Adults has become of increasing importance and influence in the celebration of the sacraments of initiation. The U.S. Catholic Conference of Bishops has gone as far as to say: “The primary model of Christian Initiation is the initiation of adults” (Christian Commitment, NCCB, 1978). This of course has led to many questions of musical interest and a desire to expand the scope of MCW’s paragraph 80.

Before we discuss the musical implications of the Rite of Christian Initiation of Adults, a few comments on music for the Rite of Baptism for Children are in order. Paragraphs 79 and 80 of MCW state very simply that communal celebrations of baptism should include music, and suggestions for its appropriate use are offered. Even though the suggestions are simple enough for general use, many communities still celebrate the rite without any music whatsoever. The frequent complaint is that it is impossible to get people to sing. Some planners express discouragement when too many families seeking baptism for their children are themselves unpracticing and consequently uncomfortable with the idea of active participation, not to mention singing music they’ve never heard. Still others find it awkward to use music when there is only a small family group huddled around the font on a Sunday afternoon. These situations are cause for real pastoral concern, but they are not without remedy.

Many of these frustrations with music could be eliminated if baptism were celebrated more frequently in the midst of the regularly worshipping community. Ordinarily
One should never get the impression that the music is an addendum or filler in the liturgy.

This means that baptism should take place at a regularly scheduled Sunday Mass or a specially scheduled Sunday Eucharist (monthly, bimonthly or seasonally) that the faithful would be encouraged to attend. Music at these celebrations should have a festal character and be well planned. One should never get the impression that the music is an addendum or filler in the liturgy. Even when baptisms are celebrated outside of Mass, there is still a need for music and a leader of song, who would assist the families in their responses. It is also helpful to have at least one adult who can assist at the liturgy by directing the parents and godparents to their places.

Inasmuch as the rite of infant baptism requires some form of parental preparation prior to the celebration of the sacrament, music for the liturgy could be introduced as part of the preparation. At the very least, an acclamation could be easily learned and then used in the liturgy.

The objection can be heard that the congregation doesn’t want to participate in the celebration of baptism. But there is a need for us to begin instructing the faithful in their responsibility to welcome new Christians. What it is that makes sacramental celebrations communal is that people come together out of concern for their brothers and sisters who are to be initiated, reconciled, anointed, married or ordained. The unsuccessful use of music at baptism is frequently due to a poorly planned communal celebration of the sacrament. Even though we now have new rites for the sacraments, they are often celebrated as if nothing had ever changed. Introducing new liturgical texts and moving the font from the back of the church to the sanctuary will not automatically guarantee the liturgical spirit that is called for in the revised rites. If we continue to celebrate new rites with old attitudes, the role of music envisioned in MCW will never be fully realized.

The Rite of Christian Initiation of Adults has become the model for Christian initiation, for it best demonstrates the gradual conversion process that must always be part of an individual’s becoming a Christian and a member of the Church. It is not simply a manual for celebrating the sacraments of baptism/confirmation/Eucharist, but a comprehensive design that may be spread over a number of years. Progressive stages of religious development are celebrated in rites and prayers that are formative as well as expressive of the candidates’ spiritual progress. More than anything else, the rite stands as a firm witness to the Church’s belief that Christians are made and not born. Baptism/confirmation/Eucharist are the culmination of the initiation experience, not isolated, independent rituals that automatically create mature Christians.

Furthermore, the initiation process, referred to as the “catechumenate,” takes place within the community. This means that there is more to a candidate’s preparation than the good efforts of the clergy. The new rite envisions that a number of the laity will be involved in the formation of a new Catholic Christian. The preparation process will include opportunities for communal prayer that certainly should include music.

Had the Rite of Christian Initiation of Adults been available when MCW was written, there surely would have been some directives for making music an integral part of the preparation process leading to the sacraments of initiation. Music should accompany the rites of the catechumenate and liturgies of the word in which candidates participate. Music used at these times does more than enhance the liturgy. Music used in the process of initiation assumes a formative role. Candidates can be formed by the music they hear and sing; melody, tonal character and text convey meaning that catechesis, homily or dialog cannot. For this reason, music for the catechumenate should be selected with great care.

What is the doctrinal content of the hymn? What kind of spirituality is conveyed? Does the music meet the mood or feeling the candidates have about their faith? These are but a few of the questions that planners should consider.

One of the richest sources for sung music suitable for catechumens is scripture, especially the psalms. During a candidate’s formation, the Word of God is the principal focus and fount of spiritual life. Candidates can easily identify with such psalms as 22, 26, 28 and 113, and these psalms can in turn be used as a basis for catechesis. Since liturgies of the word will be the style of worship for catechumens, psalms can be learned and used repeatedly at those services. Other Old Testament or New Testament canticles such as Phil. 2:6–11 would also be appropriate. Sister Suzanne Toolan’s Beatitudes, found in GIA’s Congregation and Cantor series, is a very good composition to use in the formation of catechumens.

Just as music is important prior to the celebration of
baptism/confirmation/Eucharist, so it is in the postbap-
tismal period (mystagogia), which continues the forma-
tion of new Christians. During this time, the newly initiated
reflect on the sacramental mysteries that they have per-
sonally celebrated, and it is hoped that their spirituality
would deepen with the privilege of sharing in the Eucharist.
Music could be drawn from the lectionary as well as the
sacramentary. The gospel acclamations for the Sundays of
Easter, for instance, are simple yet powerful. Accla-
amations such as “I am the good shepherd. I know mine
and mine know me” (4th Sunday of Easter), or “I will not
leave you orphans. I will come back to you and your hearts
shall rejoice” (7th Sunday of Easter) are fine examples of text
that might be put to music during this period. Other post-
baptismal hymns from the scriptures that could be valu-
able are Eph. 1:3–10 and Col. 1:12–20, to name only a few.
The Magnificat and Benedictus in the new Lutheran Book
of Worship are also worth considering.

But what about music for the celebration of the initia-
tion sacraments themselves? First, it should be assumed
that the celebration of the sacraments of initiation will
take place in the midst of the community, ordinarily at
the Easter Vigil. Music should be chosen with the congre-
gation in mind. One of the most practical considerations
is the use of acclamations. Even the memorial accla-
amations found in the eucharistic prayer would be ap-
propriate. But the rites for baptism provide a fine selection
of acclamations and New Testament hymns and songs from
ancient liturgies (Rite of Baptism for Children #225–238;
Rite of Christian Initiation of Adults #390), which are all
very useful at the celebration of sacraments of initiation.

many communities still celebrate the rite of
infant baptism without any music whatsoever.

Congregations should learn a few of these acclamations
or brief songs and be able to sing them from memory,
recognizing them as their traditional initiation music. The
celebrant or leader of song can use them whenever a brief
acclamation is called for, and the congregation can respond
without being tied to a printed text. ICEL will soon publish
Music for the Rites: Baptism–Eucharist–Ordinations. This
will be a valuable source for music and should be con-
considered.

All of the recommendations in the MCW directive are
applicable to the rite of initiation. Although it is not men-
tioned in the paragraph, a very suitable moment for
music in the rite of baptism is at the blessing of water.
Chants for the water blessing can highlight the wonderful
plan of God to use simple elements of creation for touch-
ing the lives of his people. Another choice opportunity
for music in the rite is the Our Father, easily sung to the
same melody used at Mass.

The recommendations for music during the procession
to and from the font, when this will “take some time,”
should not be interpreted too rigidly as to mean only

Music should highlight the action rather than
explain it.

when this will “take some time.” For even if there is a
short distance to and from the font, this movement in the
liturgy does signal a change of internal liturgical direction
and is usually a very good opportunity for music, if only
an acclamation or litany. An illustration of this is when
confirmation immediately follows baptism. If the baptism
has taken place in the rear of the church or in a location
where the congregation could not witness the action, it
would be best to celebrate the confirmation in another loca-
tion where it can be witnessed by the congregation. The
procession to a new location, even if it is a short distance,
calls for some musical expression, perhaps a litany of
praise if not a hymn.

The rite of confirmation itself is so brief that it needs to
be embellished, preferably not by additional spoken words
but by music. After the celebrant introduces the rite of
confirmation and invites the congregation to pray for the
candidates, who are asked to kneel, a meditative anthem
sung by the choir (e.g., “Bless the Lord, O My Soul” by
M. Ippalitov-Ivanov) can be quite effective. Music played
at this point gives the assembly time to absorb the
mystery of baptism just celebrated and to prepare for
confirmation when the newly baptized or newly received
will be sealed with the gift of the Holy Spirit.

Music is integral to the very action and meaning of
liturgy; it can convey a spiritual vitality and message that
spoken words cannot. It should never be used as some-
thing to break up the liturgy or dress up our responses.

It is hoped that in the future, composers will be encour-
gaged to create new musical compositions that will enable
us to see and appreciate the depth of beauty in the initia-
tion rites. An example of future development would be to
offer a musical rendition to the postbaptismal ceremonies
of anointing with chrism and enrobing and giving of lighted
candle. These ritual gestures ought to speak for them-

21
Anointing of the Sick

God Gives His People Strength

BY MARGUERITE STREIFEL

Lay people pray with and communicate with the sick or shut-ins on behalf of the parish community.

"Whenever rites like the anointing of the sick or the sacrament of penance are celebrated communally, music is important. The general structure is introductory rite, liturgy of the word, sacrament and dismissal. The introductory rite and liturgy of the word follow the pattern of the Mass. At the time of the sacrament an acclamation or song by all the people is desirable."
--- Paragraph 31 of "Music in Catholic Worship"

The Rite of Anointing and Pastoral Care of the Sick is one of the most far-reaching of the reforms of Vatican II. It is the sacrament that most touches the faith community at its heart, in its pain as a journeying people seeking wholeness of body and spirit. This sacrament is a means for the Church to express concern for its sick members through pastoral activity, sacramental praise and thanksgiving, and to provide a visible and tangible presence. This sacrament and the Rite of Christian Initiation of Adults may be the two strongest reminders and calls to the People of God to activate their baptismal commitment to others—to be a people warmly caring for and welcoming its members.

Since the official effective date of January 1, 1974, the Rite of Anointing and Pastoral Care of the Sick has affected the lives of countless millions. It has motivated strong efforts at catechesis and pastoral concern, and people seem to be very much aware of the rite, as they frequently receive it.

It has been five years since this revised rite was initiated. Perhaps it is time for us to examine where we have come from and where we might go with it in the future. When the revised rite for anointing became effective, Music in Catholic Worship was already two years old, so its compilers were unaware of the rite as it finally appeared. As
we examine how this rite is being pastorally celebrated, we will look at the directions of the official ritual for the “grass roots” and at MCW to determine how it might be more specific or helpful in giving us guidelines.

A recent survey of the Diocese of Crookston, Minnesota shows 83 percent of the respondents with the correct understanding that this is a sacrament for anointing the sick. 51% of these same respondents indicated that some pastoral care is being exercised by the laity: communion is being taken to the sick or shut-ins by relatives, friends, appointed lay distributors or visitors. People are asking to be anointed before surgery or hospitalization, and these anointings are happening at daily eucharistic celebrations with other members of the faith community. In one parish in particular, 25 people take communion to the hospitals and prepare the sick for the sacrament of anointing. Lay people visit, pray with, and communicate with the sick or shut-ins on behalf of the parish community.

Communal celebrations of this sacrament are happening in 66% of the parishes. Another 15 percent believe in communal celebrations but do not yet have communal anointing. 70% have anointings communally within the context of a eucharistic celebration. The 15% who have not experienced a communal celebration indicated that they would have the anointing at a eucharistic celebration. These are encouraging figures, for they indicate that the implications of the revised rites are gradually seeping into the consciousness of our people. We are all familiar with the truism that as a people celebrate, they not only express who they are, but at the same time, become who they are. Our people are celebrating communally in the context of the Eucharist, the greatest sacrament of healing, reconciliation, and salvation. They are taking more seriously their mutual witness of concern, care and healing.

The revised rite of anointing expresses pastoral care in two actions: in visiting and giving communion to the sick, and in the anointing of the sick. The rite for visiting and giving communion to the sick has the following elements: sprinkling with holy water, the spirit of penance, reading of the Word, the Our Father, communion, and concluding prayers. The rite of anointing presumes preparation on the part of the priest and the sick person or persons. The rite includes sprinkling with holy water, to remind us of our basic starting point; a penitential rite, to remind us of Christ’s merciful, healing kindness; a reading from scripture, a litany, the laying on of hands, the blessing of oil (or a prayer of thanksgiving over previously blessed oil), the anointing of the forehead and hands, a prayer for the sick, the Our Father, communion and the concluding blessing.

The ordinary rite of anointing is the first one given in Chapter II of the document (ICEL Provisional Text, The Liturgical Press, 1974). This section outlines the structure of the rite as being patterned after the liturgy of the word with the laying on of hands, blessing of oil and anointing. In reality, the rite of anointing during Mass is the most frequent practice and the focus of this article. Obviously, the order of statement in the ritual does not reflect the order of preference in practice!

Some parishes are combining the imposition by the priest-celebrant with “touch” signs from other members of the faith community present.

Before communal anointings began in the parish of Sacred Heart in East Grand Forks, Minnesota, much groundwork was done by members of our liturgy team and by our parish Life and Action committee. To introduce the rite five years ago, we used homilies as well as films or slides and bulletin inserts. Parishioners were contacted personally by members of our core team who explained the rite and its value. This same core group contacted other parishioners to bring the elderly and the sick to the church. Students from the high school helped. Entertainment was provided at a luncheon following each celebration. (We later found that the elderly do not care to be entertained, but rather cherish this occasion as a time to visit each other.)

The liturgy was planned for an afternoon anointing on the feast of All Saints. The whole parish was invited to gather and pray with those being anointed. The choir helped with the music. We started with a moving experience five years ago and have continued every year.

In planning the liturgical celebration for a communal anointing, we are careful to include a gathering hymn.
The revised rite of anointing expresses pastoral care in two actions: in visiting and giving communion to the sick, and in the anointing of the sick.

alleluatia, Holy, memorial acclamation and Amen in which all can participate, in accordance with the rite: “The full participation of those present should be encouraged by the use of appropriate songs to foster common prayer and manifest the Easter joy proper to this sacrament” (#85).

During the laying on of hands, the priest is instructed to impose hands in silence. However, if there is a large number to be anointed, a musical selection is sung or an instrumental number might be done after the first few persons have received the imposition of hands. The nature of this music is quiet, such as a reflective prayer-song or an instrumental composition.

During the actual anointing, the words spoken by the priest should be audible. But here again, when there are large numbers present, we begin singing after the first few have been anointed.

There are many selections of music that are appropriate at these two moments. “Be Not Afraid,” “You Are Near,” and “Lay Your Hands” from NALR, “God Gives His People Strength” from Medical Missionaries; or “Come, Lord, Bring to Us Your Peace,” “We Carry in Our Body,” and “My Prayers Come Before You Like Incense” from St. Meinrad’s are just a few examples. Psalms 22, 23, 25, 41, 63, 84, 103, 133, 139 and others from any number of sources are also appropriate. If we do our homework, we can find all kinds of musical possibilities. As for the type or the style of music used, our people do not seem to mind the style or the idiom as long as it is “prayer-song” that has something significant to say or to pray—in short, simple, provocative prayer!

In the survey conducted in the Diocese of Crookston, several observations surfaced, which are listed here.

The imposition of hands on each person and the anointing of each person seem extended when there are large numbers to receive the sacrament. However, the laying on of hands is one of the central elements in the rite of anointing and is so powerful a sign that some parishes are combining the imposition by the priest-celebrant with “touch” signs from other members of the faith community present and near the persons being anointed. One parish has a general imposition in global by the priest with a friend or family member imposing hands individually on each sick person (when large numbers are being anointed). There are some pastors who combine the imposition of hands and the anointing as one moment, instead of individual imposition, prayer for blessing the oil, and the anointing. If this manner of administering the
Our people do not seem to mind the style or the idiom as long as it is “prayer-song.”

...a rite of touch. It demands physical closeness and communication in the deepest sense. On the part of the minister, it implies nurturing care, gentleness, affection, protection, communication of strength. On the part of the receiver, it implies openness, acceptance, confidence, a feeling of belonging, of strengthening, of well-being. To allow another person to touch you in any way is an act of openness and acceptance—in this case to the action of the Spirit. Thus the gesture is admirably suited to express and actualize the coming and presence of the Holy Spirit. The Church is a community which “touches” others.


The majority of pastors prefer to bless oil at each anointing celebration because of the powerful prayer that accompanies this blessing and explicates the rite. The prayer given as the first option for the blessing of oil, however, is a rather poor choice because it is chauvinistic. A more satisfactory prayer is #242, which is also in the form of a berakah. It is unfortunate that it was not put as the first choice.

A number of parishes give a sign of life to each person anointed, such as a plant or flowers, or a candle during the Advent season. This added gesture of caring means much to those anointed. Another interesting suggestion is to have the person anointed rub the oil where the pain or sickness is located.

There are many other possibilities for innovation with this sacrament. Pastoral sensitivity and creativity are necessary on the part of pastors, parish teams, the parish council, and the liturgy committee. Whatever is planned for the sick should highlight the continuing responsibility of the local community for an ongoing, flexible pastoral service for the sick and the elderly.

A revision of *Music in Catholic Worship* would better serve our needs as pastoral musicians if a stronger statement were made, which would outline the actual rite of anointing as it is celebrated in the context of Eucharist. If we follow the good principles already laid down for good eucharistic celebrations and clarify the options of the anointing rite itself, we would have a better guide. Because pastoral practice is indicating that communal anointing should take place in eucharistic celebrations, recognition of this should be included in *Music for Catholic Worship*.

The rite of anointing presumes preparation on the part of the priest and the sick person or persons.
Reconciliation with Your Neighbor, Too

BY DEBORAH MUNCH

Music that serves as a prelude to the liturgy should be repentent, but not morbid.

"Whenever rites like the anointing of the sick or the sacrament of penance are celebrated communally, music is important. The general structure is introductory rite, liturgy of the word, sacrament and dismissal. The introductory rite and liturgy of the word follow the pattern of the Mass. At the time of the sacrament an acclamation or song by all the people is desirable."

—Paragraph 88 of "Music in Catholic Worship"

Diocesan directors of music are probably familiar with the scene of the frantic liturgy team member pouring out a thousand questions about his/her recently assigned task of selecting music for an upcoming communal penance service. Because these liturgies are becoming more and more popular, and because the unfortunate criterion for assigning them to an individual music planner is often that this person has never done one before, the scene continues to repeat itself. Complicating the whole situation is the fact that Music in Catholic Worship (the "bible" of parish musicians) says very little about these celebrations, and that the Church has renewed its approach (thank heavens!) to the theology of sin and reconciliation. This is an attempt to answer some common questions and to order these questions into a practical process, which may simplify the challenge of the healing ministry to which the musician/liturgist has been called.

Because the Revised Rite of Penance was published over a year after MCW it is understandable that the music document gives only very general treatment of communal celebrations of the sacrament. What direction does the document offer? It stresses the importance of music in these celebrations; it gives a structural overview of the order of service (introduction, word, sacrament and dismissal); and it provides for an "acclamation or song by all the people" during the sacrament. For musicians and liturgists who are planning parish celebrations of Form II* (the more commonly used of the communal rituals), more specific information is available in Study Text IV (U.S. Catholic Conference, 1975) and the Study Edition of The Rite of Penance (USCC 1975). The latter text is especially helpful because it offers model penitential liturgies, which can be used alone or adapted to include Forms II or III.* Of these examples, three are for general use, and there is one each for Advent, Lent, children, youth and the sick. Both books give a detailed order of service with accompanying rubrics and suggested texts for readings, prayers, songs, acclamations and responses. Their combined cost is approximately

*Form II is reconciliation of several penitents with individual confession and absolution.
*Form III is reconciliation of several penitents with general confession and absolution.
$7.00, and since most worshippers will need them year after year, the books are a must for any parish liturgical library. Of course, the celebrant will want a more attractive, more expensive large-type hardbound copy of the rite for use on the altar; this edition can double as his reference copy.

Those who are selecting music for the first time for a parish communal sacramental reconciliation liturgy and those who seldom plan them (e.g., once or twice a year), would probably find that the most practical approach doesn't begin immediately with filling in the blanks of a liturgy outline. Certainly one might want to read through the order of service, but to save backtracking and to avoid duplicating effort, the efficient musician/liturgist will begin with three preliminary considerations: the liturgical season, the sacrament and the scripture chosen for the particular celebration. The season is listed first not because it is the primary consideration (the sacrament is), but because it contextualizes the other two.

Of the three reference works listed above, only Study Text IV specifically mentions the liturgical season. Unfortunately, one statement makes seasonal considerations appear optional: "As with all good celebrations, the gathering begins with a song which expresses the penitential stance of the assembly or the character of the liturgical season in which the sacrament is being celebrated" (p. 33). However, an earlier section, "The Time of Celebration," reinforces the importance of seasonal themes, as does a similar section in the study edition (#13). In the sample penitential celebrations (pp. 81-91) of the study edition, the Advent and Lenten examples clearly echo the messages of the respective seasons (e.g., the desert experience is linked with the strengthening of baptismal grace for Lent, and the second coming of Christ is linked with the Baptist's warning "Prepare ye the way" for Advent). These "themes" are especially important for the musician, as they affect the choice of an opening song. Ideally, they will resound in the rest of the service music as well.

Too often those who are constantly involved in the liturgical year take for granted their congregation's appreciation of the seasonal context within which the whole church prays. Music for a Lenten reconciliation service should not only focus on reconciliation, but it should also All preliminary work will be a waste of time if the music planner surrenders to familiar, unspecific repertoire for the sole sake of its familiarity.

illuminate for the congregation how reconciliation relates to some major Lenten message (conversion, transfiguration, renewal, dying to self, putting on Christ). However, this is not to say that music should assume the role of a teaching aid; in any liturgy, music's primary role is celebrational, not educational—a point sometimes overlooked by those who plan communal penances for children.

Apart from being thoroughly familiar with the liturgical season, the conscientious music planner should also do some reading about the sacrament of reconciliation, particularly about the historical precedents for its communal celebration, and about the nature of sin itself. Study Text IV offers some thoughts about the latter and suggests a bibliography. For those who are unfamiliar or uncomfortable with the community's role in Form II celebrations, the historical/theological reading will inspire enthusiasm for the communal dimension that the congregation's song will nurture, and firm up the basis on which musical judgments will depend.

A good scripture commentary is useful for a better understanding of selected reading(s). Any good homilist usually owns one or knows where to borrow one. Popular commentaries are The Jerome Biblical Commentary (Prentice-Hall) and A New Catholic Commentary on Holy Scripture (Nelson). Because of their organization, commentaries on the Lectionary are not as useful for this purpose as commentaries on the Bible. If it is not possible to get hold of a scripture commentary, the music planner should at least read the chapter from which the selected reading is excerpted. Sometimes introductions to the various books of the Bible are helpful.

Although this sounds like homily preparation, the musician/liturgist need not go into the depth that is required for a homilist. What has taken paragraphs to describe really amounts to a few minutes of reading. These few extra minutes will save time in the long run, as the prepared music planner will find it much easier to select appropriate texts.
All of the preliminary work to understand the sacrament, the season and the scripture will be a waste of time if, in the end, the music planner surrenders to familiar, unspecific repertoire for the sole sake of its familiarity. The often-repeated excuse, “My congregation just doesn’t know any appropriate hymns,” reflects two problems: the music program for building congregational repertoire is not adequate; and the musician/liturgist has too limited a concept of “song.” A song need not be one of the old-warhorse-type hymns. There is a wealth of short responsorial refrains, which, though possibly unfamiliar, a congregation can easily perform with the assistance of a good cantor. Another solution to the repertoire problem is to match a familiar hymn with an appropriate text of similar meter. The metrical index in any good hymnal is a good resource for this approach. Interchanging texts should be handled with care, however, as some hymn tunes are written in such a way that few texts except the original are compatible with the tune. And, of course, it is important to check every syllable of every verse to see that nothing is out of place. Otherwise, the results could be disastrous!

After completing the preliminary reading, which should clear up some general questions, the musician/liturgist is ready to deal with practical and specific questions. If the upcoming communal reconciliation service is a first for the community or for the music planner, there are probably many. When in the liturgy should the congregation sing? How much solo music is needed, desirable or permissible? How celebrational should the service music be? How penitential?

Refer to the graph of the order of service. The faithful gather as individuals who have somehow become alienated from one another, from the Church, from God, but who recognize the healing power of the Church through its ministers. The very presence of the people attests to some understanding of and faith in God’s mercy and love. They do not gather in despair of their wretched sinfulness, but as heirs to the kingdom. For this reason, music that serves as a prelude to the liturgy should be repentant, but not morbid, and should reflect a certain amount of confidence. Somber organ variations on “Were You There When They Crucified My Lord?” would be an inappropriate introduction to a Lenten communal reconciliation liturgy.

So what would work? Of the organ repertoire not associated with any text, Preludes Nos. 3 (E minor) and 5 (G minor) of the J. S. Bach “Eight Little Preludes and Fugues,” the Flor Peeters “Aria” and the Clain “Dorian Choral” are examples. Because the Bach works are standard repertoire for most organ students, citing them as typical examples will help the organist understand what is needed. To the organist who knows and owns more repertoire, the music planner could suggest a chorale prelude based on a standard German chorale whose text is compatible with the particular liturgy (e.g., “Jesus Christ, Thy Sure Defense” or “If Thou But Suffer God to Guide Thee”). This is not meant to be a “grocery list” approach to suggested organ music, but rather a practical approach to facilitating communication between organist and music planner.

It is regrettable that MCW says so little about vocal or instrumental preservice music for reconciliation or any other worship services. This is, perhaps, something to consider for a supplementary publication.

If the liturgical season has indeed been considered in the overall planning (selection of readings, etc.), the individual whose only responsibilities are music planning and performance should have no difficulty understanding what type of text is needed. Sample entrance antiphons in the rite speak of God’s mercy, compassion and love, and of our confident prayer for grace and strength (p.48). A communal penance liturgy scheduled in the last weeks of Ordinary Time or during Advent, and in which there is an eschatological emphasis, might well begin with Lucien Deiss’ “My Soul Is Longing for Your Peace.” Choosing a song such as this one, reflective in character, allows for growth toward the most festive moment of the service.
The faithful are particularly ready to pray and to listen as a community.

The expected number of individual confessions. Musicians accustomed to performing on Sundays will need to be told that the Gospel acclamation immediately follows the response, or that preceding the Gospel acclamation there will be no other reading.

The mood and text of music for the liturgy of the word will depend to some extent on the readings to which they relate. But, as in the case of the opening song, the most celebrational music is best chosen for the acclamation of praise after individual absolution. In order for the music of the liturgy of the word to conform to the growth pattern described in the graph, the Gospel acclamation should not be one of the most festive. "Ye Sons and Daughters" is an example of the type of song that will probably work best. Of course, if the communal penance service is held during Lent, there will be no problem.

After the homily and before the acclamation of praise, the rubrics in the order of service do not specifically mention music. It seems logical, however, that the Examination of Conscience, particularly if performed as a litany, and the intercessory litany within the reconciliation rite may be sung by all: "Litanies are often more effective when sung" (MCW #74). There should be no problem with assigning the Examination of Conscience to a cantor or choir, for the rite provides that a priest, deacon or other minister may assist the faithful in their examination of conscience (#53).

As the music planner considers the service as a whole, the option of silence during the examination may be a welcome relief from what might become verbal overkill in the early part of the liturgy. Choosing a spoken text, a sung text or no text for the examination is a liturgical judgment, which will depend on the extent of the local community's enthusiasm for singing and the amount of singing planned for the rest of the liturgy.

Again, the rite of reconciliation doesn't mention the use of music during individual confession and absolution. It would seem that carefully chosen solo music (rather than liturgical "muzak") interspersed, perhaps, with appropriate readings and periods of meditation could add meaning to what might be a deadly lull. Because so many people will be moving in different directions at this time, congregational singing is likely to be limited.

So much has been said about the proclamation of praise after absolution that little needs to be added. Ideally, the song will praise God for his mercy and goodness and incorporate any predominating emphasis in the liturgy as a whole (e.g., darkness to light, baptismal commitment, love, etc.). This is not the time to fall into the trap of "general," unspecific texts, unless there isn't any other option. This is the time to drag out a parish "warhorse," something that everyone will enthusiastically sing.

Beethoven's "Hymn to Joy" (van Dyke text) could work well in liturgies that emphasize love or the darkness-to-light theme. A familiar or simple responsorial setting of Psalm 98 might be a good choice in an Advent reconciliation service.

After the proclamation of praise, there need be no more music. The service ends with a closing prayer and dismissal. Some parish liturgists choose this simple ending, some add the Sign of Peace, others add a closing song and/or a postlude. Texts for closing music should express gratitude and praise with, perhaps, some mention of the Christian commitment that has been reaffirmed. Certainly, this music should be positive and can be festive; just how festive will depend on the liturgical season and the shape of the liturgical plan. Some penance services demand a denouement effect, an easing of the emotional high by lengthening the liturgy's ending. A brief ending can be an abrupt letdown. On the other hand, sometimes the less said, the better. Common sense will dictate the best course.

The most celebrational music is best chosen for the acclamation of praise after individual absolution.

It is hoped that the lengthiness of this discussion hasn't obscured the real thrill of putting together rubrics, sacraments, theology, the liturgical calendar, reconversion, music repertoire and all of the accompanying considerations and molding them into a living experience in prayer. Because the sacrament of penance is a relatively infrequent experience and because the faithful are not obliged to participate, communal celebrations of the sacrament offer a rare respite from the routine. The faithful are particularly ready to pray and to listen as a community. The communal dimension that music reinforces in any liturgy can be especially effective in the context of a sacrament that specifically involves community building and communication. It's worth the effort.
Music for the Mass is also music for the confirmation and marriage rites.

"Confirmation and marriage are most often celebrated within a Mass. The norms given above pertain. Great care should be taken, especially at marriages, that all the people are involved at the important moments of the celebration, that the same general principles of planning worship and judging music are employed as at other liturgies, and above all, that the liturgy is a prayer for all present, not a theatrical production."

—Paragraph 32 of "Music in Catholic Worship"
What if the three little pigs had all built their houses out of straw? What if the Grinch had stolen Christmas for keeps? Or, what if Pope John Paul I had lived? What if the Roman Catholic Church would ordain women? What if Vatican II never happened? What if we keep asking “what if”?

“What if” is the magic phrase that opens the road to speculation and creativity. “What if” takes what is and creates from it what could be more. “What if” can unleash the intuitive mind of the human being to new horizons and interests. This form of questioning may be the key to the successful cultural adaptation and development of liturgical practice.

In applying the “what if” method to paragraph 82 of Music in Catholic Worship, two questions emerge: “What if we were to implement the directive as it is presently stated?” and, “What if the directive were to be rewritten—what would the new draft include?” In considering these two “what if” questions, the concern is to imagine the possible directions that their implications can give to the liturgical and musical life of the Church.

If we read the directive in the context of the rest of the section “Music in Sacramental Celebrations,” this paragraph (and indeed the entire section) seems to be the unedited product of a committee process; in comparison to the conciseness of the rest of the document, this section seems to ramble. Confirmation is mentioned as if in passing, which may be understood in view of the fact that in 1972, when MCW was published, the rite of confirmation was still a provisional text. The problem at the time concerned the form of confirmation and the determination of the validity of the form as either a gift of God or a gift of the Father.

Confirmation as an initiation sacrament is often misunderstood. In the MCW directive, no provisions are made for specific incorporation of music into the confirmation rite. Rather, the directive presupposes that it is desirable that both confirmation and marriage celebrations take place in the context of the Mass. Thus, music for the Mass, to which MCW is primarily addressed, is also music for the confirmation and marriage rites.

The rather strong and apparently misplaced directive “that the liturgy is a prayer for all present, not a theatrical production” indicates again an editorial oversight. It’s a wonder that such a statement should follow the powerful assertions at the beginning of the document: “Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith.” (MCW #6) The implication in #82 seems to be that the theatrical elements of celebration would weaken and destroy faith rather than build it up.

Let us apply the “what if” approach to this idea: What if we removed from our celebrations all that is theatrical? In applying the question specifically to the marriage rite, a lot would disappear: the costumes—the wedding dress, the vestments of the presiding priest or deacon, the tuxedos—all would go; the cast—the attendants, especially the flower girls and page boys—would be missing; and the setting—the parades, the music, the flowers—all that might be considered theatrical would be eliminated. What’s left? The minimum: the bride, the groom, the clergy and two witnesses. (Imagine Altman’s new film “A Wedding” with such a minimum of excitement, not to mention Cana of Galilee!)

What if we removed from our celebrations all that is theatrical?

Liturgical renewal has stressed from the beginning that the minimalistic approach so characteristic of the pre-Vatican II Church be replaced by a sensitive look at symbols in order to restore them to their fullness. When symbols are restored to their fullness, we see God—or theos, in the very derivation of the word theatrical. It is possible to involve the whole congregation in prayer and still be involved in the beauty of that which is theatrical. (For further reading, see Matthew Fox, On Becoming a Musical Mystery Bear: Spirituality American Style, Paulist Press, 1972.)

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The Christian community, by celebrating with faith, deepens its faith. And these celebrations must be engaging and beautiful. Therefore, while we must avoid all that is self-centered, we need to recognize all that we are as individuals, all that we are able to perform and all that might be performed for God as prayer.

“What if” is the magic phrase that opens the road to speculation and creativity.

given to the structure of these sacramental rites so that both dimensions are expressed. Although the Mass holds the place of prominence in the Christian community, every effort should be made to develop the rites in and of themselves with appropriate music and activity. In any circumstance, however, these rites should speak to the human person, using all the modes of the culture to do so. Such a revamping raises the question of the relationship between the celebration of the Eucharist and the celebration of confirmation. For confirmation celebrated with children (separate from the baptismal rite) and for marriage celebrated without the Eucharist, what if the rites were developed and music were composed specifically for them? Marriage and confirmation might become rich spiritual, emotional and human experiences tailored to the needs and wants of individual communities, persons and couples. Liturgists, musicians, catechists and priests would all be involved together in the preparation for these sacraments.

Clearly, the second “what if” is open-ended. Some will say that it opens the door to endless innovation. Well, what if it did? Such speculation is necessary for the further development of liturgical practice. It is a very useful tool by which liturgy committees can educate themselves, and it can be a great deal of fun, too.

We could continue to ask “what if,” not only with this directive, but with the entire document. What if we were to realize in so doing that liturgy is much more theatrical and musical and creative than we ever dreamed?

...what if the rites were developed and music were composed specifically for them?
"And I Will Raise Him Up..."

BY RICHARD RUTHERFORD

"Music becomes particularly important in the new burial rites. Without it the themes of hope and resurrection are very difficult to express. The entrance song, the acclamations, and the song of farewell or commendation are of primary importance for the whole congregation. The choral and instrumental music should fit the paschal mystery theme."

—Paragraph 83 of Music in Catholic Worship

Reviewing Music in Catholic Worship again after several years is a fascinating and renewing experience. To do so with the liturgy of the Rite of Funerals uppermost in mind reveals again the quality of the document as a whole. Its principles and recommendations serve the funeral as well as all other Catholic worship. It is not a handbook, however, and one does not expect to find in it the "how-to" answers to all the musical questions pertaining to Catholic funeral liturgy or—far less—detailed answers all wrapped up in paragraph 83 on the importance of music in the new burial rites. Rather, according to the principle of "The Liturgical Judgment" (#30), it is the nature of funeral liturgy itself that will help determine what is the most appropriate pastoral music for the Catholic funeral.

In the seven years since its publication, how does this document itself hold up today? How well are its principles and recommendations followed in pastoral practice concerning funeral liturgy? As the contemporary saying goes, there is some "good news" and some "bad news."

To begin with the latter question and the "bad news," few would disagree that the American funeral remains musically the most difficult area of Catholic worship. Pastoral publications continue to point up the many obvious reasons for this; diocesan handbooks continue to offer suggestions to remedy the situation. However, among the principles set out in MCW and highlighted in #83, some are enjoying relative success. One is the use of acclamations in the funeral liturgy. To a lesser degree, the entrance song seems to serve well its liturgical function of creating a sense of Christian community gathered around the deceased, especially where it encompasses the American

Mixing the emotions of grieving sorrow and Easter joy is musically impossible.

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Is the recessional being experienced by American Catholics as the fitting climax and most appropriate "song of farewell" at the funeral? rites at the entrance to the Church. All too frequently, however, this opening song of the community is replaced by instrumental music.

Overlooked but worthy of mention in the MCW directive should be the special place of *psalms* in funeral liturgy. Like the acclamations and the entrance song, psalm responses are becoming more expressive of community at the funeral. More important, however, this use of the psalms is special because, of all our funeral chants, they remain the inspired prayer-in-song of God's people. The psalms, in ecclesial and christological faith, have served in the liturgy of funerals from its inception to express paschal hope. Their presence throughout the funeral as a whole expresses in vivid biblical imagery the meaning of the sacramental actions by which Christians take leave of their deceased. They serve well to guide the bereaved community step by step from the very time of death through burial itself and into future times of commemoration. The efforts of pastoral musicians to foster the singing of psalms, both through the necessary catechesis and through the composition of contemporary settings, are to be applauded and encouraged.

One cannot help but observe that these three successful lights in an otherwise musically drab funeral scene are becoming more and more familiar to Catholic people from their weekly celebrations of the Eucharist. This experience suggests a direction for solving the concern about teaching appropriate funeral music. Does not the weekly celebration of the paschal mystery itself offer the best opportunity for introducing new hymns, acclamations and psalms that can continue to enrich a parish repertoire of music equally appropriate for the funeral?

A particularly important element of the Rite of Funerals, highlighted in the MCW directive but scarcely sung at all in the United States, is the song of farewell. This situation persists despite the many excellent compositions presently in circulation. It is attributable to a widespread misunderstanding of the rite of final commendation and farewell (frequently still considered a newly cast rite of purification) coupled with the fact that recited responses had become popular in the new American rite before the Rite of Funerals itself was published in English. In the spirit of the rite, however, the song of farewell is to be "experienced as the climax of the entire rite" of final commendation (*Rite of Funerals*, #10). It is to spell out in confident song, simple enough for all to sing, the community's final profession of faith and hope in paschal life untouched by physical death.

Although the song of farewell has remained virtually foreign to American funeral experience and the rite of final commendation itself is often a meaningless appendage to the funeral Mass, nevertheless the recessional song often serves the climactic function that the Rite assigns to the song of farewell. This is particularly the case when Suzanne Toolan's composition "I Am the Bread of Life" is sung during the procession with the body from the church. One cannot help but recognize here the birth in living liturgy of the kind of strong and effective song of farewell that Fred McManus called for nearly a decade ago ("The Reformed Funeral Rite," AER 116 (1972), 133). Is the recessional being experienced by American Catholics as the fitting climax and most appropriate "song of farewell" at the funeral? If so, how can this liturgical experience best be integrated with the flow of the liturgy embodied in the Rite of Funerals?

Initial consideration of these questions suggests that such an effective song, so expressive of paschal faith, might take the present position of song of farewell, thus focusing attention on the climactic conclusion of the principal liturgy in the church rather than on the removal of the body. The natural flow of the funeral liturgy in the new rite takes the worship of the community in the church, especially

The psalms have served in the liturgy of funerals from its inception to express paschal hope.
The entrance song creates a sense of Christian community gathered around the deceased. The Eucharist, as its middle point. Everything else leads up to and flows away from that ecclesial center. The song of farewell is intended to bring the principal liturgy of the ecclesial community to a fitting close, whether this takes place after Mass in the church or later at the cemetery. For the recessional song to replace the song of farewell, understood in this way, seems to shift the emphasis away from such a climax and draw attention unduly to itself. In accordance with “The Liturgical Judgment,” rather than changing the flow of the liturgy to accommodate a successful song, it would be preferable to use the successful song to allow the rite to serve the liturgy. In the case of Toolan’s “I Am the Bread of Life,” some pastoral musicians have used several verses as an appropriate song of farewell, followed by the concluding prayer of commendation, with the remainder of the piece serving as recessional song.

Returning to our first question—how is Music in Catholic Worship holding up today?—the “good news” deserves to be proclaimed. The principles and recommendations of this document continue to provide clear, if less than forceful, direction to the ongoing task of liturgical renewal. When studied with the Catholic funeral in mind, the document as a whole holds up quite well. Coupled with a renewed understanding of the Rite of Funerals itself, this document unquestionably contains an essential key to the clear liturgical expression of the paschal character of Christian death foreseen by the Vatican II Constitution on the Liturgy.

For this to happen, however, the renewed understanding of the Rite of Funerals is imperative. Essential to such a renewal is establishing the importance of viewing the Catholic funeral in its entirety. It is only there and in the broader pastoral context of care for the dying and for the bereaved after death that one can discern the nature of funerary liturgy.

The Rite of Funerals as a whole embraces wake, funeral Mass, final commendation—farewell and interment or cremation services. Prior to any practical considerations regarding music at these various liturgical moments stands the point of faith that this full funerary liturgy is a celebration of the paschal mystery of Christ. His death and resurrection alone give Christian meaning to the death of one of his faithful. Celebration of this mystery is what gathers the Christian community around a deceased sister or brother and his or her bereaved loved ones. Discerning moods of saddened grief and faith-filled joy as well as choosing appropriate music therefore must follow from an appreciation—in-faith of the paschal mystery and of the special meaning celebration has in Christian liturgy (see the article by Father Ciferni in this issue). In the present context one is reminded that no other liturgy tests the strength of this notion of celebration the way the funeral does. What else but faith in the mystery of Calvary touched by Easter would dare to call a funeral a “celebration”?

How does this principle help the pastoral musician? Above all, it alerts one to the expectation that the funeral as a whole (from wake to burial) is to be celebrated in the context of paschal faith. No one part stands in isolation from the others. Whether at the funeral Mass or, when pastoral conditions permit, at the wake or cemetery services, one must strive to allow music to embody the full paschal mystery.

Attention to the grief process reveals that people express their grief differently at different times throughout the spread of funeral rites. Grief is not concentrated at any one moment, with the exception perhaps of burial itself. Thus, practically speaking, to look for distinct times to express grief (e.g., at the wake) and others to express paschal joy (e.g., at the funeral Mass) fails to take into account the special character of the Christian funeral. For neither grief nor joy taken separately are ever appropriate. The one returns us to medieval pessimism, and the other mirrors twentieth-century escapism from the harsh reality of death. By the same token, musicians rightly insist that mixing, as it were, the emotions of grieving sorrow and Easter joy is musically impossible. To attempt to do so runs the risk of creating feelings of mournful resurrection or, even worse, glorious grief, as the composer Owen Alstott puts it.

The song of farewell is to be “experienced as the climax of the entire rite” of final commendation.

An appreciation of the nature of funeral liturgy as a whole suggests a solution to this growing problem for pastoral musicians. The Roman Catholic funeral is above all else a proclamation in word and sacrament that the Christ-life of the paschal mystery, begun with Christian initiation, not only does not end with human death but now for this deceased Christian finds its completion in the eternal present beyond death. The solution to the most appropriate music for Catholic funeral liturgy, therefore, can be sought in the composition and choice of both music and texts that express this paschal faith. Hope, therefore, rather than either grief or joy is the predominant motif of the Rite of Funerals.

From the point of view of the funeral, music is after all not only “particularly important in the new burial rites”; it is normative. Not only are “the themes of hope and resurrection...very difficult to express” without music; they can only be expressed adequately in a liturgy in which music enjoys its rightful, integral place. Music alone enables the symbolism of funeral liturgy to express itself fully as worship.
Somebody Better
Tell ’em!

BY ROBERT BATASTINI

Address given at the October, 1978 meeting of the Federation of Diocesan Liturgical Commissions, Panama City, Florida.

For a number of years now, I have been openly critical of the FDLC for its rather lopsided treatment of the subject of liturgical music. For at least two years we talked about the feasibility of a national hymnal. Then we launched the project of compiling two fascicles of one such proposed hymnal, and had them published for distribution and review at still another annual meeting. The Composers’ Forum for Catholic Worship was established at the Louisville meeting. Then, of course, there was the subject of copyright, which for several years was the principal concern of our music committee. In Boston, all of the commercial publishers were asked to address the assembly with a report on their hymnal publishing efforts. And last year, we heard Rev. William Bauman call on the Bishops of this country to commission and own a body of music for worship.

The common denominator in all of these deliberations about music for worship is that they all in some way or another deal with repertoire—as if to say that all we need to do is find the right song, figure out how to get it into the hands of our congregations without too much fuss and expense, and our music problems will be solved. This may be an absurd oversimplification on my part, but it is just as absurd to have devoted ten years of deliberations to repertoire matters to the almost total exclusion of a much more serious and major concern.

If it were possible to compile the ideal national hymnal with all the songs anyone could ever want to sing in a convenient size and at a very reasonable price; to establish total copyright sharing without red tape and with complete equity to all; to press the world’s greatest composers and poets into full-time service, creating an unending flow of new quality music and texts; and to own it all with no strings attached, it would be worthless to any parish that had less than adequate musicians.

Training programs are popular in the dioceses these days. We have organists’ workshops, cantor training sessions, choral festivals, folk workshops, and sessions for planners, and just might feel that activity of this nature is the eventual solution to inadequate musical performance. But I am not proposing here a renewed vigor in our training efforts. Training is already a pretty high priority in most places, and will probably be carried on indefinitely.

My intent is to challenge us and perhaps even force us to face what is probably the most sensitive issue we will ever encounter in our apostolates as leaders on the liturgy scene. It is time to face up to the sweet, dedicated, unsalaried yet tenured little old lady or gentleman (and sometimes they’re not so old either) who for an untold number of years has been the organist at the local parish church; longs for the good old hymns like “Mother Dear O Pray for Me,” and in fact squeezes them in at the communion time of almost every Sunday Mass; is convinced that sooner or later the Church will ease up on all this insistence that the people should sing; and, worst of all, is musically incompetent. He or she really has little training and probably less talent, and what really terrifies me is that this kind of incompetence is found in parish after parish in diocese after diocese throughout the country.

This whole issue is compounded further by the fact that this person has been very faithful, is a lovely individual, accepts no salary or a very small one, and has genuinely unselfishly given his or her best for more years than most can remember. To tell this very dear person, who so often reminds us of our sweet grandmother or dearest aunt, that after 35 years of dedicated service she is no longer needed is a most painful assignment, and is likely to do the old gal in. So, usually we avoid the unpleasantness and nothing ever changes.

We need to realize the price we are paying for this loyalty to or fear of the hopelessly incompetent resident musician. Basically, where the musician is incompetent, the congregation is simply not singing. And, if you and I really believe all those things we preach about the importance of music as being integral to worship, can we in conscience continue to tolerate this situation any longer?

It is time to address the problem seriously. We have a moral obligation to deal with this and other impediments to the people’s experience of good celebration. Where we are afraid to confront the inadequacy of someone with no ability to exercise a musical ministry, the entire worshipping community is the victim.

We tend to support these people by sympathizing with their “clergy problems”; establishing salary guidelines, often making them feel as though they are underpaid—when some shouldn’t be paid at all; urging them to join the National Association of Pastoral Musicians or the American Guild of Organists, which helps to legitimize them with an identity as professionals or semi-professionals. We support some of these hopeless musicians, when in fact we should be telling them perhaps they could better serve parish communities as special ministers of communion.

In addition to incompetent musicians, there are several common attitudes and practices in a majority of parish liturgies that are in direct conflict with the spirit of our sacred rites and need to be identified and eliminated.

Music as prayer will not begin to happen until we stop communicating through strong nonverbal signals that music is a disposable commodity. As a prime example, we Roman Catholics do something that is not done in any other Christian church in the world: we limit the opening hymn to the length of time it takes for the celebrant to reach the chair. It makes no difference what we are singing or how cutting short the hymn will affect the message of the text. If the celebrant arrives during the third stanza of a four-stanza hymn, we simply skip the last verse—after all, we don’t want to hold up the start of the Mass. This communicates to the people that walking the priest is more significant than
singing the praises of Father, Son and Holy Spirit. No wonder so many people make no effort to join in the community's song!

How can singing really be an important part of the rites when purely for the sake of variety we sing the Sanctus on some Sundays and recite the Lamb of God, and on other Sundays recite the Sanctus and sing the Lamb of God? How can we support our claim that singing is important and integral to the rites when we sing at the 10:30 Mass, only to follow up with a "spoken" Mass at noon? And what do we communicate about the importance of song when much of what we sing has little to do with what is being celebrated? I'm sorry, but on most Sundays of the year, the hymn "Immaculate Mary" just doesn't belong! It is no wonder that brides want "Color My World"—they have been unable to develop an instinctive sense of the purpose of music in liturgy from their Sunday experience. Why should they suddenly see the light when some organist gives the standard lecture about appropriate wedding music?

How can people possibly regard music as anything more than a trill, an expendable luxury perhaps, or even an intrusion on their private prayer, when for one Mass we have a paid professional who directs the choir, and there is a well-rehearsed folk group at the folk Mass, both with much effort expended in the preparation and execution of their ministerial roles, while the other four liturgies are served by dreadfully incompetent organ players who inflict esthetic agony on the congregation for 45 minutes every Sunday? If we can tolerate this agony, why do we have to put effort and energy into the other two liturgies? There is a basic conflict here.

We have to realize the anomaly that exists when the parish liturgy team super-plans the 11:00 o'clock Mass each week while the remaining of the Sunday liturgies are left to the "five-minutes-before-Mass-what-page-are-we-on" syndrome. If we can allow the dreadful to survive alongside the sublime, neither becomes the norm, and those who provide the latter are often regarded as a group of folks doing their thing much the way the members of the parish bowling league do their thing.

In the Roman Catholic Church we have produced a breed of worshippers with bad manners. People regularly come late and leave early. One Sunday I went to pick up my children at the conclusion of a 5:00 p.m. Mass at a parish in my neighborhood, and I counted 96 people casually leaving before the dismissal. People sit and chat during the prelude, which is not only rude toward the organist, but intrudes upon the quiet time of those who wish to reflect in preparation for the liturgy. People tend to fill up the back of the church first, and at a lightly attended Mass there is often a sea of empty pews between the celebrant and the worshippers. Very high percentages of people decline to pick up the hymnbook or missallete when asked to open to a certain page and join in the community's common prayer. Very high percentages make no effort to ever sing. I fear that we have bred a community of attenders rather than a church of members—just look at our general worship behavior.

Where the musician is incompetent, the congregation is simply not singing.

The various ministers, too, have their own cases of bad manners. The practice of celebrants chatting with people in the vestibule, and ushers giving them bulletins, while the rest of us are still singing the closing song makes me furious! Just once, I'd love to have the early departers get their own bulletins, because the ushers are standing with hymnbook in hand and voices in gear. I listened to a celebrant conclude his homily with the exhortation that "in our daily lives, our private prayer, and our public worship, we must continuously proclaim in word and action that Jesus Christ is Lord." At the conclusion of the liturgy we were prepared to do just that with a hymn that related beautifully to this Pauline Epistle. By the time I was just about finishing the organ introduction, the celebrant was at the back door. It is bad worship manners of the highest order when the president of the assembly can't stick around for the closing hymn.

I also think we have had just about enough of the practice of singing to the celebrant. It borders on the sacrilegious for the celebrant to stand at the chair or altar with hands folded and a saintly aura, while the people sing their hymn of praise. When the leader of the assembly fails to model good worship posture by picking up the book and singing the praise of almighty God with as much enthusiasm as he can possibly exude, how can we expect the people to see song as essential to worship?

If we believe that song lifts language out of the realm of the ordinary, how can we continue to tolerate the priest who never sings any of the presider's texts? Aren't many of the texts reserved to the celebrant by very nature some of the most extraordinary texts of the rites? And isn't it quite a gross contradiction for the celebrant to say "we join in their unending hymn" when he himself never joins in singing the Sanctus?

While I'm pointing a finger at the ridiculous, there is one more point on which I just have to touch, even though it does not relate to personnel. We live in an age of highly advanced technology, and our Church is a worldwide, multibillion-dollar operation with rather unlimited resources. With all the knowledge and resources at our fingertips, it absolutely boggles my mind to think of the number of churches with seating capacities of hundreds of people that have as their principal instrument a Lowrey, Thomas or Hammond organ, complete with Leslie speakers, bongos, maracas and claves— instruments designed, built and in every way intended by their manufacturers for use in the average American living room! It is the worst kind of technological ignorance that assumes that this 25-watt marvel with its two 10-inch speakers is going to lead 500 people in an exuberant hymn of praise. Somebody better tell 'em!

Now I know that some of you are thinking that you've heard all this before. "Bastardi, that's old stuff." Sure, it's old stuff. And it was old stuff last year, and it was old stuff the year before that, and so on back to the beginning of the days of this thing we call participation. The problem is that, although we are 15 years into the present style of worship, far too many congregations are still not participating. It is time to act. The trainable need to be trained, and the hopeless—however it's done—need to be retired. We have to reread the directives and start pointing to the things that are in conflict. We have to get serious about music in our liturgies and protest loudly wherever it is treated as something unnecessary and disposable. We have to start taking hymn-singing seriously, if indeed we are going to make hymns part of our sacred rites. We have to develop a downright militant intolerance of the less than adequate. And those of us who are in the various diocesan liturgical music leadership positions in the country are the ones who are ordained with the task.
Ideas for the Season

The Three P’s of Summer Music

BY HELEN MARIE HURT

Each year as spring flowers into summer, something begins to wilt in our music programs. We all know the symptoms. Suddenly, we miss our vacationing organist and cantor; the choir recesses until autumn, leaving a Mass without music; the folk group has the doldrums; the air-conditioner (if you have one) breaks down and no one feels like singing; and the visiting priest and guests are totally uncomfortable with your usual routine. What to do? The answer may lie in simple reflection upon summer itself.

Summer is (or should be) a special time of casualness and relaxation...of seeking a quiet space in which to stretch and grow...of nourishing the seeds planted in the Eastertime of spring. Summer is a time of celebrating the earth through gardens and hikes; good health through sports; each other with visits home-and social outings, sharing new adventures together. Summer is a time of doing. Even scripture readings focus (especially in July and August) on mission. It is a time of growth, and reflection. Unconsciously, perhaps, we are preparing ourselves for consolidation of our inner resources in the fall.

But just as a garden cannot be forced to produce a crop, summer must be allowed to happen as it will...or it may fall short of its promised yield. The same is true of our liturgical celebrations. If we are not attuned to the rhythms, sounds and feelings of summer (or to say it another way, if we cannot reflect our human experiences in our liturgical expressions) we all lose at harvest time.

Let's look at what we can do about the person, the planning, and the parish.

The Person. Musicians need a vacation, too! Actually close down all music for at least two weeks—the parish will not fall apart. If vacations limit persons available to minister, consider discontinuing music at less well-attended Masses. Concentrate on providing music only for the main weekend celebrations. It really is better to have no music than badly chosen and/or executed music.

Go to a summer liturgy workshop or take some music lessons to sharpen dusty skills (paid for by your parish, of course).

Take that retreat you have always planned for yourself or with your music and/or liturgy committee. As people who provide spiritual enrichment for others, we need time for our own growth in prayer.

Spend some time reflecting on the meaning of your ministry and what it asks of you. Plan a self-directed (or group-planned) enrichment course for part of the summer. Catch up on reading, attend the theater and concerts...anything to enrich your artistic nature. Do this in a relaxed way.

The Planning. Do not overplan for the summer. Keep music light, cool, never heavy and complicated. Instead, try to do something special for July 4 and the Feast of the Assumption. June can be full with Pentecost, Trinity, Corpus Christi, and some year, Sts. Peter and Paul, so be restrained particularly in July and August.

Use quiet instrumental music during the Preparation of Gifts, perhaps using those people who have helped you at other times during the year (flutists, violinists, etc.). A tasteful solo after communion by a choir member would provide time for reflection.

Use an attractive organ recessional or folk group medley rather than a closing hymn. Mass will seem lighter. Singing together an entrance hymn, gospel acclamation, Holy Holy, memorial acclamation, great amen, and communion song would be more than enough for a parish in the summer. Other music could be provided by the folk group, organist, or instrumentalists or by silence (which can be music to our ears and hearts).

Have a picnic with the music and/or liturgy committee. Relax and do some long-range planning. Evaluate the year past and have fun just being together. Include your priests in all plans.

The Parish. Make sure you arrive early at Mass to explain things to a visiting priest. He wants to celebrate too!

Plan brief rehearsals in the summer to help those visitors from Alaska or Florida. And even for your regular parishioners, choose familiar music emphasizing antiphonal styles which ask less in the heat but accomplish more.

Work on improvements in your songbooks or songsheets. Plan what new music you want to introduce during the coming year.

Try to recruit new songleaders, choir members, and liturgy planners for fall. Begin their training and include them in your socializing.

Most of all, relax and realize that prayer is the real summer tonic we all need...that endless wave we all seek. Find time in each day to play and praise God's summer creation.
Reviews

Folk

Ashes

Tom Conry. SATB, piano, guitars, violin, woodwind quartet, brass, percussion. NALR 1978, TC-78.

I don’t know how to adequately express my enthusiasm for this collection of liturgical music by Tom Conry. Suffice it to say that I have not been this excited by a new voice since I was introduced to the work of Huub Oosterhuis and Bernard Huijbers: Conry may indeed be as important for the American liturgical music scene as Oosterhuis and Huijbers are for the Dutch. The writing is sophisticated and Conry’s instrumentation (relying heavily on woodwinds) is brilliant and evocative. But the most exciting thing about the collection is the level of the lyrics. It is here that the parallel with Oosterhuis-Huijbers comes most clear. One cannot hear lines such as:

You have walked with me firmly to the edge of my dream
I bow to it hopeful knowing we may come true
Knowing we may come true
We look for each other as a blind man
stumbles for home . . .
You have withered our wisdom and
melted our hearts
Your kindness is legend spoke from
father to child
Spoke from father to child
We celebrate you as a poor man
honors his bread . . . without thinking of the Dutch collaborators.

I think the most successful pieces in the collection are the exhilarating “Anthem” (“We are sign, we are wonder/We are sower, we are seed/We are harvest, we are hungry/We are question, we are creed”), the noble “Your Word Is Like Fire” (which demands a fairly confident choir for its execution), the lilting “Ashes,” which is the first truly contemporary “confessional” song I’ve been able to believe as I sing it, and the prize of the collection, “You Have Written Your Song,” which is quoted above. Less successful but still eminently useful are “Of Christ Our King,” “Advent Song” and “In the Blue Pool of Time” (Psalm 19, Harry Waldron), in which Conry’s melodic invention does not quite capture the power of the language. Least successful is the service music, although even here the composer’s invention is apparent (the “translation” of a eucharistic acclamation as “You are here and you are coming still/Though you have died and risen/You are living for all time/We remember you (and You are)/Here among us now” is excellent.)

True to his principles, the composer uses local parishioners rather than studio professionals in the recording, which leads to a certain roughness of sound, more enthusiastic than interpretive.

However, the strength of the material is such that I can overlook the less than stellar vocal performance. This album may set the standard against which future liturgical composers may have to stake themselves; I can hardly wait to see what Conry will do in the future.

O, Jerusalem


Tim Schoenbachler’s O, Jerusalem is a very serviceable collection of scriptural songs and worship pieces in a wide variety of styles, including country (“According to His Plan”), medieval modal (“A Child Is Born”), Caribbean a la Stephen Bishop (“The Love of the Lord”) and rock (“Alpha and Omega,” “You Are Prophet”). The texts are usually scriptural paraphrases; indeed one of the most useful pieces is “My Rock” with antiphon and seven verses based on Psalm 18, 31 and 62, which can also be sung as Psalm 126 with a proper antiphon and three verses, or Psalm 97 with a proper antiphon and an additional three verses.

Perhaps the most liturgically valuable songs for the folk musician are the three written for the new Rite of Reconciliation, “Prodigal Children” (probably the weakest of the collection), “Turn to Me, Lord” (a lovely psalm setting somewhat marred by strange meter on the refrain emphasizing “and”) and “Father, We Came Here” (an excellent praise proclamation incorporating verses from the Magnificat). My personal favorites are the title song, a slow and haunting Lenten lament, and “You Are Prophet,” which is harmonically and melodically the most adventurous piece on the album and aimed at ordination celebrations. “You Are Prophet” does not appear in the companion music book, but NALR is publishing it in octavo form as part of its Contemporary Choral Series.

Remember Your Love


In Remember Your Love, the Dameans have provided an excellent liturgical resource for folk ensembles trying to grapple with the sung word response known as the responsorial psalm. This collection consists of eight songs based on
the common psalm refrains for Advent, Christmas, Lent, Marian feasts (the Magnificat), and the Sundays of Ordinary Time, as well as three additional scripturally based songs appropriate to the liturgical assembly. While the songs are based on these anthems, they are by no means limited to a given psalm text; for example, the full version of “Remember Your Love” includes verses for Psalms 29, 90 and 130.

My personal favorites are the yearning “Come, O Lord,” the jubilant “Lord, Today We Have Seen Your Glory” (whose refrain works beautifully as a round), the faith-filled “We Praise You” and the title song, a haunting song of conversion, petition and trust in God’s faithful and transforming love.

The recording presents the songs in an attractive and listenable way. It at times overarranged (the horn parts on “Sing to the Lord”). The music booklet is a model with its copious notes, flauta parts and piano accompaniments. All in all, Remember Your Love is a fine contribution to American worship music and a must for the contemporary folk ensemble.

M. JONCAS

Enter in the Wilderness

Twelve songs with melodies drawn from different ethnic traditions and words by Rev. Willard F. Jabusch constitute the collection Enter in the Wilderness. An accompanying recording showcases the songs in the best Nashvillian tradition — slick, sophisticated and accessible. Do not be misled, however. What you hear on the recording is not in the songbook; rather, the recording is the composite work of a number of professional musicians who orchestrated Father Jabusch’s work and Mr. Frischmann’s arrangements.

Interesting and insightful, these songs are worth investigating. (Dubly interesting is #10 “Many Times Have I Turned,” a song of reconciliation, set to a Russian tune that was sung by the proletariat with words that swore to “bury the capitalists” — how times change!)

JAMES BURNS

Father We Sing Your Praises

Joe Zsigray’s latest effort, Father We Sing Your Praises, is clearly intended for use at the Eucharist. The collection includes a complete Mass setting (Penitential Rite, Gloria, Alleluia, General Intercessions, Holy, Holy, Eucharistic Acclamations (4), Doxology and Great Amen, Lord’s Prayer, and Lamb of God) unified by tonality (A minor) and a series of “occasional” songs.

By and large, the less ambitious music is more successful; “Father We Sing Your Praises” is a lovely, lilting processional song; “Lord, Send Out Your Spirit” a spirited responsorial psalm (text for Pentecost); the “Magnificat” a driving and eminently usable setting of this canticle with a certain Hebraic flavor; and “Alleluia Praise God on High” a catchy and rhythmic psalm of praise with a strong soprano descant on the refrain and Latin-esque brass stylings.

The “Mass in A Minor,” however, is less than inspired; while the composer is to be commended for attempting a unified series of service pieces, this music is harmonically limited and not very memorable. In addition, there are some pitch problems in the voices and rhythmic problems with the obbligati throughout, but especially noticeable on the Gloria and the Holy, Holy.

In sum, I would recommend that folk groups invest in learning the non-service pieces in this collection and leave the service music to the SATB choir, although I think there are better settings of the service music already available.

M. JONCAS

Hymnals

Lutheran Book of Worship
Published jointly by Augsburg Publishing House and the Board of Publication, Lutheran Church in America, 1978.

To a January audience at the Vatican, Pope John Paul II described “cheering points of convergence” that had emerged in ecumenical talks with, among others, the Lutherans. Perhaps he had just seen this new Lutheran Book of Worship (LBW); it’s a matter for ecumenical good cheer! This book is itself a noteworthy result of collaboration and unification, work that took decades, among several Lutheran communions.

In the introduction, for instance, the editors point out the “equitable balance
among hymns of the various Lutheran language traditions with overall emphasis on the Anglo-American ecumenical hymn tradition. In addition to restoring “to Holy Baptism the liturgical rank and dignity implied in Lutheran theology” and drawing out baptismal motives in “confession of sin and the burial of the dead,” a pregnant phrase is used: “to continue to move into the larger ecumenical heritage of liturgy...”; I came on this phrase after a careful perusal of the five-volume edition, from altar “sacramentary” to organ accompaniment book, but it summed up my reaction as a Catholic musical liturgist. There is indeed a larger view to this liturgical book, one glimpse surely from the postconciliar Catholic bridge.

The LBW is basically a eucharistic sacramentary, with elements of sacramental ritual, hymnal, psalmbook and the Liturgy of the Hours. The impressively bound altar-book is matched by a handy, identical “ministers desk edition.” No lectionary as such is published, though a two-year “daily lectionary” lists three scriptural readings (Old Testament, New Testament epistle, Gospel) for every day of the year. It is a different series from the Catholic cycle, though the spirit of the selections is similar. (A three-year Sunday cycle closely parallels our own.) The calendar of feastdays is almost identical to the Catholic calendar, including Ash Wednesday (with blessing and imposition of ashes) and the days of Holy Week. Passion Sunday begins with distribution, blessing and procession of palms; Holy Thursday advises the washing of the feet within the evening Mass, though with the stripping of the altar there is no procession or reservation of the sacrament. Good Friday afternoon liturgy is very close in character, except that there is no distribution of communion. The most amazing similarity is in the Easter Vigil: the paschal candle blessed and lit with new fire, followed by procession and Exsultet proclamation, 12 lessons and prayers, which climax, of course, in conferring of baptism; the communion service begins with the sung “Glory to God.”

Another exciting aspect of the LBW is the catalogue of commemorations of saints, martyrs, bishops and many others. If Martin Luther is honored as “renewer of the Church” (February 18), Martin Luther King is honored as both “renewer of society” and martyr; Scandinavian Saints Ansgar and Olaf are remembered, but so is Patrick of Ireland; John Hus and John Wesley are recalled, but so are Thomas Aquinas and Catherine of Siena, and even the post-Reformation heroes Teresa of Avila and Francis Xavier are venerated! Pastoral musicians will rejoice to know that the LBW dedicates each July 29 to the holy memory of Johann Sebas-

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speech from silence.
We worship you for our lives
and for the world you give us.
We thank you
for the new world to come
and for the love
that will rule all in all...
(alanenosis)
We remember the sacrifice of his life:
his eating with outcasts and sinners
and his acceptance of death.
But chiefly we remember
his rising from the tomb...
We cry out for the resurrection of
our lives
when Christ will come again
in beauty and power
and pray for those who have gone before
(alanenosis: Maranatha)
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without sounding high-flown or stilted,
both of which are faults in the
ICEL translations (e.g., "the death your Son endured for our salvation"
or "grant also to us, your children, to enter into our heavenly inheritance," etc.).

The last two eucharistic prayers in
LBW are more compressed and have no
popular acclamations, except in the final
Amen. There are certain omissions, such as
prayers for the Church hierarchy, invocations of the saints and explicit
prayers for the deceased, that mar the
overall sense from the Catholic viewpoint. Perhaps these anaphores seem too
polished, or overly neat, yet they are
nevertheless four excellent prayers for
modern worship. They are arranged in
three different musical settings. The
prefaces, arranged according to season,
are done in chant style followed by
diatonic Holy, Holy's; the body of the
eucharistic prayer is recited, and surpris-ingly, there are no musical settings of
the memorial acclamations. The final doxology
is sung in the same style as indicated
for the "Holy, Holy" and "Lamb of God."
The third musical setting is the only one
that calls for singing the Lord's Prayer,
and that in the familiar plainchant manner.
In addition to the three adaptations of
Kyrie and Gloria, LBW suggests Offer-
tory hymns based on psalmic forms.

Two accompaniment editions are published: one of canticles and hymns; the
other of liturgical service music. Organ
seems to be the instrument of preference,
although certain contemporary hymns
have the kind of chord indications common
in guitar publications. The service music
is disappointing overall. The three
settings of "Holy Communion" use music
that is quite singable, four-square, and
harmonized traditionally, that is, in a
way that would hardly offend that Victo-
rian Catholic classic, Edward Elgar (cf.
"Worthy Is Christ" from setting two; p.
28 in accompaniment "Liturgy"). This
fault in LBW is shared in most postcon-
ciliar Catholic hymnals and missallets.
The desire for "instant community song"
outweighs considerations of harmonic
and rhythmic modulations, now standard
practice in quality "secular" music. It
equals increasing boredom at prayer.
To make matters worse, LBW avoids giving
metriconic indications, thus implying
that pious "adagio" tempos are all right.
Only one or two service pieces invite an
"allegretto" feeling, such as "Create in Me" (setting one, p. 22 in accompaniment
dition) or the charming "Thank the Lord" with its bright parallelisms (setting
two, p. 39). Setting three is notable for its
aplications from chant. The most satisfy-
ing English chant is the "Lamb of God"
that is quite literally based on the Agnus Dei from Mass XVII in the Liber Usualis. I
had to correlate the melodies, as unfortunately
no attributions are made to either
source or arranger, though some com-
posers are properly indexed in the appendices.

If the service music leaves more to be
desired, the hymnal of LBW is much more
pleasing. The canticles of Richard Hillert
are bland, and of course, Lucien Deis'
"Keep in Mind" makes an appearance here
everywhere. But as the hymnbook un-
folds, the old Catholic inferiority complex
regarding hymns surfaces: LBW has
collated a superb aggregation of hymns
for every season and major feast. From
the wonderful original Nicolai version
"Wachet auf" (§31, "Wake, awake") one
immediately gathers a respectful opinion
of this book that is undiminished 500-plus
numbers later! All the lovely hymntunes
long associated with Bach Chorale-Fre-
ludes are to be found, linked with the Ge-
nevan Psalter classics, frequently dressed
in their 16th-century free rhythms and
open modal harmonies. The 19th-century Protestant and Catholic traditions are well represented, even some we might omit or retranslate (e.g., LBW #110 “At the Cross Her Station Keeping,” much better rendered by this author in GIA Worship II #42 “Careworn Mother Stood Attending”). The mighty Lutheran “Ein Feste Burg” is listed in its original splendor and rhythm, followed by the standard post-Bach version (#228-9). Many entries from Scandinavian sources, such as “Your Word, O Lord” (#232 “Af himlens” Stockholm, 1697), set like rediscovered pearls. English and American hymnbooks are wonderfully represented. Examples from Kentucky Harmony abound, as do certain hymns from the Missouri Harmony, the Sacred Harp (Philadelphia) or black spirituals (#212 “Let Us Break Bread Together”). The great 20th-century British revival is invoked with R. Vaughn Williams’ immortal version of “Sine Nomine” (#174 “For All the Saints”) and the marvelous Tallis tune in the Third Mode (#497 “I Heard the Voice of Jesus Say”), which he used in his string orchestral Fantasia. Surely there is room for old favorites in anybody’s hymnal, and thus it’s good to see the likes of “When I Survey the Wondrous Cross” (LBW #482) or the gorgeous “Navy Hymn” associated with JFK’s funeral, “Eternal Father, Strong to Save” (#467), or even the Civil War martial style in “I Love to Tell the Story” (#390).

Generally the tunes are harmonized in the common practice, or with occasional adjustments by the likes of Carl Schalk or Vincent Persichetti. It is incongruous, though, that everything liturgical can be updated and modernized (cf. USCC statement Art and Environment, 1978), yet our melodies are forever bound to harmonic traditions that were dated 40 years ago! Thus the pastoral logic that is ecumenically applied today of, say, “turning around” the altar-table, the re-education of the faithful that is implied in such important symbol innovation, seems to be ecumenically disregarded when it comes to music. What is the reason for this neglect? It cannot be editorial ignorance, for the musicians on the liturgical committees know what is going on. I speak hopefully with charity, but I believe there is a deliberate put-down, a cliquish contempt for contemporary music on the part of those who have the power to modernize church music as it ought to be. The very people who would ridicule anyone who dared perform an “old-fashioned” liturgy seem to delight in shutting

Pastoral Musician’s Resources

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.


The Ministry of Music. By William Bauman. A book that combines theory and practice of music ministry, explores the theology of music as ministry and provides materials which can be either self-study or workshop format for cantor, choir, organist. A Liturgical Conference Publication. $6.75.

With Lyre, Harp...and a Flatpick: The Folk Musician at Worship. By Ed Gut freund. A practical guide for folk-liturgical musicians... “covering a great variety of issues that confront the newly-initiated church folk-musician, planner or performer.” NALR Publication. $4.95.

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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49
their ears to musical styles popularized by Prokofiev and Walton in the 1920s! However, this is not sufficient reason to negate the overwhelming good of this remarkable updating of Lutheran worship in North America, a work that truly moves into the "larger ecumenical heritage of liturgy," and does it with style and grace. If you can't afford the five volumes of LBW, make sure that the congregational book (which has all the liturgy and songs and indexes) is forever on your shelf.

EDWARD J. MCKENNA

Congregation

A Short Hymn Mass
(Missa Brevis)
Carl Schalk. Traditional melodies. Concordia. 97-5394. $0.75.

Designed for use in the liturgy of the Lutheran Church, this setting uses Kyrie, Gott Vater for the Kyrie hymn and Allein Gott in der Höh' for the Gloria hymn. The use of the Kyrie and Gloria hymns as a short "hymn Mass" is for those churches whose resources are modest, yet when a rather festive setting of the Kyrie and Gloria is desired. The choral writing is effective, and designed for the average volunteer choir whose rehearsal time is limited.

Communion Service
(Series 3)

Designed to accompany the new order of worship within the Episcopal Church, this setting combines the angularity obtained by discreet chromaticism in the accompaniment with the strength derived from rhythmic punctuation (in the Gloria). Voice parts are simple and there is much repetition so that the congregation could join in on the repeated phrases. This setting could prove of great use to those churches where choirs are no more and the congregation is mainly senior-citizenry. That is, an adequate organist together with a good celebrant/cantor could bring about a good sung Eucharist with the most modest of means.

Mass of Freedom
Dale Jorgensen. SATB and organ. ICET text. GIA Publications. $1.25.

Relying mainly on various ostinati devices for propulsion, this choral setting of the Mass is perhaps best suited for a closed community in which all may take part in the choral structure. There is no line designed for the congregation, but there are directions in the score for various choral effects. Despite its glance backward to a choral type of Eucharist that is more at home in the Anglican communion than in the Roman Church, this is a generously spaced, diatonically flavored setting of the texts with the exception of a curiously busy Lamb of God that seems anxious to make up for the lack of chromaticism in the earlier parts of the Mass.

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Gloria al Senor
Lucien Deiss. World Library Publications. D-7540, $0.75; bulk $0.60.
Compiled from Father Deiss’ “Biblical Hymns and Psalms,” Gloria al Senor offers the Hispanic congregations 38 songs and acclamations. Choir harmonizations and chord symbols in the solfeggio system are also provided. Particularly valuable for those churches with large numbers of Hispanic parishioners.

Mass of the Resurrection

A Mass for Peace
Thomas C. Kelly.

Mass of the Immaculate Conception
Fintan P. O’Carroll.

Mass of Peace
Seoirse Bodley.

Church music in Ireland has been little known for many decades since the coverage of liturgical music on an international scale has been dropped from the range of most liturgical music publications. In these four offerings, however, there is a small picture of how church music is faring on the “official” side in the Emerald Isle. If these four items are representative of the caliber of material being offered by the commission on liturgy, then the fate of music is accomplished. At best these settings are uneven in quality, simplistic in formal structure, derivative in melodic contour, and harmonically naive.

For those acquainted with the names of Silas, Stearns, Kalliwalla, Rosewig, and so forth, whose music has been discarded for years, portions of these new issues are like phantoms returning as if to say “See, we weren’t so bad after all.” The state of the art has not been well served by the Irish Commission for Liturgy. The settings are all, ostensibly, for congregation and choir/cantor plus organ.

Missa Archangelus
Larry King. Choir and congregation with organ and instruments ad lib. ICET text. GIA Publications. G-2126. $1.50.

Within 20 pages, Mr. King has provided the enterprising music director with a setting that is a collage of musical styles. The ninefold Lord, have Mercy is a quiet, meditative expression set as a dialogue between the choir and the congregation. The “Gloria” has a moving figure reminiscent of the French noels as its major accompaniment. The Holy, Holy is a busy, overextended section, which needs paring down for good liturgical movement. The last section is a setting of the Lord’s Prayer in the “modern English of ICET.” It would pose problems for the average congregation to sing this setting easily.

The choral writing in the Missa Archangelus is good, straightforward and tonal, making few demands on the singers. The individual ranges are well within the competency of volunteer choirs. A better than average organist is needed with a better than usual organ.

The use of this setting would depend on the ability of the individual congregation to sing the parts assigned. The nature of the writing and the truncated textual application make this setting more useful for the Episcopal liturgies than for Catholicliturgies.

Proclaim His Marvelous Deeds

Those familiar with the liturgical music program at the Cathedral of Mary Our Queen in Baltimore will recognize the strong musical imprint of its organist and choirmaster, Robert Twychman, in this extended psalm setting. A simple one-line antiphon, tonal and idiomatic for ease of performance, is given to the cantor to be repeated by the congregation. (The publishers have printed the antiphon on the back cover so that parishes may use it if they have photocopying facilities).

Singers will welcome the narrow range (E to E) and the flow of the melody. The organ accompaniment is a quietly moving ostinato-chordal background. An organ interlude is provided for the second and third verses, during which the psalm is spoken by the cantor. The final verse is sung poetry again with more ostinato-chordal movement as accompaniment, resolving to a quietly consonant conclusion.

For parishes where the richness of the psalmic word is appreciated and reflected upon, this setting enables the text and allows the worshipper the luxury of a contemporary musical setting that “sings to the Lord a new song.” A good cantor and a proficient organist are necessary for a worthy performance.

JAMES BURNS

Children’s Choir

The Lord Blesses Me

The Lord Blesses Me is part of a celebration kit scheduled for completion in 1979, with the publication of My Heart is Happy, a collection of children’s music by Dick Hilliard. Basing his work on the educational approach of establishing “learning centers” in the classroom, Dick Hilliard has creatively applied this concept in forming “Center Celebrations of God’s Word,” namely The Greeting Center, The Word Center, The Praise Center, The Creation Center, The Sharing Center, The Witness Center. The original songs by Dick Hilliard, as well as other suggested music, are simple, well written and suitable for young children.

A wealth of suggestions for activities to be celebrated with young children, The Lord Blesses Me should be in the hands of all those who are helping children to grow in their appreciation for God’s Word and the liturgical life of the Church. Whether in the classroom, church, or home, this book is an excellent resource for planners of celebrations for youth.

The celebrations in The Lord Blesses Me are based on the Sunday readings for the seasons of Advent and Christmas, Lent and Holy Week, cycles A, B, and C.
Songs to Celebrate Life

All the songs in the collection Songs to Celebrate Life are taken from the album Celebrate! Songs for Early Childhood (W. H. Sadlier, Inc.) in an effort to determine if there is sufficient cause to publish the songs in written form for a large market. The music is melodically appealing to preschool and primary-grade level children, and the lyrics are simple. The songs are expressive of children's feelings and emotions and introduce themes that can lead to a deeper understanding of life and liturgy. This is a valuable collection for both parents and teachers.

Songs for Our Children

Songs for Our Children is a collection of simple, interesting songs for young children. The songs relate to the child's daily living experiences and the melodies offer a variety of sounds within the limited range of a child's voice. Teachers, parents and children will enjoy not only singing the songs together but also performing the actions and discussing the themes.

Sweet Benjamin, the Easter Pig
Barberi Paull, Elise Brotton, arr.; David Works, illus. SAB mixed chorus and piano. Tetra Music Corporation 1979. AB 840, $0.65.

A rather unique approach to the idea of the Easter Parade, Sweet Benjamin, the Easter Pig tells of the pig who lived in the barnyard where he watched all the other animals paint Easter eggs. Benjamin wished to be noticed and invited to the parade and party on Easter Day. The music is written in an imitation Baroque style with a moderate rock tempo, incorporating in the accompaniment the theme of "Dragnet" in the middle section of the piece.

This 11-page work is different, clever, and most likely would appeal to singers of junior high school and high school ages. It is moderately difficult, and would be an excellent study in tonalities and syncopation.

Easter Bells

Easter Bells presents a simple melody combined with a sound text, and the SATB harmony is easily read. The soprano line can be effectively performed by a boy choir while the adult voices sing the corresponding harmonies. This is a short anthem that can be done well by SATB voices of average ability, excepting the soprano, which has a few climactic high notes.

Anne Kathleen Duffy

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NC78/6 "Music Ministry, Today and Tomorrow" Most Rev. Rembert Weakland, OSB
NC78/8 Morning Praise: Il Mitchell, Matthias, Blanton and III Deiss, Older Sebastian, Fedor
NC78/10 Evening Prayer: B. Mitchell, Melloh, Proulx, Blain; Departure Ritual: Proux-Hallelujah
NC78/14 "Music and the Presbyterian Church" Dr. James Sydnor
NC78/15 "The Parish Musician as Broker of the Arts" Edward Walker
NC78/16 "The Cantor: Yesterday and Today" Lawrence Heiman, C.P.P.S.
NC78/18 "Music and the Methodist Church" Thom Jones
NC78/19 "Liturgical Adaptation" Ralph Keifer
NC78/20 "The Cantor as Catalyst of Participation" James Hansen
NC78/22 "What It Takes to Be a Church Musician" Dr. Thomas Mastrolanni
NC78/25 "Effective Uses of Music in the Liturgy" John Melloh, S.M.
NC78/26 "The Art Song in Worship" Laetitia Blain
NC78/27 "The Community's Role in Music" Lucien Deiss
NC78/29 "The Cantor as Soloist" James Hansen
NC78/30 "Folk Musician: Organization and Competency" Tom Conary

All cassette titles are available from NPM Convention Cassettes. Cassettes are $6.50 each. Quantity Discounts: 6 or more cassettes, deduct 10%; 20 or more cassettes, deduct 12%.

To order cassettes: send your name and address, a list of the cassettes you want, and your payment (Make checks payable to NPM Convention Cassettes) to: NPM Convention Cassettes, 1229 Vermont Ave., N.W., Suite 204, Washington, DC 20005. Payment must be included with your order.
The Liturgy Today and Tomorrow

$4.95

This is the most important book for liturgical renewal I have read in the last five years. If you have anything to do with directing the liturgical reform or with the implementation of the liturgical directives of the Second Vatican Council, read and digest this book.

What Gelineau does best is name the problems. He speaks from his vast pastoral experience, next of conversations with ordinary parishioners, and then reflects on their meaning. He reexamines some of his positions—and those of most of us who have been connected with the reform—tooting out the ideas that don’t work, and suggesting some that might. He brings to it his own reflective genius, a combination of scholarship and personal “feel” for the liturgy, a blend that makes the less than adequate translation worth the effort. But it’s not a specialist’s book. It’s for everyone concerned about the Mass of the Roman Rite.

The chapter on music alone (the longest of the book) is full of enough insights to hold the musician’s interest; but the other chapters are equally important to the pastoral musician.

I don’t think all the solutions posed in this book will work. But I don’t care. No one, and I mean no one, has been able to name the problems like Gelineau has.

Virgil C. Funk

The Christian Celebration

Lucien Deiss, CSSP. World Library Publications 1977. 49 pp. $1.50

Be Reconciled with God

1977. 43 pp. $1.50.

Persons in Liturgical Celebrations

1978, 64 pp. $2.00.

It may be argued that no single person during the past ten years has done as much as Father Lucien Deiss to promote both theoretical understanding and practical methods of celebration of post-Vatican II liturgy in the United States. His compositions, which are very simple but multifunctional; his lectures and workshops, which are like a charismatic extension of his personality; and finally his writings have gently but cogently traced the path of the revised liturgy.

The booklets under review here are part of the “Deiss Living Liturgy Series”; presumably there will be more. Some of the ideas have been expressed in Spirit and Song of the New Liturgy, but the advantage of the present format is that the booklets may be used as study guides for any sort of educational venture, whether by a parish committee, a school, or some other group. They are meaty and compact treatments of a variety of topics. Be Reconciled with God has 12 pages of explanation, and then a series of scriptural readings, prayers, litanies, and so on, that are used in the ceremony. It thus serves as a handbook for those who conduct this particular liturgy. The Christian Celebration is a discussion of all the segments that make up the Mass.

The operative word in Fr. Deiss’ approach to the liturgy is “living.” In treating the ministerial role of music, he comments:

Before Vatican II, music possessed a rubrical status. In other words, the liturgical act called “singing” was programmed by the rubrics as a rite to be performed, in the same category as the server ringing the bell for the elevation of the host, or the priest putting on a chasuble or raising his hands for the Our Father. It was not required that the priest put on a beautiful chasuble, a true vestment of prayer, nor that he raise his hands in a dignified gesture of supplication, nor that the bell emit a silvery sound. The rubric required simply that the arranged rite be performed. Likewise, it was not required that the singing be beautiful. It had the right to be ugly. Let us remember the Prefaces sung by priests or bishops having neither ears for music nor good voices, whose songs skidded around like a skater on thin ice. Their singing was ugly enough to make the devil flee.

But the rubric was saved.

(People in Liturgical Celebrations, p. 37)

To such a paragraph, which is gentle and caustic at the same time, some pastors and/or musicians might respond that rubrics, after all, do come directly from the Holy See. They have been made sacral by centuries of Popes and church tradition. How much tradition does Father Deiss have behind his views?

For one thing, he has an impressive array of documentation from papal and conciliar writings, as well as the witness of not a few early ecclesial sources. But in the last analysis it is the spirit, not the rubric, that gives life. And only the illiterate will claim that Father Deiss does not possess the spirit of the Twenty-First Eumenary Council of the Church.

Francis J. Guintner, S.J.

The Ministry of Music


As part of the Liturgical Conference’s Ministries Series, The Ministry of Music is directed to all those who are involved in the musical activities of worship. Sections are given over to the cantor, choral groups, the organist, guitars, other instruments, in addition to statements regarding the notion of ministry and music in worship. Consideration is also given to repertoire, worship planning, the liturgical and pastoral judgment, and special celebrations.

The layout of the book is designed as a “workshop” for all concerned. At the end of each section there are discussion questions, which will help the participants to explore in depth their own understandings of their respective roles.

An accompanying cassette illustrates the singing techniques for the cantor and choral groups. Exercises are provided to help sharpen intonation, diction, and a sense of ensemble. Musical illustrations are contained within the text so that the reader can follow the sung portions of the cassette. Wide margins allow for pertinent note-taking, if desired.

Father Bauman’s handbook will serve many parish planning groups well because it is designed for parish workers in liturgy. Do not be dismayed by its occasional rambling, loosely knit style or the bulky, overloaded sentences. There is much of value to be gained from a careful study of this manual.

James Burns

53
Hot Line telephone consultation will continue at (202) 347-6673 on Tuesdays and Thursdays between the hours of 10 a.m. and 4 p.m. For an ad to appear in Pastoral Music, copy must be submitted in writing and be accompanied by payment at the following rates:

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

The deadline for ads to appear in the June-July issue of Pastoral Music is May 15. Hot Line users who have obtained positions or whose openings are filled are not notifying the NPM National Office of this fulfillment. Therefore, beginning April 15, 1979, listings will be retained in the Hot Line files for referrals for six weeks only, following the last contact with the person(s) or parish involved. Please call Sister Jane Marie at the Hot Line number to update the status of your Hot Line listing.

Music Minster needed to round out the exciting, liturgically oriented, progressive Pastoral Team of a suburban parish in Saginaw, Michigan. Opening for a vibrant, creative and liturgically knowledgeable person to administer a full music program within the Church, school, and religious education departments. Team presently consists of four Franciscan priests, a Bernardine Sister Principal, a lay Director of Religious Education, and a lay Minister of Youth. Job description available. Send resume to St. Thomas Aquinas Parish, 5376 State, Saginaw, Michigan 48603. HLP-2266.

Full-Time Minister of Music (organist/choir director/etc.). Salary and job description negotiable. Please contact Fr. Joe Aubin, St. John’s Parish, Davison, MI (313) 653-8015. HLP-2270.

Parish Music Coordinator; competent in organ, choir directing, liturgy, repertoire; experienced pastoral musician preferred; full time; salary negotiable. Central USA. HLP-2273.

Minister of Music, full time; suburban New York parish. Includes organ, choir directing, liturgical arts, elementary school music; opportunity for piano/organ students. Salary negotiable. HLP-2275.

First full-time organist/director/school musician for parish in Allentown, PA Diocese. Needs skill in organ, school and team ministry; knowledge of liturgy important. HLP-2280.

Parish Music Director with total responsibility for parish music program; expertise in organ, choir directing, liturgy, team planning. Salary negotiable; includes additional benefits. Pennsylvania. HLP-2285.

Music Director for 10-20 hours weekly in 700-member family parish. Job description includes working with various kinds of choirs, training song leaders, etc. Prefer Catholic with sense of Catholic eucharistic liturgy. Salary negotiable. NTCSU (Texas) School of Music nearby. Send inquiry, resume. HLP-2286.

Minister of Music, Midwest; position open mid-August ’79; new Casavant tracker; 2 choirs. Salary negotiable with pastor. HLP-2288.

Sharing Resources

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

About Reviewers

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

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REV. VIRGIL C. FUNK is President of the National Association of Pastoral Musicians.

REV. FRANCIS J. GENTNER, SJ is a professor in St. Louis University’s Department of Music. He is Book Review Editor for Pastoral Music.

MR. MIKE JONCAS is a student at St. Paul Seminary in Minnesota. He served for three years as Liturgy Coordinator of St. Joseph’s Church in New Hope.

REV. EDWARD J. MCKENNA received his MA from the University of Chicago and his diplome from the Institut Catholique de Paris.
Worship and the Arts

The Joint Office of Worship of Louisville, KY has developed a series of multimedia kits designed "to enrich liturgy and life" by encouraging involvement in several creative facets of the new liturgy. The series includes a kit on the history of music as the "favored art" in the Christian church, containing a filmstrip with accompanying cassette and guide; an aid to planning worship for the minister, musician and congregation; kits on drama, architecture and dance; and a kit that encourages innovation by presenting a variety of worship settings for Psalm 150.

The kits may be purchased singly or as a series; a brochure with order form is available from The Joint Office of Worship, 1044 Alta Vista Rd., Louisville, KY 40205.

Third Day

OSV Music of Huntington, Indiana has entered the field of contemporary Christian gospel music with the formation of its "Third Day" record label. The first annual "U.S. Gospel Music Month" was chosen by Third Day for its debut release, \textit{I Can Hardly Wait}. The album features original, country-flavored gospel songs by Eddie Burton, staff songwriter for ATV Music of Nashville. With the release of this album, his first, Burton has realized his life-long ambition of writing and performing his own album of sacred songs.

Wade Holbrook, Operating Manager for OSV Music, welcomes Eddie Burton to the new label. "We are grateful for the opportunity to help Eddie share with the public his unique gift for gospel styling. In the near future, we will present, through Third Day, many different aspects of gospel music, traditional as well as contemporary."

\textit{I Can Hardly Wait}, just released, is available from OSV Music on both album and cassette. Tony Esposito and Dave Jessie from Warner Brothers Publications have arranged for piano and vocal an attractive songbook, due to be released in February. The excellent arrangement they've produced is consistent with Burton's style. More information may be obtained from Joral Records, 200 Noll Plaza, Huntington, IN 46750.

Fulbright for Naumann
Of Catholic University

Dr. Joel Naumann, assistant professor in the School of Music at The Catholic University of America in Washington, has been awarded a Fulbright Senior Scholar grant to Australia. From March through October, Dr. Naumann will be composer-in-residence at the Victorian College of the Arts in Melbourne, Australia, where, besides composing, he will present several seminars and concerts of recent American music.

The Fulbright recipient, who said he was eagerly looking forward to his work in Australia, is presently completing a song cycle for voice and instruments to poems of Muriel Rukeyser, commissioned by the Washington singer Ann Hart for a Phillips Gallery concert in April.

He has also been notified that his "Songs of Silence and the Night," for voice and five instruments, has been chosen in a nationwide competition for performance at the National Conference of the American Society of University Composers in San Diego.

Contemporary Drama Service

The Easter and Lent issue of the Contemporary Drama Service catalogue of "hard-to-find Christian Education Resources" is now available. Most of the participation aids offered by CDS are in the form of "play-kits" containing scripts for all performers and a director's copy, production notes and staging diagrams. These kits also include a money-saving royalty-payment certificate permitting series of performances in one location at no extra cost. Preview copies of the plays are available for $1.25.

In addition to plays, there are kits for film presentations, puppet shows, monologues and readings, Christian musicals and other forms of participation in worship such as games and projects. The catalogue is available from Contemporary Drama Service, Box 457-C, Downers Grove, IL 60515.

New Selmer Educational Services Manager

Mr. Gary M. Bolinger has been named educational services manager for the Selmer Music For America program, which provides for the organization of instrumental music programs in the nation's parochial and private schools. The announcement was made by Charlotte Cikowski, the new national director for Music For America.

Prior to joining MFA, Bolinger was band director for the Western Boone County, Indiana Community Schools and taught percussion at Indiana State
We are pastoral associates, some of the many people who are PAA. As authors, composers, musicians, critics, editors, we maintain diverse and independent perspectives, but we do find ourselves in general agreement on key principles which make the difference between good worship experiences and bad ones.

We believe we can and should demonstrate the difference between pop religion/ritual and creative implementation of the principles and guidelines readily available in our shared Faith, resulting in humanly attractive celebrations. We believe that liturgical music composition/performance and the exploration of good sacramental principles rely upon each other intimately and deserve equal effort within the same publishing house.

Our PAA Projects (mentioned on the next page, and many more in our catalog) present a balance between fresh music resources and continuing education in the Pastoral Arts, which we see as integral to effective use of any music or other art form in the worship of the celebrating community. Some of us are already well known to you. Others work behind the scenes or have become associated only recently. Either way, we all pledge to do our best in our particular pastoral art to make PAA a reliable and ongoing source of responsible creativity and insight.

Specially Introducing:

CAROL DICK of Reston, Virginia, is composing music which we find quite significant for the present and future of parish worship. PAA's first recorded collection of her works, IN THE LAND OF THE LIVING, is announced on the following page.

CHRISTOPHER WILCOCK, S.J., major Australian composer, is presently furthering his musical studies with Pere Gelineau in Paris and is a consultant to ICEL. As our contribution to the overall expertise gathering at NPM '79, PAA is sponsoring Christopher's visit from Paris to the Chicago Convention. His reason for coming is to be available to YOU informally during those days. If you cannot attend, we suggest ordering a copy of his PSALMS FOR FEASTS AND SEASONS (the 22 Common R-sponsorial Psalms; Music 4.95, Cassette 7.95.)

Visit With Us at NPM '79, Chicago!
Exhibits 8 through 11
PAA Session: Wed., April 18, 12:15PM
Announcing...

Land Of The Living
Music for Worship
Carol Dick

1. SING FOR JOY (Exultet), 1:40
2. LORD IS THERE HOPE? 1:42
3. GLORY, 2:39
4. LAND OF THE LIVING (Holy), 1:33
5. WE WILL RISE (Memorial), 1:34
6. CHRIST THE ONLY WAY (Amm), 1:44
7. OUR FATHER, 1:17
8. PSALM OF THE LAMB, 3:25
9. PSALM 149, 2:49

IN THE LAND OF THE LIVING
Music for Worship by Carol Dick

"If you’re ready for liturgical music that is a genuine step forward, yet entirely manageable by today’s parishes, please experience this recording and music. If you appreciate a good quality, listenable recording which skips the gingerbread, we believe you will appreciate the sensitivity of this production. If you are interested in discovering what PAA seeks to be about in new music for worship, we make our stand with this effort.

If, after purchasing, you feel we have misrepresented the worth or significance of this project, please write to me personally for a full refund. Obviously, we believe strongly that you will react to the discovery of Carol Dick’s music much as we ourselves have. We see her efforts as refreshing, substantive and significant. And we’re pleased to assure you that her best is ever yet to come!"

— DAN F. ONLEY

Selected New Publications

IN THE LAND OF THE LIVING — CAROL DICK
LP Stereo Album $7.98 — Stereo Cassette $7.95
MUSIC EDITIONS: standard choral octavo folios and booklets.
“Mass of Holy Suffering” (Album titles 2-8, side 2) — $2.00
“Nin The Land of the Living” (Album titles 2-6, side 1) — $2.00
“Psalm of the Lamb” — $1.25
All additional titles in final preparation phase. Please write.

A SONG OF BLESSING
Selected Keyboard Accompaniments — Music of Joe Wise
Arranged for Piano/Organ: A Song of Blessing, Die; With Us, Life Is
the Answer, Amen, Lord By Your Cross, This Is My Gift, Jesus, In
Our Hands, Alleluia...I Have Come, Until, I Believe In You
Go Now In Peace, Watch With Me, Here Is My Life — $4.96.

LORD, TEACH US TO PRAY
A Complete People’s Edition of the Music of Joe Wise
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Advance orders for midyear 1979 accepted now. Please write.

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PASTORAL ARTS ASSOCIATES OF NORTH AMERICA
4744 West Country Gables Drive
Glendale, Arizona 85306
University. Before that he taught percussion and theory at Keene State College in Keene, New Hampshire.

Bolinger attended Indiana State University, where he earned his bachelor of science degree in music education and theory composition. He also attended the University of Massachusetts graduate school, where he studied applied percussion. Several of Bolinger's compositions for percussion ensemble have been published by both Kendor Music and Studio P/R.

Sound Products from Electro-Harmonix

Electro-Harmonix of New York has announced three new products. The Vocoder modulates voice input by a new operation that achieves the same effect of much costlier vocoder devices. With microphone and organ or synthesizer, it produces huge choral sounds; with any wide-range instrument it can transpose voice into any key.

The Slave 200 is a light, compact, efficient and economical 200-watt amplifier that can be driven from PA mixers, monitor sends, hi-fi preamps and by the external speaker jack.

The AC-operated Attack Decay is a new accessory for electric guitar or bass that can duplicate many synthesizer effects including tape reverse, slap echo, complex envelope modulation, sharp chops and synthesized violin, cello, toy piano and other instruments. Attack, decay, harmonic content and signal blend are separately adjustable.

Frank Troccoli has more information at Electro-Harmonix, 27 W. 23rd St., New York, NY 10010 (212) 741-1770.

Are You in Tune with Your Telephone?

Did you know that your telephone can come in handy if you find yourself stuck without a tuning fork some rainy day? If you have a touch-tone telephone, you have ready access to seven pitches.

There is a hitch—no single button produces a single tone, each one produces two: one for the column, and one for the row it is in. To get around this, you have to push two buttons in a row or column at once in order to get the tone of that row or column. By pushing 1 and 2 simultaneously, you get the second F above middle C, or 698.5 Hz. The other rows and columns give you tones that are slightly sharp or flat from true pitches, but they are G (second row), G# (third row), A (fourth row), D# (first column), E (second column) and F# (third column).

In any case, it beats dialing the weather!

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The Lutheran Book of Worship

An inter-Lutheran committee, at work for twelve years has developed the Lutheran Book of Worship. This hymnal and service book preserves the Lutheran heritage while bringing new vitality to worship. It takes advantage of new insights, responds to current needs and concerns, improves and updates language and music.

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- Organist Edition (3-360) $10.00 each

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Saint John's University

College of Arts and Sciences

LITURGICAL MUSIC WORKSHOP JUNE 25-29 AT S.J.U., COLLEGEVILLE, MN.

An applied resource workshop focusing upon music in eucharistic liturgies. Designed for the parish musician with limited available resources and/or musical training. Daily plenary sessions on planning, source materials and techniques for organists, cantor/songleaders, choir directors. Daily class lessons in liturgical organ playing, guitar, cantorial psalmody-song leadership, choral leadership, planning, hymnody, psalmody, organ and choral resource materials. Liturgies to be planned and celebrated by the workshop in the famed Abbey Church of St. John the Baptist. Distinguished faculty of lay and religious musicians, liturgists, theologians. Lakes, woods, recreational facilities of St. John's 2,000 acre northern forest campus available to all participants. For detailed information write to: Dr. K. K. Kasing, Director, Lit. Music Workshop, Aud. Bldg., SUJ, Collegeville, MN 56321.
CALEIFORNIA

ANGWIN
July 15–20
Choral Sessions 1979, led by Paul J. Christiansen. Pacific Union College.
Other faculty: Kathryne and Richard Hoffland. Instruction in choir, voice, conducting, rehearsal, interpretation techniques. Graduate and undergraduate credit offered. Write: Kurt Wycisk, Concordia College, Moorhead, MN 56560.

LOS ANGELES
August 25

OAKLAND
April 6–8
Organization of American Kodaly Educators Fifth Annual Conference at Holy Names College. Keynote speaker: conductor and composer Richard Kapp. Includes presentation by children and staff of Kodaly pilot project; hodend; sing-alongs. Write for brochure: Jonathan Rappaport, 131 Second St., Framingham, MA 01701 or KodalyEnvoy, 960 Janet Dr., Kent, OH 44240.

SAN ANSELMO
July 9–13
Fourth Annual Summer Workshops in Music. Presented by the Presbyterian Association of Musicians. To be held at San Francisco Theological Seminary. Faculty includes composer Austin C. Lovelace, John T. Burke of The Choristers Guild, Sister Patricia Teng. For further information contact: Professor Wilbur F. Russell, San Francisco Theological Seminary, 2 Kensington Rd., San Anselmo, CA 94960 (415) 453-2280.

COLORADO

ASPEN
June 25–August 26
Aspen Music School and Festival. Diversified curriculum of theoretical studies, seminars and ensemble classes. Emphasis on orchestral, choral, opera and jazz training. Festival includes five concerts each week, master classes, seminars, lectures. Resident orchestra with Music School faculty and students and many guest artists. For information write or call: Aspen Music School and Festival, 1860 Broadway, Rm. 401, New York, NY 10023 (212) 881-2196.

DENVER
July 29–August 3

ILLINOIS

CHICAGO
April 17–20

DECATUR
July 22–27

MICHIGAN

EAST LANSING
July 9–12
Church Music Workshop at Michigan State University. Director: Dr. Albert Bolitho. Special features: organ recital by Donald Armitage; choral concert by Talmage Turner Chorale; 25th anniversary banquet; festival service; folk demonstration. Write: Mrs. Margaret Pegg, 26 Kellogg Center for Continuing Education, Michigan State U., East Lansing, MI 48824.

JACKSON
April 21–22
Liturgy workshop and concert. Rev. Ed Gutfreund, guitarist and liturgist. Workshop at Lumen Christi High School Library, 3483 Spring Arbor Rd., Jackson, MI 49202. Concert at Jackson Middle School Auditorium, 915 Cooper St., Jackson, MI 49202. Workshop fee: $5.00. Concert fee: $2.00 (adults); $1.00 (students); $6.00 (family). Write: St. John’s Religious Education, 405 East North St., Jackson, MI 49202.

MINNESOTA

BEMIDJI
August 5–10

MINNEAPOLIS
August 11
Augsburg Church Music Clinic. New church music (organ and choral). Free. Salem English Lutheran Church, 610 W. 28th St. For more information: Betty Diersen, Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55415.

NEBRASKA

OMAHA
May 5

NEW YORK

CHAUTAUQUA
August 19–24
Choral Sessions 1979, led by Paul J.

ITHACA
June 17-22

NORTH CAROLINA
MONTREAT
July 15-21
July 22-28
Presbyterian Conferences on Worship and Music for Pastors, Musicians, Christian Educators, Interested Lay Persons, presented by the Presbyterian Association of Musicians. Conference Directors: Robert Stigall. Includes Youth and Children's Program for singers entering 3rd grade and up. Full schedule of worship, seminars, rehearsals and reading sessions, plus evening programs: organ recital, youth talent show, chamber choir concert, festival services and a variety of Special Youth Evening Programs. Registration information and forms available from Robert Stigall, PO Box 6160, Charlotte, NC 28207.

OHIO
COLUMBUS
August 13-14
Augsburg Church Music Clinic. New church music (organ, choral, handbell). Free. Worthington United Methodist Church, 600 High St. For more information: Betty Diersen, Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55415.

OREGON
PORTLAND
July 15-20
1979 Cascades Worship and Music Conference. Presented by the Presbyterian Association of Musicians. To be held at Lewis & Clark College. Faculty includes Erik Routley and John Kemp of Westminster Choir College. For complete details, write: Newton M. Roberts, Presbytery of the Cascades, 6245 SW Bancroft St., Portland, OR 97201 (503) 227-5486.

TEXAS
DALLAS-FORT WORTH
April 22-24

HUNT
July 2-7

Send "Calendar" announcements to Rev. Laurence Heiman, CPFS, Director: Rensselear Program of Church Music and Liturgy, Saint Joseph's College, Rensselear, IN 47978.

NPM Directory
For Church Music Education
IRELAND
Irish Institute of Pastoral Liturgy. Rev. Sean Swayne, Secretary, Irish Episcopal Commission for Liturgy. College Street, Carlow, Ireland. Tel.: 0503/42942.

One-year residential course in pastoral liturgy. Annually, September to June. Areas of specialization: Eucharist, sacraments, prayer of the Church, theology of liturgy. Related subjects: music, art, architecture, Eastern rites, liturgical year, psychology and sociology of worship, anthropology, worship and the child, worship and contemporary man, creative expression in worship. Emphasis on the lived experience of the liturgy in student community.

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

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

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

Concordia Publishing House
3558 S. Jefferson Ave.
St. Louis, MO 63118

Fortress Press
2000 Queen Lane
Philadelphia, PA 19129

GIA Publications, Inc.
7404 S. Mason St.
Chicago, IL 60638

Irish Episcopal Commission for Liturgy
Rev. Sean Swayne
College Street
Carlow, Ireland

The Liturgical Conference
1221 Massachusetts Ave., NW
Washington, DC 20005

Lutheran Church in America
(Fortress Press)

North American Liturgy Resources
2110 W. Peoria Avenue
Phoenix, AZ 85029

Oxford University Press
200 Madison Ave.
New York, NY 10016

Paulist Press
545 Island Road
Ramsey, NJ 07446

Basil Ramsey
(Alexander Broude, Inc.)

Raven Music Company
4107 Woodland Park Ave.
N. Seattle, WA 98103

Resource Publications
P.O. Box 444
Saratoga, CA 95070

Tetra Music Corp.
(Alexander Broude, Inc.)

Weston Priory Productions
Weston, VT 05161

World Library Publications
2145 Central Parkway
Cincinnati, OH 45214
Liturgy Is Not Capable of Doing Everything

BY PAT APUZZO

There is no doubt that *Music in Catholic Worship* gives the sacraments other than the Eucharist the short end of the stick with attention and insight. Five colorless and pithy paragraphs in an otherwise thorough and provocative document is not exactly top billing. Yet the authors may have known what they were doing. If in fact by their format they were trying to reflect the current status of the sacraments in the lives of most Catholics, they deserve credit for a job well done.

Sacramental celebrations are in sad shape, and the music we use at them may be the last, though not the least, of our worries. At the heart of the problem is the fact that the private sacramental moment is still with us, and like a cancer it will continue to infect every aspect of our worship until it is successfully removed. It is too simple to blame the present situation of the celebration of the sacraments on anything else. As long as a marriage is celebrated as the bride's wedding with the assembly as her guests, as long as reconciliation means only that my sins are forgiven, and as long as ordination just means that some person is becoming a priest—as long as this individualism thrives, the sacraments and those who celebrate them are in trouble.

Regardless of the facile jargon of Church documents, sacramental celebrations fall far short of having been restored to the communal character that is rightly theirs. We are still living in a time when baptisms are demanded and received by parents who never set foot into a church and when weddings are celebrated with young people who do not know the difference between an altar and an ambo. Sentimentality still holds sway over the integrity of the sacraments, while authentic spirituality and strong faith commitment continue to be expected only as the exception rather than the rule. So, it is with the very nature of worship as an involvement with and for the community that any effective approach to improving the celebration of the sacraments has to begin.

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Good music can surely help. Whether listened to or sung, music can lift us out of ourselves, which is where we ought to be when we worship. But being where we ought to be and wanting to be there are not the same thing. This is why the pastoral musician is helpless when trying to tackle the problem of good sacramental celebrations single-handedly. Those who celebrate cannot just be brought out of themselves by the music of liturgy; they have to make a conscious decision to let go when they come to worship. The pastoral musician can provide the environment, but the will to really get involved comes from many sources. Music people are only part of a whole myriad of others who have to be willing to face the challenge of shaking Catholics out of their insistence on turning into themselves at worship.
Where can we even begin to improve the quality and the communal character of our sacramental celebrations? First, those who experience good celebrations cannot remain blind to the horrible experiences that others are met with in other places. Accomplished liturgists are notorious for looking down their noses at those who are struggling to reach even a minimum of good liturgy. Second, we have to recognize that good worship experiences depend on more than just well-planned and well-executed rituals. Liturgy often receives the burden of taking care of all the problems of the faithful, from personal education to social involvement. Liturgy can only do its part and must rely on the other aspects of church life to accomplish its own tasks.

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One place to begin looking for practical solutions to improving sacramental celebrations is to the Eucharist itself. It is no well-kept secret that the other sacraments suffer because of an inordinate emphasis on the Eucharist. The parishes where Eucharist is multiplied beyond necessity on Sundays are in the majority, and the unchallenged practice of ruthlessly repeating Mass on weekdays, sometimes more than once a day, makes matters worse. Yet, that there are too many Masses does not necessarily mean that there are too many Eucharists. We should not abandon attempts to improve the meaning and substance of our Eucharists while trying to work on the other sacraments. The other sacraments and the Eucharist go hand in hand.

The Eucharist rightly stands at the center of the sacramental life of Catholic people. As the sacrament we most often celebrate, it is where healthy attitudes about sacraments in general are either nurtured or destroyed. If the Eucharist is not a truly communal expression of and participation in shared faith, the other sacraments will never be. If individualism is allowed to fester at Mass, it will come as second nature to worshippers at the other sacraments.

Attitudes about the sacraments and their purpose need the greatest amount of attention. Breaking down attitudes that have been learned by years of habit is no easy thing. It can only happen by taking positive action to teach new attitudes, not just by words, but through experience. With the sacraments, one thing that is a must is that we stop celebrating only one aspect of the human experience. With a wedding, for example, there must be a concerted effort to involve the parish community in the whole process from the start. This is more than just putting together a liturgy planning team to work with the couple. It could mean announcing the engagement and celebrating it at a Sunday assembly. It could mean setting the time and date for the wedding when members of the parish could come, warmly and sincerely invited to be there. It could also mean having to tell the couple that does not want all of this that they might want to consider why they are having a sacramental celebration in the first place.

Along with encouraging more public celebrations of the sacraments and trying to capture the fullness of the event that is being celebrated, we would do well to reflect on the overall prayer life of Catholics. Again, liturgy is not capable of doing everything. Public celebrations are enhanced by a solid foundation in prayer outside the assembly. If people only pray when they are together for liturgy, their worship is always second-rate. We need to help people bring a sense of the sacred to the ordinary things and events of life. This, too, is no simple job, because Catholics have been the victims of a minimalist approach to prayer—if it comes from a book, or flows from the inner recesses of the memory, it is prayer; if not, most Catholics simply ignore its potential as prayerful or spiritual activity.

So, to enhance the sacraments, we have to extend the realization of sacramentality to other activities besides what we do in church. Grace at meals does not always have to be in words. Instead, a silent breaking of bread and pouring of wine, or a simple but hearty song can make for a wonderful experience of prayer at mealtimes while helping bolster our relationship to the sacraments. The bathing of a child, or our own morning shower, can be a prayerful ritualization of the meaning and power of baptism. A quiet moment spent alone with a spouse or a friend can be enjoyed as a participation in that sacramental union that is ours as those who join with Christ in the sacraments themselves. Learning to celebrate the holiness of the ordinary is bound to help us celebrate the special sacredness that is ours in the liturgy.

Making the sacraments our own, familiarizing ourselves with the fullness of their beauty and their potential, this is a step in the direction toward better sacramental celebrations. Encouraging others to see that liturgy is truly a service of love by which we hand over ourselves to one another in friendship and solidarity with the Lord, this is a must for sacramental celebrations that give witness to the presence of the Christ who is with us. Putting aside our self-interests when we come to worship, celebrating for each other, appreciating and savoring the presence of other believers, letting others inside the boundaries of our already all-too-private lives, these are the goals of a people who really want to celebrate the sacraments well.

Without all of this, every effort at good liturgy is doomed to fail. The document *Music in Catholic Worship* makes a nice try, but it just does not say enough. If we want sacraments that mean anything at all, if we want to celebrate them in ways that truly move and renew us, we have to give all that we have. It means doing what Jesus does, loving with everything that is in us, loving right to the end. If we do that, everything else will come.
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