Chicago 79: PRAYER: Performance & Participation
In this issue . . .

The Second Annual Pastoral Musician's National Convention is now history. No one can measure what has happened to pastoral musicians and clergy through this association in the last three years, nor can we truly describe all that went on in Chicago.

Prayer dominated the spirit and mood of the Convention; prayer that went from festive celebration and exuberant singing to quiet reflection and peaceful remembering. Prayer existed in the twinkle of the eyes of Godfrey Dierkman, the body of an aging but vibrant Catherine Doherty, the igniting, explosive song of Joseph Gelineau. Performance was evaluated and demonstrated by Alice Parker. We present here only her discussion, along with the charming challenges of Erik Routley. Participation was demonstrated by members of the St. Louis Jesuits; again we present only their words. Participation received a formal examination by John Melloh. and new insights were shared.

The level of prayer reached in the Song of Gathering and the Song of Departure, and in Morning and Evening Praise, highlighted again the importance of ritual in crystallizing a moment already shared. The prayer sessions focused on creation; remembering our past; Mysterious woman; and social justice, reminding us that our words must be true, and our songs must be real. For many, the Eucharistic Liturgy spoke of a deep moment of reconciliation for musicians and clergy; for others, the logistics of space limited the intensity of the celebration (a reminder of just how sensitive and challenging our role as planners can be).

Each person at the Convention had special moments, shared them, and indeed will remember them. My special moment was with a woman from Eugene, Oregon. She was a beautiful, white-haired woman in her seventies with a well-worn violin case held securely beneath her arm. When I asked her how she was enjoying the Convention, she beamed and told me, "It is wonderful. Just wonderful. Several years ago, my doctor told me that because of my back I would never be able to play the violin again." She touched her violin case with deep attachment and indicated that she had played all her life. "When I saw your advertisement for instrumentalists to play at the Convention, I decided that I would try to play with you. So, for the last three months I have practiced a little bit each week. And so, at the Eucharistic Liturgy on Thursday," she went on, her face lit up and tears almost coming to her eyes, "I played. And you know, Father," she said, "it didn't hurt a bit."

This issue of Pastoral Music can only record a sampling of what took place to remind each of us of the Prayer of Praise that was raised in Chicago, 1979.

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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Pastoral Music welcomes manuscripts and photographs addressing the musical needs of both clergy and musicians. Manuscripts may be from three to nine typed double-spaced pages in length. Photographs should be candid, portraying human response, and made by available light.

Photography
All photography for this issue was provided by Sandone & Reina.
Letters

A Sampling from the
First Trickle of Responses
To Chicago '79

Fantastic! Beautiful! You should be
awarded the bluest ribbon for
planning, public relations, promotion,
administration, logistics and smooth
operation over and above the "call of
duty," Speakers, music and demon-
strations were, as usual, of the highest
quality. Thank you for caring. What a
privilege to be part of NPM.
Ms. Jeanne C. Barrett
Richmond, VA

I am still on the mountain top since
our experience in Chicago. It was a
tremendous Convention, and everyone
responsible needs to be commended.
There was also a good spirit. The only
thing lacking was time to share with
other people. I felt myself running
from one place to another all the
time—I bet I lost five pounds just
running around!
Now it is back to the reality of
trying to put some of my learning to
practice in an acoustically "dead"
Church with a monster Hammond
organ. Routley would have a field day
with us!

Sister Margie Lavonis, CSC
Alexandria, VA

I was one of the lucky ones who was
given the opportunity to share in the
Chicago Convention. Our team from
Hilo found it to be truly an inspiring
event not soon or likely to be for-
gotten. Our little parish is very much
alive liturgically and musically and
very far ahead of the other parishes on
our island, but we know there is
always room for improvement, and
this is the reason for our congregation's
sending us to Chicago!

Me ke aloha pumehana.
Aika Cullen
Hilo, HI

Please accept my sincere
congratulations on the splendid
Convention at Chicago. The praises
that were heard everywhere in regard
to your organizational efforts were all
complimentary.
The speakers were excellent and the
whole event was wonderful, and one
of the finest I ever attended. Since I
have been going to such conventions
for 22 years, I have had quite a bit of
experience and it is for this reason that
I compliment you, because yours was
among the very best.
It is a great sign of revival of church
music in the United States and it
manifests the wish of church musicians
to assist in worthy worship.
Keep up the good work!

Rev. Msgr. Robert F. Hayburn
San Francisco, CA

It was a great pleasure for me to
welcome the members of the National
Association of Pastoral Musicians,
their guests and lecturers to Chicago
for their second national meeting.
The power of the singing and the en-
thusiasm of all those gathered for this
meeting made a deep impression upon
me. I am sure the many hundreds of
people who gathered benefited greatly
from your work, your associates and
the local committee.
I am pleased that your meeting was
well attended and that so many par-
ticipants learned a deeper appreciation
of our rich tradition and gained some
helpful insights of the challenge facing
liturgical music for the future.
I wish to commend you for running
an excellent and well-ordered meeting.
I want to congratulate you upon its
success and effectiveness.

Sincerely yours in Christ,
John Cardinal Cody
Archbishop of Chicago

The experience of participating in the
Second Annual Pastoral Musician's
National Convention was encouraging,
affirming and a sheer delight. I am so
grateful that a member invited and
couraged me to come.
But precisely because it was such a
good experience I feel it is important to
state a drawback that could be
corrected. I felt there was an appalling
inconsistency in drawing experts in
liturgical performance from all over the
country to a conference on prayer,
participation and performance in
liturgy and letting us shift for ourselves
for two of the three days in finding
any eucharistic celebration. Not that
we had to have a four-star grand event
each time; on the contrary, it might
have provided an excellent opportunity
to demonstrate excellence in simplicity.

Handbook for American Catholic Hymnals

J. Vincent Higgison

1100 texts — 100 tunes

$18.00 Plus Postage

For NPM members $16.00 with check Postpaid

In preparation: History and Backgrounds of American Catholic Hymnody

Write: Hymn Society of America (Dept NPM)
Springfield, Ohio 45501
By giving an honored spot to daily eucharistic liturgy, might we not be witnessing more authentically to the primacy of Him to Whom we address our prayer, performance and participation through music ministry in liturgical worship?

Otherwise, this was the greatest exhibition of the power that lies within the grasp of the parish musician to call to worship and for that and all the good work you do I am most grateful.

Sister M. Rosaline
Casserly, OP
Dubuque, IA

... Congratulations on the Convention! I have been responsible for enough gatherings to appreciate the work that went into this.

Your tempering of ideal with reality is well taken and I congratulate you on your stance and patience. I still think there should be another national next year, but evidently that has already been decided. My concern is that NPM may be fragmenting into regionalism too soon and that the strength that the national gathering has produced—both through numbers and through a convention that can hammer at ideals, may be too quickly diluted in smaller meetings, which have a way of becoming “I’m okay—you’re okay” clubs. That would be my caution, at any rate.

Mr. Steve Rosalack
Office of Liturgical Music
Peoria, IL

The Instruments Issue

I just finished reading the February-March issue of Pastoral Music (3:3), and I am simply writing to thank you for another great issue.

In particular, I found the articles by David Fedor and Stephen Rosalack on the pipe organ to be excellent—perhaps the finest and most intelligent writing and advice on the pipe organ that I have ever seen published in a Roman Catholic publication!

Thank you!
Brother Mark Ligett, OFM
Fort Wayne, IN

As a long-time champion of pipe organs, I cannot resist commenting on your February-March (3:3) issue of Pastoral Music, where you attempted to deal with the whole question of instruments in worship.

It cannot be emphasized enough, in my estimation, how integral the organ-builder is to the architectural planning of churches. Conceivably, a church could follow all the fine recommendations of the Bishops’ statement on environment and art and end up with an acoustical disaster. After all, a similar fate was not beyond the construction of Avery Fisher Philharmonic Hall at the Lincoln Center! So Rosalack’s article says some very important things that I wish architects could read.

Disturbing me, however, was the inclusion of photographs intended, supposedly, to demonstrate how pipe organs can be made to be part of the “liturgical landscape” visually confronting the worshipper. A few pictures seem to violate quite blatantly the concern of the document that the altar, ambo, and chair remain the primary focal points in the sanctuary. A smaller picture on p. 19, and the one on p. 38, show the organ pipes appearing to vie with everything else in the sanctuary. In the first instance, particularly, I can’t help feeling that the old high altar may have been removed, but the alternative is visually contending with all that the document has tried to uphold as a “clean” worship space. These are examples of organs that are “visually dominating,” and there is no liturgical justification for this, not if one is really concerned about a total visual environment.

The document does not say that integrity of organ-building is to be sacrificed for the sake of closet spaces for the instruments. It just doesn’t say that at all! Its plea for integrity all the way through its pages testifies to the paramount concern for honesty in any person working at a craft that will find its way into the worship space. Organ-builders, then, are no less subject to liturgical principles, than, say, designers of furnishings. I needed to state this concern of mine in light of some impressions left, perhaps unwittingly, in what was an otherwise fine issue of your magazine.

Sister Luanne Durst, OSF
Administrative Assistant
Bishops’ Committee on the Liturgy
Washington, DC

I was most gratified to see Pastoral Music devote space to the organ. David Fedor’s and Stephen Rosalack’s
articles were especially pertinent and well done. For those who were moved to action by Fedor’s article, I offer some starting points.

Keyboard Instruments in Worship, a pamphlet of the Liturgical Commission of the Archdiocese of San Antonio and Merits and Demerits of Electronic Organs by Devon G. Hollingsworth (available from the author at 2016 Harrison St., Evanston, IL 60201) both give some pertinent information concerning the organ and its electronic counterpart. The economic information they contain should be of special interest. The Preliminary Organ Committee Report (November 15, 1976) of the Zion Lutheran Church organ committee, Indiana, Pennsylvania, is an interesting and informative report demonstrating the process of selecting an organbuilder as it was executed in one church.

Undoubtedly there is other similar information, but these pamphlets are not widely publicized even though they are readily available. They have been of help to me in my work and would be, I am certain, similarly beneficial to any church considering the purchase or rebuilding of an organ.

Edward E. Schaefer
Hyattsville, MD

I wish to commend you for the February-March issue (Pastoral Music 3:3). Fedor and Rosolack’s articles dealing with the pipe organ were particularly welcome. If it is true that “one picture is worth a thousand words,” certainly the numerous photographs of recent pipe organ installations should cause many parishes to think twice, before throwing away money on a “computerized” electronic imitation. As Rosolack points out so well, even a small, one-manual pipe organ can do a magnificent job of accompanying congregation, cantor, and choir. (I have yet to hear an electronic organ, even a large $30,000 instrument, perform these liturgical functions as satisfactorily as a well-built pipe organ, large or small.)

For the benefit of those parishes that are presently considering the purchase of a new organ, I would like to mention some helpful resources. The following booklets are recommended reading material for all members of the organ committee: The Church Organ: A Guide to Its Selection, by Philip Gehring and Donald Ingram, which may be ordered from the Lutheran Society for Worship, Music and the Arts (LSWMA), Valparaiso University, Valparaiso, Indiana 46383; and Buying an Organ, by John Ogasapian and Carlton T. Russell, available for 75¢ from the American Guild of Organists (AGO), 630 Fifth Ave., Suite 1010, New York, NY 10020.

Parishes that are leaning toward the purchase of an electronic organ, presumably with the intention of spending less money, will find this booklet enlightening: Electronic Organs: Their Merits and Demerits, by Devon Hollinsworth, available for $2.00 from Devon Hollinsworth, 2016 Harrison, Evanston, IL 60201.

This nonprofit agency specializes in finding new homes for used, mechanical-action (“tracker”) pipe organs: The Organ Clearing House, Box 304, Harrisville, NH 03450. They will send free information on request.

While I am on the topic of pipe organs, I should mention that it would be an invaluable service to members if Pastoral Music were to have a regular feature article in each issue, dealing with one or several new pipe organ installations. This would be similar to the “New Organs” section in each issue of The American Organist (formerly Music) and The Diapason. However, particular emphasis could be given to featuring smaller, more economical pipe organs. The article would also describe the steps taken by the parish to procure the instrument, obstacles encountered, etc. (Such an article appears frequently in the British publication, Music and Liturgy.)

It is my hope that Pastoral Music will continue to emphasize the need for craftsmanship and artistic excellence, not only in liturgical music sung by congregations and choirs, but also in the very instruments themselves.

Christopher M. Schaefer
Director of Music
Seymour, CT

A Voice for NPM Regional Conventions

I like the idea of regional meetings focusing on diocesan needs and that national NPM conferences be held every other year (I hope that Minneapolis, Omaha or Sioux Falls will be considered for future locations for them.)

Robert W. Glover
Director of Music
Sioux Falls, SD
Twelve Regional Conventions

Eighty-five percent of the membership present for the Member’s Meeting at the National Convention voted to support the gathering of the Association on a regional basis in 1980. Many members entered a plea for a National Gathering in 1981; others simply indicated how important the support is to their work.

Many members strongly felt that the National Association’s primary work must be to effect a better celebration of liturgy on the parish level. Hopes were expressed that the regional meetings would provide a forum for parish-level problems to be addressed and solutions exchanged.

It is our intention, therefore, to proceed with the planning of twelve Regional Conventions. The regions follow the divisions of the United States Catholic Conference, modified slightly by the Federation of Diocesan Liturgical Commissions. NPM has been working with regional representatives of the FDLC, and requested their participation in the planning of the meetings. NPM does not wish to form any permanent structures on the regional level, and envisions using the services of the FDLC whenever regional meetings are planned.

The planning for the meetings will proceed as follows. Each region has an appointed National Chairperson. Their names and addresses are listed here together with their regions. A city within each region has been selected for next year’s Regional Convention—mainly based on the diocese’s enthusiasm to serve as host. The local Bishop of each has been contacted and has welcomed the Association to the diocese and to the region.

A core committee has been appointed to serve in a leadership capacity of “seeing that the convention is run smoothly.” Representatives from every diocese in each region have been invited to participate in the planning of the program and speakers.

But it must be stressed again that the National Association of Pastoral Musicians is first of all a membership organization. Therefore, the people who will make the Regional Conventions a success are you, the members. You can help, first and foremost, by talking up the regional meeting in your area, inviting your friends and planning for their participation in the meeting; and second, by volunteering to help with the hard—but extremely rewarding—work of putting on a successful convention.

We need people who are willing to give time and talent. There is no way that the national staff can possibly execute 12 conventions. We know that. And this is why we are doing 12 conventions: we are first and foremost a membership organization.

So, find the region that you are in; mark the dates on your calendar, talk it up with your pastor, musician friends and all those interested in music and liturgy, and then send your name in to the National Chairperson with a nice letter saying what you’d like to do to help make the Regional Convention in your area a success!
Parish Awards

With the NPM National Parish Awards we sought to acknowledge, affirm and recognize parishes who have succeeded in developing exemplary music programs reflecting the faith of the parish and involving the people of the parish to a wide extent.

The East Award went to Our Lady of Victory Parish, State College, PA. It is a parish of over 2,000 families, in which at least 200 people are actively involved in making music to worship God. This parish, being located near a university, has among its members many talented people and these talents are well coordinated in a program that reflects many needs and many tastes. This parish has used a wide variety of idioms: everything from Gregorian Chant to handbells, children and folk. They exhibit a genuine effort to work out a quality music program that responds to the musical, liturgical and pastoral judgments cited in the Bishops’ document, Music in Catholic Worship. Shown receiving the award is Director of Music Gerry Pencala.

The Midwest Award was earned by a parish that uses local resources very well, including a resident composer and five singing groups. Their planning process is well established and it is effected weekly. They also have a concern for the enrichment of the prayer life of the parish community, including many para-liturgical prayer services, which the people are invited to share. They have a significant concern, which is positive and active, for sacramental worship other than the Eucharist. For these reasons, the Awards Committee presented the award to Blessed Sacrament Parish in Madison, Wisconsin, Director: Renee Forrest.

Among the parishes nominated for the South National Award, the Committee chose Holy Spirit Parish of Annandale, VA as one that strives continually for total parish involvement. They achieve this largely through the use of neighborhood groups. Their coordination of a large program is excellent, and there is concern for good worship there that is evidenced through extraordinary effort on the part of the leader-
Truth. One of the most talented, exciting Christian groups performing today. And how they perform! Vocals, horns, guitar, bass, drums and an array of electronic keyboards to set their message to music in a compelling contemporary style.

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Please send me a copy of the Bose Professional Products Catalog and a complete dealer list.

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(Patent rights issued and pending)
Great Teachers Needed

Will you be an NPM instructor? As requests for training of pastoral musicians increase, NPM continues to seek instructors in organ, choir, applied liturgy, folk music, and singing. Five are needed for each area.

Successful candidates will conduct workshops and training programs in NPM-sponsored events around the country. Twenty-five instructors will be selected to attend an orientation and training week in Washington, DC, October 22-27, or in Denver, CO, October 29-November 3. Topics will include assessing learners’ needs, using NPM Resources, organizing and evaluating educational programs, workshop design, and teaching style and technique. Lectures, discussions and demonstrations by participants will prepare instructors to be most effective in working with pastoral musicians. The week will also be available to a limited number of those who wish to improve their skills in these areas.

Registration is $300.

Letters of application should be accompanied by a detailed resume of education and experience and submitted by August 15 to:

Mr. Peter Stapleton
71 Mount Vernon Street
Boston, MA 02108

(for further information, call (617) 742-1926).

Participants will be notified of acceptance by September 1, 1979.

NPM Faculty offerings will be evaluated in writing by participants and reviewed constantly so that Faculty will continue to learn and improve their services to NPM members. Consistent evaluation and improvement will insure consistent quality to participants in NPM educational offerings.

New faculty members will be recruited and trained each year to maintain a group of 25.

The Faculty will be supported by continuing national promotion through Pastoral Music to make their faces, names and skills known and familiar to pastoral musicians. Their offerings will also be publicized through NPM promotion. They will earn reputations as national as well as regional experts.

Faculty members will link themselves and others on the NPM Faculty with dioceses, associations and groups involved in training programs. The NPM Faculty will provide instruction leading to the NPM certificate in musical leadership, which will be a national standard for musical leaders of Catholic worship in the United States. Instructors will also cooperate to provide education in diocesan certification programs.

Faculty will combine their NPM duties with other work in parishes, dioceses, schools and universities to provide their learners with models for master performer/teacher roles. Some may, as their duties expand, become instructors for 25-100% of their professional lives. Their NPM work should enhance their work in other settings.

NPM’s offerings in pastoral skills—human relations, planning, group leadership and organization—will support the musical faculty in preparing pastoral musicians for effective and stimulating ministry. The Association’s experience and expertise in administration, promotion, and financing will be available to Faculty members who are providing education to musicians in their geographic areas.

The Faculty will have regular meetings for support, training, planning, sharing and workshop upgrading led by the Director of Formation to whom they are responsible.

Faculty will receive professional compensation at two levels: Senior Instructor and Associate Instructor, beginning at $200 and $125 per day respectively. When possible, instructors will work together to further enrich the quality of offerings.
Prize Competition Awards

Another set of awards, for the Prize Competition, were announced during the Choral & Instrumental Festival, by Sister Jane Marie Perrot, D.C. By the generosity of Our Sunday Visitor, the award-winners each won a prize of $500.

The competition was intended for new unpublished compositions in music for the liturgy, that is, for the Sacraments and/or for the Liturgy of the Hours. The field was divided into five categories.

In the category of general liturgical music, Mr. Dominick Joseph Alonzo of Delmar, New York won with the song “Love One Another.” The prize for composition in the category of responsorial song went to Brother Robert LeBlanc, OSB from St. Benedict, Indiana, for his setting of Psalm 150. The winner in the acclamations category was Mr. George K. Guenther of Jamaica Plains, Massachusetts, for his Alleluia. Father Robert P. Hutmacher was awarded the prize for composition in the category of litany. Then Mr. Alonzo was recalled to the stand to receive a second prize, this time for his entry in the hymn category.

Hiring and Salary Guidelines

The Diocese of Oakland, California published a directive in January entitled “The Hiring of Parish Music Personnel.” With a strong emphasis on talent and training, the guidelines rest on two basic premises: that parishes should have competent musical leaders; and that these leaders should receive sustenance adequate to maintaining their interest and competence.

The guidelines include salary norms, qualifications and responsibilities for music directors, choir directors, song leaders and cantors, folk-group leaders, vocal soloists, instrumentalists and organists. Copies may be requested from Rev. Donald Osuna, 634 21st St., Oakland, CA 94612.

Jack Ossewaarde Is Named Honorary Fellow

In recognition of his distinguished achievement, Mr. Jack H. Ossewaarde, Music Director of the “Great Music At St. Bartholomew’s Series” and Organist-Choirmaster of St. Bartholomew’s Church in New York City, has been elected an Honorary Fellow of Westminster Choir College in Princeton, NJ.

Mr. Ossewaarde is the most recent of the distinguished line of St. Bartholomew’s organist-choirmasters, which has included Leopold Stokowski, David McK. Williams and Harold Friedell. 1979 marks his 21st year as St. Bartholomew’s Music Director. In 1958, after having been Organist-Choirmaster of Christ Church Cathedral in Houston and Program Annotator for the Houston Symphony, Jack Ossewaarde became Organist-Choirmaster at St. Bartholomew’s, where he developed New York’s first church repertory group for major religious musical works. In that time, he has been responsible for the production of about 25 cantatas and oratorios each year, including several recordings and television productions, for presenting numerous American and NY premieres, and for developing the musical ensemble, which has provided vocalists for major musical organizations and organists to many churches and cathedrals.
For Clergy
People and the Liturgy
BY GERARD BROCCOLI

What is liturgy? How can we make it work? How can we apply the principles and insight inherent in these questions to our relationships with church musicians?

One of the most frequent phone calls that comes into the Diocesan Liturgy Office has a question like: “We’ve made a special plan for an upcoming Mass, and we want to know if it’s liturgical”; or: “Is it liturgical for people to sing the Responsorial Psalm?”

Perhaps the comment that sums it up best was made one day after a liturgy: “I really didn’t like the musical parts, but I did like all of the liturgical parts.”

People have odd ideas about what liturgy means. They often presume liturgy to mean something that is “out there.” Somebody up in the sky decides what is liturgical, and for validation at the local parish level, there is some authority who doles out the decisions on what is liturgical.

Liturgy is not something “out there.” The underlying mentality is the same mentality that says, “I have to go read the Mass now”—in other words, liturgy is in the books; liturgy is what the rules say; liturgy is what Rome has determined.

To put it very pointedly and simply, liturgy is people at prayer. You have liturgy and you have something liturgical whenever you have a community of faith coming together to ritualize their hope in an atmosphere of love. A community of faith—people who share a vision, who share an interpretation of life, who share a faith—comes together to act out, or dramatize some area of hope deep in their hearts in an atmosphere of love and a spirit of mutual service in love. Whenever you have that, it’s liturgical; you have liturgy.

Another way of putting it is in terms of prayer. Prayer is simply the gathering together of people of faith to express their love for God, and whether that love is in the shape of adoration or sorrow, thanksgiving or petition, it is people expressing their love. Hence, one of my favorite descriptions of liturgy: “Liturgy is people making love to God together.” We come together in a variety of verbal and, especially, nonverbal ways to act out the love that binds us with the Father and therefore the love that binds us to each other. Whenever you have a group of believers coming together to make love to God together, you have liturgy.

This kind of attitude toward liturgy takes us on an entirely different track. With this perspective, liturgies are human interactions of people of faith acting out their hope in a spirit of love. It presumes that the basic liturgical symbol that you respect is not water, oil, or music; the basic liturgical symbol on which all of our symbols are based is the symbol of the gathering. A fresh reading of Matthew 18 will remind us that when...
What about humor in liturgy? Why do people laugh at certain things? For example, imagine that everything is just right, the Bishop is presiding, and the Master of Ceremonies puts his miter on backwards. The Bishop is trying to peek around the two ribbons. We can all pretend that it didn’t happen; it’s not in the book, after all. But that is liturgy at that moment. It is happening. One of the worst things that you can ever do is to deny what is happening.

Prepared choreography means pre-thinking every movement, everything that’s going to happen. How much time do we spend thinking over every detail? For instance, how is the person carrying the paschal candle going to get to the paschal candle, in the dark when he can’t see the steps? If we didn’t think of that, we might wonder why he tripped and broke the paschal candle.

Prepared communication means thinking, “I know what I want to happen. How are the people going to find out?” The communication that is involved in good liturgy demands pre-thinking every detail, and then it demands the training of the skills of those who have to do it. If someone has to be a lector, he or she has got to be a good lector; he or she has to rehearse the readings.

There was an example of good communication at our parish for Good Friday. We took a different approach to the General Intercessions by having various members of the congregation deliver them during the Veneration of the Cross. These people are not accustomed to using a mike and making the petitions out loud in this particular way, or in this kind of formal setting. So everybody got their petitions 24 hours in advance, and they were told to pray over them for 24 hours. Then they were shown how to use the mike and how to deliver them. It was so moving that we had people crying throughout the entire veneration—because these people had prayed over their petitions. When they came to give a petition, maybe only ten words, it had power. That’s what I mean when I talk about preparing the communication moments and training people to do what they are supposed to do.

The second thing that makes liturgy work now is humanistic sensitivity to the integrity of the sights, the sounds and the movements. Why do large numbers of people come to church on Easter and Christmas? Because Christmas and Easter are about the only two days of the year when most parishes have integrity of sights, sounds, and movements. And people know why they’re there. On Easter Sunday, all the sights, all the sounds speak, subtly or overtly, of the Easter mystery. The movements—with the paschal candle, with the blessing of the people, and the spiritual rite—are in conjunction with the profession of faith after the homily; all speak of Easter and rebirth.

Communication is basically nonverbal. You don’t tell them it’s Easter by having someone say, “the theme of our Mass this morning is Jesus rising from the dead.” The sights and sounds are already saying it. Do the movements, the sights, and the sounds hold together in an integral way that clarifies what it is we are here to celebrate? When we have humanistic sensitivity to that integrity of the sights and the sounds and the movements then we have good liturgy happening. It is one of the most important dynamics.

The third ingredient has to do with atmosphere. If you’re going to have good liturgy, in addition to having these technical skills of prepared choreography and communication, and in addition to having humanistic sensitivity to the integrity of all the ingredients, you must have a sacred atmosphere. A sacred atmosphere is the atmosphere created by lovers. When you have a moving moment with someone whom you deeply love, that’s a sacred time and a sacred place. There is an atmosphere of love. Only love makes something sacred. The sacred atmosphere of liturgy is created by a lover who is ritualizing the deep mysteries of life.

This third ingredient is the clergy’s area of specialization. You know this if you’ve ever been stationed with a pastor who’s been there for years, who loves his people, whose people love him. He is able to create sacred atmosphere at liturgy. Maybe he’s not sensitive to prepared choreography and communication, or to the integrity of the sights and sounds, but everyone in the parish knows him and knows that he loves them. When he presides at liturgy, he doesn’t go behind an artificial role. He just acts out his love. His homily is like a fireside chat. He creates sacred atmosphere by ritualizing his love for these people.

Ultimately, what this third ingredient comes down to is the job description for a priest/celebrant. In my mind, it is to be a lover of Jesus and a lover of people.
And the priest who acts out this love, in his life and in his work, but especially in the liturgical moment, creates a sacred atmosphere. It just happens. What everyone feels is that he loves the Lord and he loves them, and that makes liturgy work.

Finally, how can we apply all this to the relationship of the clergy to the church musicians, both in the planning and in the actual celebration?

My first suggestion is that we respect and validate each other's gifts. How? My personal conviction is that, in order to exercise leadership in the church of today, the only two things that you've got to know how to say are "Thank you" and "I'm sorry." Why do those words come so easily to some priests, while they just stick in the throats of other priests? It all depends on your relationships with others and how you perceive them. Both phrases presume dependency. Either we want to acknowledge our dependency on others, or we think we are independent, better than others, in control of them.

When you say "Thank you" to liturgical musicians, you validate what they have done, and it might even be better the next time. If you ignore it, their work may just start to dwindle.

Saying you're sorry is respecting the musicians, their gifts and their ministry. What if one of your musicians had worked 40 hours to prepare a sung Our Father and on the great day you started to recite it? As soon as the Mass is over do you go to that person and say, "I'm sorry. I didn't mean to do that," or do you assume it's taken for granted?

The good church musician has the gift of making for quality musical prayer. Most of us priests are not able to do that. We can give prayer real love, atmosphere; we can give prayer perhaps a very pastoral, very spiritual dimension; but we can't give it that high musical quality that good liturgy demands. The musicians can, so we have to respect that and validate it whenever we can.

On the other hand, what is our forte? Our forte is that we're lovers; we are pastorally attentive to the real live people out there. Our gift is that we love them. Church musicians have to respect that charism of love. We must respect and validate each other's gifts.

My second suggestion is for how to relate to church musicians is to share authority. Authority is not something that someone else gives us, but rather our own self-confidence in what we are about. Jesus was one who spoke with authority.

The issue between clergy and liturgical musicians often boils down to mutual threats as the motif of the relationship. Often there are ownership issues. Whose liturgy is it? A priest may act as if he owns the liturgy, and as if the others are there only to help him with it. Then he will feel threatened if the musicians come across as if they own the liturgy. If there could be a sharing of authority and self-confidence, there would be no competition in controlling people. There would be a team ministry to a community of ministers.

My third suggestion is to accept each other's human limits. Once again, is the relationship that of lovers? Can we be in love with them enough that we accept them in their weakness? Do we believe in them enough to believe that they can accept us in our weakness, so that we don't have to relate to each other from pedestals, from the faces of roles?

Musicians and priests should think about just getting together for dinner and not talking business. It can help us to relate to each other as humans and not just as roles—I am the pastor, he is the cantor, or she is the choir director. When we relate as people, we accept each other's human limits.

Fourth and last, we need to maintain a sense of humor. We sometimes tend to take ourselves too seriously. I know of a parish in the Archdiocese of Chicago where, a few years ago, the pastor was removed, the associate quit the active ministry, and the cardinal had to intervene to restore peace to the parish at large. The issue was whether or not bells were going to be rung at the consecration.

When we start to think that the definition of "liturgical" is more important than love, we have totally lost perspective. Liturgy is secondary to, and only effected by love. And love demands not only the acceptance of each other's weaknesses, but a certain sense of humor, a certain sense of balance, a certain sense of perspective.

We have to maintain a sense of humor when we're talking about God. One of these days we're going to find out the ultimate truth about God and we're going to have to change everything. We'll need our sense of humor, because the ultimate truth about God is that she's not even a Catholic!
Epilogue to the Chicago Tales

—with immense gratitude to Geoffrey Chaucer

Whan that Aprill with his songs sweete
Of Paschal tunes and pipings now deplete,
A sleepy eye to music makeres bringeth
When Easter Bells from bellfries loudly ringeth.

Stout folk whose lusty voices are exhausted
From Holy Weeke's sweete melodie accosted,
Are longen folk to goon on piligrimage
To heal their souls from out of tune damages.

McCormick Inn, fite place for alle to meete
To New Chicago Towne, a path they beate,
With pockets full of monie from the pastor
And songbooks made from lawless Xerox Master.

The quires singeth not of mindless junke
But songs of taste and classe for Father Funke.
Guitars doth strum and organs gladde bellow
Ghostlie songes led by the Nonne Ferrot-oh.

Bright banners hailed and trumped this blessed weeke
Their shofars poised c'wer heads of those who speake,
So wrapt in awn were all in speakers' blisse
That many breakout sessions they did misse.

But food for thought fills not an empty gullet
Song folke are not the ones to bite the bullet,
To test vertu, all stood in lines endless
For tables filled, "Where is that delicatess?"

A curse, alas, did scourge this bliest convention
Not Goddes work, but man's turned on invention.
Cassettes with click and clack through space did roareth,
Til mighty words from high proclaimed, "No moreth."

The folke now filled with holy roundelays
Upon their kirk, homebound, each one did gaze.
To serve Goddes Sonne, semper per Mariam.
Sing "AD MAOREM DEL GLORIAM!"

Fred Molec

'79 Convention Chairperson
The Church as a Community of Prayer

BY GODFREY DIEKMANN

The Church becomes church above all by worship and prayer. The very word “Ecclesia,” from the Greek word meaning “to call forth from,” meant, both in the Old Testament and the New Testament, the people whom God has called in order to give him praise. St. Peter, in his first letter, in words that recall Exodus 19 and Isaiah 43, states clearly: “But you are a chosen race, a royal priesthood, a consecrated nation, a people set apart to sing the praises of God who called you out of the darkness into his wonderful light (2:9). A chosen people, chosen in order to sing God’s praises.”

And so it is to be expected that in the two famous passages in Acts 2, in which the earliest Christian communities are described, their prayer, and particularly prayer in common, is mentioned as an essential activity of their new life. In Acts 2:42: “They remained faithful to the teaching of the apostles, to the brotherhood, to the breaking of bread (i.e., the Eucharist) and to the prayers.”

The Church is the community of those whom God has called, and who by prayer and worship answer him. Fittingly, therefore, the first pictorial representation we have of the Church, in the Catacomb of St. Priscilla in Rome, pictures her as a matron, with arms outstretched in prayer: Ecclesia Orans, or the praying church.

The Church is Christ’s body, and we, precisely as Christ’s body, are called by St. Paul a temple, a house of worship. Is this perhaps also one of the lessons we can learn from the day of Pentecost, when the Holy Spirit descended upon the disciples as tongues of living flame?

Prayer, worship, is the chief task of the Church. So it is by prayer that the Church becomes ever more what she is. As long as she remains true to her task of prayer, the Church cannot suffer an identity crisis.

Vatican II (Constitution on the Sacred Liturgy, #41) calls such official communal worship, especially in the same Eucharist and in one prayer, the principal manifestation, the chief epiphany—self-realization of the Church. The Church is never so much church as when she prays and worships in a manner in which all actively participate. Such communal prayer and worship, in a very And therefore, as you very well know, St. Augustine’s famous declaration: they who sing, pray twice. Your vocation as church musicians can only mean that you have been called, by a twofold or double-strength vocation, to be instruments of the Spirit in the building up of Christ’s Church. It should be a comfort to you to know that therefore, in the eyes of God (even if not always in the eyes of your fellow worshippers, or perhaps occasionally even of your pastors), you are indeed front-ranking citizens in the Church. Your musical talents are a charism of double power and purpose. So, in the words of St. Paul, I say stir up the grace that is in you.

To return to prayer, Father Joseph Jungmann, in his final book, on the history of prayer, published last year by Paulist Press, writes: “Prayer is an essential component of the Church. And it will not cease till the pilgrim Church will have attained its final goal. But the
Church, precisely because it is a pilgrim church, is open to the influences of its surroundings and successive cultures. He might have added: and of its interior developments, and I mean here more specifically its drifting, ever since Constantine's peace in the fourth century, into an ever increasingly clericalized society.

There had always been, besides the official communal prayer of the church, personal prayer, recited and sung either alone or in a group. And Jesus's saying always holds true, and not only of official prayer: that where two or three are gathered in my name, I am in the midst of them.

But with the ever increasing clericalization of the Church, her official prayer became more complex and less accessible to the common faithful. And so there developed, in the course of time and inevitably, multiple forms of popular devotional services, some of them of high quality, others barely avoiding the quicksands of superstition. But they filled a need, the instinctive need of Christian men and women to find common strength in praying together with and through Christ and with the newly

The new energy, the new reality of the Church is the celebrating community. Our ministry is not to music or to texts; it is to people. That will ultimately determine the effectiveness of our ministry.

Rev. Eugene Welch—Implementing a Parish Music Program
experienced additional strength of the intercession of the Virgin and saints.

Vatican II, with its stress on official liturgy, particularly on the Mass, as "the source and center" of all true devotion, has led to what I firmly believe an unintended but unfortunate result: what some have called the monopoly of the Mass. Certainly, it has led to the practical disappearance of almost all the former popular, common devotions. And this, without any doubt, has caused a serious impoverishment of our Catholic prayer life.

Yes, the official prayer of the Church, the Divine Office or the Liturgy of the Hours, was reformed by Vatican II with the expressed hope that it could again become the prayer of the entire people of God—in actual practice, and not just by delegation to priests and religious. But the attempt proved only very partially successful; certainly not as successful as the similar effort by Archbishop Cranmer of England in the 16th century, who produced the Anglican Book of Common Prayer. However, the reformed Liturgy of the Hours does contain many new elements of high worth, and evidences some measure of adaption to meet the varying needs of those who pray it. It is and should become ever more so, at a very minimum, a sort of official anthology of the riches of the Church's official prayer, a treasure house from which popular devotions can draw, both for structures and for solid content.

Conversely, any continuing reform of the official Liturgy of the Hours should include a serious study of why popular devotions of the past were so popular. Such a serious, professionally expert study has to my knowledge never yet been done. What were the features of the so-called popular devotions that attracted people and filled their spiritual longings and needs? And that serious study must further include, today, the remarkable phenomenon of the charismatic movement and its prayer meetings. The elements of spontaneity, of simplicity, or repetition that they embody have something valuable to teach us about common prayer. The prayers of the church, whether official or otherwise, are not and should not be in competition with each other, much less in mutual conflict. They are, should be, and ever will be, please God, mutually complementary, and as should learn from each other. For the same Spirit prays in them both (with unutterable groaning sometimes) and the same Jesus Christ is present, whenever and wherever two or three are gathered in his name.

Praying in beauty. Banners of all colors and shapes are an "in" thing today. What church have you been in recently that didn't have a banner proclaiming "God is Love"? Occasionally one may even find one that says "God is Truth." But how many of you have ever seen a banner in church with the message: "God is Beauty"?

Yet the true, the good and the beautiful are as it were a sacred, indissoluble triad. Denying or neglecting one, especially when speaking of God, could to some faint extent almost be compared to denying one of the three Persons in the Trinity.

What I am trying to say is that for all these many centuries we Christians have been worshipping the God of truth and the God of love! Perhaps one of the greatest and most needed reforms of the future in Christian prayer life will be a long-overdue conscious worship of the God of Beauty, a rediscovery of the God of Beauty, who can only be worshipped worthily by our trying our utmost to worship him beautifully.

I say rediscovery, for here is what St. Ignatius of Antioch, writing about the year 108, tells the Ephesians about how they should pray in common: "Yes, one and all, you should form yourselves into a choir; so that in perfect harmony, and taking your pitch from God [isn't that phrase lovely?] you may sing in true unison and with one voice, as strings of a harp, to the Father through Jesus Christ."

Athenagoras, one of the chief Christian apologists in the second half of the second century, in writing to the pagans of his time, again and again kept insisting that Christians try to worship worthily the God of Beauty. In fact, he argues that the pagan idols cannot be true gods because their statues and other representations are so ugly. (On second thought, that might be a risky argument to apply to ourselves nowadays.)

Clement of Alexandria, in the early third century, writes in his "Exhortation to the Heathen": let us sing to the Lord a new song. That new song, that perfect and most beautiful song is the Logos, God's Word, now become flesh. "And He who is of David . . . the word of God, despising lyre and harp, which are but lifeless instruments, now makes melody to his Father on the instruments of human beings . . . beautiful breathing instruments of music; the Lord made Adam and us after his own image. And it is the Word of God, Jesus, who says to us, 'thou art my harp, my pipe, my temple.'"

In other words, the Logos is not just a prose word; he is song, he is beautiful music, he is poetry. And we, his temple, must in this temple, which (as he says in the same passage) is "the universe in miniature," must become with Christ this new and beautiful song, a song worthy of the Father who made us in his own image of infinite beauty.

There is a really splendid article in the current issue of Sisters Today on "The Healing Power of Poetry," by Robert F. Morneau, Auxiliary Bishop of Green Bay, Wisconsin. (I hope that, too, may be a sign of the times—a bishop who writes eloquently and expertly on poetry in the service of religion.) He cites an author who says of a Hindu preacher: "For Him, God was the First Poet, and the universe and its creatures were His finest poems."

May I make an application of all this to the use of poetry, especially the Psalms, in our public and personal prayer life. We have taken for granted, for a long time, that the early Church inherited from the Jews and used the beautiful poetry of the Psalms in her own prayer services. But it seems quite well established today that for almost 300 years, Christians did not use the inherited Jewish psalters as prayer but rather as prophetic writings, as proof
texts concerning the life and miracles and death and resurrection of Jesus. We don't know for sure, but the early Christians seemed to have thought they could produce better prayer forms, more suited to a Christian people. And so a whole new literature of Christian psalms and hymns developed—some instances of which can still be found in several of St. Paul's letters, the Apocalypse and in a work called the Odes of Solomon.

But by the fourth century, the Church seems to have had second thoughts about her own substitute efforts at religious poetry; she now began to use the ancient Psalm poems, and gave them the prominent part in her prayer life that they have enjoyed ever since. And almost the entire body of her own previous poetic and hymnic literature has gone lost. Who knows? Perhaps it is just as well. In any event, it would almost seem that history is repeating itself in our own day. To speak very personally, I have a number of friends who have left the priesthood, and not a few of them used to complain that they had found little spiritual nourishment in their obligatory prayer life—the Divine Office, with its 150 psalms, so foreign and meaningless and irrelevant to present-day thinking and needs. So they shopped around, trying this and that modern author of "contemporary" prayers. They were really trying to pray. But more than one has since admitted that after all this searching they have happily rediscovered the psalms; that nothing can equal them in depth and beauty, and, wonder of wonders, in personal relevance.

I believe there is a lesson here for all of us, in the critical matter of worshiping God in beauty—the beauty of the psalms, which at the same time is inspired by truth, taught us by the God who loves us. As St. Augustine summed it all up, long ago: "In order to be worthily praised by his creatures, human beings, God [by inspiring the Psalms] has worthily praised Himself."

Igor Stravinsky, in a commentary on his "Symphony of Psalms," put it a little more earthily: "I can only say that one hopes to worship God with a little art, if one has any; but if one lacks the gift, one should at least burn a little incense."

James Hitchcock wrote a book in 1974 that stirred up a bit of a hornet's nest. He called it The Recovery of the Sacred. His thesis is that the modern liturgical renewal has lost, to a large extent, the idea of transcendence, of reverence and mystery. And I suspect that many of us, perhaps a bit guiltily sometimes, feel that he is right, for as Rudolf Otto in that great classic of a generation ago, The Idea of the Sacred, has made clear: there never has been, nor can there be, authentic religion without a sense of awe, of wonder, of mystery. Formerly it was easy enough for us to achieve that sense of the sacred. The worship of the Church was performed in a strange language and with multiple mysterious rites. It was almost a case of sacred magic. In fact, for well over a thousand years, we had a surfeit of transcendence in our worship. Many of us can remember, for instance, the pious language about the super-sacredness of the sanctuary. It was so sacred, reserved only for male ordained ministers and their male servers, that it was strictly off-limits for any woman, except for the great day of her marriage (conveniently forgetting the women who regularly scrubbed the sanctuary floor!). But now those all-too-easy props, strange language and often unintelligible ritual, have been taken away; and we're faced with the absolutely necessary task of recovering, the hard way, the sense of the sacred. For without a doubt, casualness in worship is the death of true religion.

I'm going to suggest a means of recovering this essential sense of the sacred that may at first hearing seem like a strange suggestion to make to an audience dedicated to active participation by singing and making music. In our Catholic congregations we have succeeded to some extent in achieving the active participation of our people in prayer and song. I propose that we are now faced by the equally difficult but equally important task of teaching them...
how to listen—yes, active participation by meaningful, reflective silence.

I had the remarkable experience of hearing Alec McCowen at the Kennedy Center in Washington recite (if that's the right word) the entire Gospel according to St. Mark by heart; without any props, without any background music, hardly ever raising his voice—simply telling the story. The huge audience sat in absolute silence, almost stunned and reverent silence. Active participation? Yes, and many yesses. It was participation so intense and so stirring to the mind and heart, as I, and I'm sure almost all the thousands there, have rarely experienced in our lives.

Perhaps here we have a reason why, as early as Justin in the mid second century in Rome, there was, in addition to the ordained bishop, presbyters and deacons present and functioning at the Sunday Eucharist, a special “reader” who was officially appointed to read the Scriptures, one who could better than the assembled dignitaries proclaim the inspired Word of God, so that the people would really listen, with mind and heart. Let me add, parenthetically, that we can never do enough to train good readers, and that, above all, the celebrant should pray aloud at Mass, as the same Justin already remarks, “to the best of his ability.” A rigorous course in public speaking should be made an obligatory requirement for priestly ordination. And the inability to or unwillingness to lead a community in prayer, clearly, convincingly, and with contagious devoutness, should be regarded as a far more serious obstacle to priestly ordination than the absence of one or both testicles—accidental or voluntary! (cf. Simonus Maiste, De Irregularitatibus et alis canonosis impedimentis, Rome, 1585. It was a matter about which learned Church canonists solemnly disputed for centuries.)

For prayer is a dialogue of God and man. And listening to God, to the Word of God, is prayer, by far the more important part of prayer. Mary, the sister of Lazarus, sitting at the feet of Jesus, and listening to him, had chosen the better part. And it is almost inconceivable to think of Mary, the Mother of Jesus, as being a talkative person, even in prayer. Instead, the Gospels repeatedly and pointedly speak of her as “pondering what she heard in her heart.” But when she did speak, with what unparalleled force and eloquence did the Holy Spirit speak through her lips, for instance in the Magnificat!

One more far more significant experience comes to mind. I am a Benedictine monk of St. John's Abbey. For forty years of my monastic life, we got up at 4:15 every morning and then spent two hours and sometimes longer in church, desperately trying to keep our eyes open, and we called that praying. Now we spend hardly one third of that time in the Morning Office, but I think all of us are happy. In fact, we are eager to come to Office, whereas formerly it was an onus, a burden to be borne in holy obedience. Now we are convinced that we really pray three times as well in a third of the time. It is another instance of the architectural principle of Van der Rohe: less is more!

For now we recite or sing the psalms, leisurely, deliberately, reflectively. We savor the words, giving the heart a chance to catch up with the thoughts our lips are uttering. And we have a period of silence after every Psalm, after every reading, in which (to use a figure of speech much loved by the Fathers and found already as early as about year 130, in the so-called Epistle of St. Barnabas) to chew the cud, or in more elegant language, to "ruminante." There is only one word to describe it all, and it's a word that is instinctively and invariably used by ourselves as well as by visitors: it is all so much more prayerful now. It's probably the best thing that's ever happened to us at St. John's, as a community of prayer.

Active participation. One is almost tempted to exclaim (in hindsight) “What sins have been committed in your name!” It has taken some time, and experience, to learn that there is hardly anything more distracting than what can so easily become a constant babbling of words, however sacred. The new liturgy now actually has rubrics, ritual directions, also for the laity. And that, in itself, is a memorable and highly significant first. And among its directions are specified times of silence. I believe we have, unfortunately, scarcely begun to exploit their meaning and spiritual value; to make of them periods of creative stillness!

But what has all this got to do with your task as pastoral musicians? Much! It has especially to do with your better understanding of your specific function and ministry, within the total context of liturgical and communal prayer. But more concretely, may I illustrate all I have said by applying it to what is often regarded as something quite minor today: namely, the Responsorial Psalm after the first reading.

One of the incontestable (and perhaps surprising) facts about early Christian prayer is that the people, the congregation, were not expected to, and did not, recite or sing lengthy prayers or songs. They "actively participated" solely by acclamations, and in the case of psalmody and hymnody, by interjecting over and over again a brief refrain. It was the responsorial manner of psalmody and prayer (such as has now been restored in the Responsorial Psalm of the Mass).

We might say that things are different now, that most people are literate, are able to read the texts of the more lengthy prayers and songs. Granted. But I am deeply convinced that we still have a most valuable spiritual lesson to learn from the responsorial manner of praying and singing. No doubt, it profoundly influenced the understanding and practice of the prayer life of our forebears, making it a model from which we can draw significant profit today.

We are all acquainted with the practice of the Jesus Prayer; we are impressed with the enthusiastic repetition, times without number, opportune, some would say inopportune, of the prayer phrase “Praise the Lord” by our charismatic friends—not to speak of the repetitious Hare Krishna shouting of yellow-robed American Buddhist youngsters on street corners. All of us have, in other words, been moved—and perhaps
convinced—of the power of a prayer mantra.

But this is "old hat"; this was known and taken for granted, and practiced, and proved a decisive factor in the prayer life of our Christian ancestors well over a thousand years ago. And it wasn't only one mantra they knew and cherished. They had a rich repertory of such mantras (only they didn't call them that), learned in common worship by means of which their daily life could and often did become that walking in the presence of God, that constant awareness of God within them, that loving communion with God involved in "praying always"—without which any true advance in our spiritual pilgrimage is simply impossible.

And the refrains, which were their verbal contributions to the responsorial psalmody of communal worship, and which by constant repetition they learned by heart, and with the heart—these refrains, themselves almost invariably consisting of words from Scripture, became their daily mantras, the affective, often-repeated brief encounters of their hearts with God.

I owe to an article in the current issue of *Maison Dieu*, by Father Gelineau, a beautiful quotation from St. John Chrysostom of the late fourth century on this matter. Commenting on Psalm 41, Chrysostom told his people: "Listen well to the Psalm, and remember well (i.e., in prayerful reflection) the refrain you have sung here, not only once, or twice, or three times, but repeatedly. When you leave here, let the refrain be like the music master's baton, driving home the content of the prayer you have learnt. For each refrain suffices to inculcate and reinculcate a depth of spiritual wisdom" (MD 135, p. 105).

Do any of us remember the refrain of today's Responsorial Psalm? Father Gelineau, in the same article, also cites a Constantineople collection of such refrains, from which we can also learn. The majority are not only scriptural but also very brief, 7 to 8 syllables (not words!): Kyrie eleison; Praise to you, O Lord: Have mercy, Lord; Let us praise the Lord; Lord, that I may see . . . .

I personally believe that most of our refrains in the Responsorial Psalm are too long. While our people are frantically trying to remember them, in order to come in again on the cue, they simply cannot pay attention simultaneously to the Psalm content, which the choir or cantor are singing. If I were pastor, or responsible for the music, I would not consider it a mortal sin to abbreviate them drastically when need be.

Add to these Psalm refrains some of the great traditional liturgical acclamations, and you have mantras in abundance: the Amen, about which St. Justin was so enthusiastic, and which connotes both "I believe" and "I shall willingly obey or accept," is one of the greatest and most complete of all prayers, because Jesus was in his whole life and being the Amen to the Father, as St. Paul tells us; the Alleluia, which St. Augustine calls the song of the Heavenly Hosts; the two words "Our Father," which are the epitome of the Good News. (It is said of St. Teresa the Great, that when she tried to meditate on the Lord's Prayer she never could get beyond the two words "Our Father," and often fell into an ecstasy over them); or the Dominus vobiscum, which I for one heartily wish we had kept in Latin because of its multiple and rich connotations, which simply cannot all be contained in any single translation in English or any other modern language, for that matter. Walking in the presence of God by means of such mantras, moreover, doesn't merely include *me* and God. It also means, or should mean, greeting His presence in my neighbor. A good practice to develop in meeting someone, therefore, is not just to say a cheerful "Hi." Try adding, in your heart of hearts, as a regular custom, an unspoken Dominus vobiscum. It'll brighten your day and warm your heart, into a more Christian heart.

And finally, this practice of very frequent repetition throughout the day of prayerful mantras—acclamations, responses and responsorial psalm refrains—learned from the liturgy, the Church's foremost school of prayer, will bring about a beautiful unity in our prayer life. It will no longer be the liturgy and private prayer, sometimes in uneasy tension; but the Church's prayer, and its inspired words of Scripture, prolonged and echoed in our personal lives throughout the day, the week.

I have tried to share with you some of the thoughts that have been lying very close to my heart, in all these nearly fifty years of speaking on the liturgical movement as first and foremost a spiritual renewal, a new springtime of God's compassionate dwelling in our midst. And so I shall close with the more immediately pertinent words of the late President John F. Kennedy, inscribed in stone on an outer wall of the Kennedy Center in Washington: "I look forward to an America which will not be afraid of grace and beauty." Which ringing declaration lends itself to ready paraphrase, to our purpose: "Let us work to achieve Catholic congregations which will not be afraid to worship God with grace and beauty." Amen and Dominus vobiscum.
Balancing Performance and Participation

BY JOSEPH GELINEAU

The Church was born of sound and word. On the day of Pentecost, the Acts of the Apostles tell us there was a great noise and the multitude gathered; Peter spoke, and 3,000 people were baptized. This was a model of “sound” performance and believing participation, and I believe the “balancing” was rather successful.

In this founding event, there were two things: first, sound, and second, the gathering. These elements concern us in each and every liturgy. First, a word about the gathering. After the large gathering on the day of the Pentecost, we read in Acts: “They devoted themselves to the apostles’ instruction and the communal life, to the breaking of bread and the prayers . . . praising God, and winning the approval of all the people” (Acts 2:42 ff.) The Constitution on the Sacred Liturgy of Vatican II, after citing this text, continues: “Never since has the Church neglected to gather for the celebration of the Paschal mystery” (SC 6).

Christians are first and foremost people who gather together. This trait really impressed the pagans of the first century. In fact, the word “ecclesia” means convocation and gathering. So in this we have both a sign and a sacrament: the Church is communion.

But for us musicians, who are people of sound and ear, there is a more specific reason for gathering. Indeed, why must Christians gather? First, to listen to the Word of God and to respond to it; and second, to give thanks and praise in celebrating the Lord’s Supper.

We listen to the Word. St. Paul wrote to the Colossians: “Let the Word of Christ, in all its richness, find a home in you. In wisdom made perfect, instruct and admonish one another. Sing gratefully to God from your hearts in psalms, hymns and inspired songs” (Col. 3:16).

From this very rich text, I will draw only one thing for the moment: instruct one another. This means that the Word of God comes to us through the lips of man, and that God does not speak to me if no man speaks to me. The message of the Gospel presupposes a gathering, and the first task of any production of sound in the liturgy is to carry the Word of God to the ears of the believers; which of course can be done in a great number of forms.

Then, second, we must elicit the response in faith of the gathering to the proclaimed Word. This response is sometimes an acknowledgement of faith; sometimes supplication and request; sometimes an action of thanksgiving and praise.

Thus, Christian liturgy was born as the dialogue of God and his people. For it is the Lord who speaks to his people when we read the Gospel, and it is the same Lord who is present in his people when we sing the Psalms. As Psalm 21 says, “God dwells in the praises of Israel.” And all of this performance and participation takes place in the gathering.

My remarks thus far have all been to draw your attention to the necessity for us to welcome each other to celebrate the liturgy. We cannot sing together comfortably if we do not look at each other and manifest our joy of being together.

In all this, where is music? It is everywhere, for the Christian liturgy was born singing. It is praise. I know that in stating this I may be blasting the notion of music. But it was by design that I
spoke of sound and the gathering. For if the announcement of the Word were reduced to merely communicating the notional content of the message, the liturgy would be useless in this age of the printed word; it would suffice to read your Bible. And if prayer were reduced to saying things to God, it would not be necessary to speak aloud or even to gather.

As soon as we gather, as soon as we celebrate, a certain music is already there—in the resonance of a sanctuary, be it delightful or annoying; it is in the timbre of a voice, pleasant or unpleasant; it’s in the collective murmur of a crowd reciting a prayer. To those of you who like to record sounds: it’s extraordinary, a crowd that is praying. And for those who are technically minded, music is also in the diaphragms of the loudspeakers; in the vibrations of bells; and so forth.

I want to say this: the church musician who thinks only of his notes and his score risks some great pitfalls. For it is often other sound values in a celebration that unconsciously have more influence on the psychology of the participants. In contrast to the eye, which chooses what it wants to see, the ear receives everything at once: the words, the music, the footsteps of people moving around; the slamming door; the microphone that crackles; and so forth. These are very important things for the celebration. It takes very little to hinder prayer; but it takes but a single beautiful sound to exalt it.

There are many ways to analyze the performance-participation relationship. I would like to suggest that the balancing presupposes three “tunings.” A musician knows what it means for a note to be in tune. The first tuning is that of the relationship among the members of the congregation. Every sound, every word establishes a certain relationship among those who speak. The primary function of the human word is not to say something, but to enter into a relationship with someone in a certain way. All who open their mouths in the liturgy must not forget this. The second tuning is that of the personal attitude, at the same time bodily, psychic, spiritual. The third tuning is that of the collective symbolic action represented by the rite.

One example of sound and word is the proclamation. The proclamation is a vocal gesture by which an individual makes an announcement to a gathered public. We have a typical example in the liturgy: the preface. The preface is the open and public proclamation of the wonders of God. It is a public attestation that God has saved each of us. The relationship of the speaker to the gathered is that of the hero, the “town crier” to the faithful.

You should be able to judge for yourself, among the various plausible forms, which one has the best tuning. One form may not communicate any content whatsoever; another form may lack meaning, but have admiration and lyricism about it; still another might be fully comprehensible but lack lyricism. None of them is in proper tune.

Proper tuning can depend on the ability of the celebrant; the degree of festivity; the size of the group and the sanctuary—for a gathering such as the Chicago Convention, a big voice is needed; but it is altogether different when a domestic Eucharist is celebrated with eight people around a table.

Tuning also depends on the culture of the listeners. Someone who has never heard a recitative in his language save at the opera is not necessarily going to enjoy liturgical cantillation. Many forms of expression have disappeared from our modern culture. It so happens that in my village the chief of police used to make proclamations—with drums!

The conclusion is that there is no single good way to do it; even if it’s written in the book. In a hymn, for instance, it is the music that carries the bigger portion. The singing of a hymn is very much a community situation, in which the text has less importance than the music.

On the other hand, in all traditions of Christian liturgy there has always been room for those who are able to understand a type of music in which the prayer is centered on the word that one speaks, and in which the act of singing consists of giving the word its entire dimension. All Gregorian Chant is written this way; each word finds its dimension.

The idea is that some vocal gestures are much more interiorized, in which we “eat” the word. The typical example is psalmody—not sung psalmody, but recited psalmody. The difference is important, because in the act of singing, we leave ourselves; with recitation, meditation, we eat the text: it’s the opposite movement. We are not talking to anyone, for instance, when we recite together the Our Father.

Perhaps at the extreme opposite of this kind of vocal gesture there is the acclamation. Amen, alleluia, holy, hosanna, Kyrie Eleison are the basis of Christian song. Here participation is the adhesion of all. The relationship is a very strong identification of the entire congregation with the collective gesture. The attitude is the investment of the entire being in the act of singing.

What a great step we’ll have made in the liturgy when we no longer hear “Alleluia, alleluia . . . ” in a subdued monotone. Rather, one day Christians will be capable of rising up and, in a Paschal night, they will shout: “Alleluia! Christ is risen!”
Hymns in History

BY ALICE PARKER

Hymns in History might lead you to expect a lecture on historical personages or styles. But instead, this is an imaginative recreation of what brought people to sing in the first place, and some ideas about how that should release us to be able to make incredibly beautiful music with our congregations. This is not musicological, it is not sociological, but it is intuitive, imaginative fantasy.

Who were the first people who sang? Who were the first people who sang in worship? We have to go way back in the dawn of human history, and of course we have no written records. All we can know is that there is no aboriginal culture that has ever been found on the Earth that did not worship and that did not include song with its worship. So the song is built in, and surely the first songs all grew out of what I call "life situations." One of the most natural songs has to be that of a mother crooning to her baby. What are the musical elements? Certainly not perfection of performance—you don’t even have to have a song. What you have is a will to communicate, in this case communicating not only comfort, gentleness, sleep, but also the actual vibration of the chest, which is transmitted to the child.

Communication is at the root of all song, and not so much communication with nature or, I venture to say, with God, but with humans. When we have established communication with humans, then we can take it a step further, to a communication with God. But unless we establish that kind of touch—the literal touch between the throat that inaugurates the sound and the ear that receives it—we are not doing music.

There’s no such thing as abstract music. There’s no such thing as the note "A"—which piece is it in? what note

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The performance of music must be done well and in good taste so that the goodness that is there might move our hearts.

Joseph Zajac—Building a Musician’s Spirituality

comes before it? what after? what word are you singing? There’s no such thing as 4/4. What kind of a 4/4? We get much too much concerned with the fine points of theory and not nearly enough concerned with the infinite possibilities of communication. Somehow the whole idea of what is important in music totally turns over when you look at it this way: correct notes are not important, correct rhythms are not important, tempo according to the metronome marking is not important—they are all absolutely necessary if the spirit is there that communicates; but they are nothing without that communicating spirit.

So, life situations are what called for song—the life cycle, children’s songs, games, dances, young people’s love songs, courting songs, all kinds of work songs, anything that calls forth a rhythm; songs of mourning; certainly any human emotion can call forth song. And the first song had to come this way. This is the thing I want you to remember. The first songs were not something printed on a piece of paper that someone learned. They come from inside.

Music should have that fundamental point of departure. We should never sing a hymn without thinking to ourselves, first, “What are we trying to communicate?” Very often it’s not what the words are communicating. The words are marvelous, but if the words get in the way of the music, we shouldn’t sing them with the music. In answer to that famous question, which is more important, the words or the music?—I am wholeheartedly on the side of the music. I think the words can mean many different things; the words can be read at many different tempos and in many different tones of voice, but if we color the music to go with the words, we lose the music; if we’re singing a march, it must march, and if we’re singing a love song, it must sound like a love song.

If we move rapidly down the millenia, we see the Church developing—our Western Church, the Roman Church, basing traditions on music that had existed for centuries before. We see the chant developing, and the liturgy developing to a height of sophistication and beauty in the Middle Ages that is a rare and precious heritage for all of us.

The traditions develop—we’re all sharing in this age-old process of worship. Whenever we stop time and look at a moment in human history, we find different forces at work, just like the ones that are at work now. There are people who want to uphold the traditional way of doing things. There are people who want new things. There are people who are willing to sing and love to sing. There are other people who don’t want to sing. There are people who are all for instrumental music in the Church and there are people who want only singing. These are human problems that have existed, I’m sure, in all societies and all ages, and they are certainly not limited to Catholic church musicians. Exactly the same problems are shared in the Protestant churches all over this country. Music truly is ecumenical.

The thing that those of us who really believe in music have is a faith in the power of sound to communicate something that words cannot. Music is meant to move people. It should move people to tears, or laughter, or joy, or serenity. If it doesn’t move people, if it is “only service music,” or “only hymns,” then we’re denying it the possibility of movement. We should never sing a note without first establishing the communication. The hymnal, any hymnal, is a marvelous tool toward that. But if we accept a hymn at face value, that is, if we think that performing it the way it is on the page, singing the right notes and the right rhythms and the right words, is making music, we are in sad error. There is no guarantee written into the page that the performance of what is on it will automatically confer blessing.

We must bring 50% to the page. As a composer, I’m very aware of this. What I put on the page is meaningless to someone who doesn’t know the style of the music that I’m writing. Someone who knows it can say, “Oh, I know just how that should sound.” But for someone else to pick it up, and do exactly what’s on the page, can be agony for the composer.

There really is no such thing as dull music. I don’t think any composer ever sat down at his desk and said, “Well, today I’m going to write a really dull piece”! There was some spark! Now of
course there are all kinds of composers and all varieties of pieces. Some are much more successful than others. As a composer, you really have very little control over that—you write the best you can that day. But somehow there's a spark, and unless we recapture that spark, we haven't done the piece; we haven't found what it is that the piece is communicating.

The fundamental truth is that music is sound, it is not marks on the page. I use a phrase, "sound in the room," which means, "What kind of sound can we make, right now, in this room?" Just us. If another person comes in, or one of us should leave, it would be different. If it were this afternoon or tonight or yesterday, it would be different. What can we do right now that all of us participate in, that will make music that is a worthy offering?

We lose that concept of now—we make a huge difference between a rehearsal and a performance, a rehearsal and a service; we wish we had a choir like one in a larger town; we wish we had music or people who could sight-read or instruments or something; and in longing for something else, we don't take advantage of what we have. And I am sure, where two or three are gathered together, music can be made if this goal of communication is first.

When I began teaching choral arranging, I found I had to unlearn much of what I learned in conservatory. I had to come to a fundamental relationship with melody, just as I imagine those earliest humans created song out of their own throats, and out of their own needs. What they sang was melody—not harmony, not counterpoint, not anthems—it was pure melody.

One basic thing I realized is that you have to respect any melody that lasts. It won't last if it is wrong. If it's dull to you, it's probably because you're not doing it right! And melody that survives, its own immediate moment deserves respect.

The other basic thing I learned is a way of looking at a whole collection of melodies, as you would see them in a folk song collection or a hymnal, and screening out all of the unnecessary data—the tempo markings, the text, the harmonization—and looking only at the melody. As I do so, I am singing in my throat. I literally feel those muscles moving, and I feel, in every fiber of my body, the ones that lead to sound, the ones I want to work with.

It is useful to separate out the elements of the tunes so that you see them in their simplest form. The words can be isolated, and read like a poem. All the texts in the hymnals are poems. How often do you read them as poems? Think about their structure, their meaning? The difference in tone from one verse to another? Where the climax point is in the whole text? Remember that our contemporary hymnals are very chary of verses. Most hymn texts have far more verses—people used to sing much more lengthily than we do now. In fact, a popular kind of hymn a century ago was the alphabet hymn, in which there were 26 verses, each one beginning with a successive letter of the alphabet!

Then separate out the tune, also. If you write out a chant with one phrase on a line, you can see by glancing at it the relative structure of the musical phrases—for instance, some are longer than others. There are basically two kinds of notes, long and short. When chant gets written with stems on the notes, people tend to read them as quarter notes, which of course doesn't apply. We are in a complete historical inversion when we read chant metrically and when we harmonize it. Meter and harmony both came way after the time when chant was sung.

We should think back, as well as we can, not only to how it was sung when it was at its height of beauty, but to the individual throat. How does the individual singer relate to that tune? One of the first things that you're going to have to find out is how you're going to be able to breathe. It really is enormously fundamental. We cannot sing without breathing. How are we using our breath on this tune? Do you want to breathe at the end of every phrase? Do you split a phrase for breath? Are there two phrases in one breath? You get your tempo, most of the time, from breath.

Also realize that many of the things that happen when we write a melody down are problems that are page problems, not singing problems. For instance, say a piece starts on E⁰. E⁰ is an abstraction. If I take my pitch from the Lord and do whatever comes to my throat, I know that whatever pitch I take now I will be able to sustain through the whole piece. I will not do it at anyone else's convenience. There is no reason that this piece always must be sung in E⁰ just because it is written that way.

Chant is based on the words. There is no such thing as notating the rhythm of chant. The rhythm of chant is the rhythm of the words, and it is the rhythm of the words when they are read beautifully, not when they are just mumbled.

The thing that we often lose when we sing is a difference between accented and unaccented syllables. They all come out the same. For instance, take the word begotten. We do not speak it "bee-gotten," but somehow we think that's the way to sing it. Listen for those wonderful subtle differences in the spoken language and take that as the basis for the sung version—rather than a dull, undifferentiated reading. It can be like ocean waves—you're cresting constantly, you hesitate a moment at the top, and then you slide down with a wonderful swoop into the next one.

Don't step down in stairs!

Another thing is that we don't have to sing in perfect unison. Imagine singing in a medieval cathedral, where there's no conductor standing in the middle of the room. The important thing is the relationship of the individual singer to what he is singing. The acoustics—and that wonderful reverberation time—cancel out any attempts to do something exactly together. It doesn't matter. What matters is surrendering ourselves to those waves of sound.

Sing loaded syllables. Sing punctuation: never slide over a comma. Make different kinds of steps for commas than for semicolons. This kind of music follows natural laws. The highest note is the loudest one; float down to the lowest
note, which should be the softest—very gentle. Be constantly aware of where you are on this scale.

Someone said, “We need to bring a sense of awe, of mystery, back into our services.” And this is exactly what this music does, better than any other music that has ever lived. It exactly filled its function in those mediaeval churches of reflecting that atmosphere of awe and mystery, which the Mass is about.

If we turn the page of history, to the Renaissance, we come to the beginning of the Protestant tradition. To recapitulate very briefly, we have almost an opposite set of needs and functions to be fulfilled now. Instead of the Mass in Latin, we have an enormous demand for the Psalms, and the whole service, in the language of the people. Instead of a beautifully established liturgy, we have people beginning all over again. Instead of chants, which were learned over lifetimes and developed over centuries, we have the idea of congregational song as one of the most potent teaching tools for doctrine that could possibly be imagined.

I think one of the reasons that the Protestant faith, and its different denominations, spread so quickly was that the first thing that was translated was the Book of Psalms, in meter, and literally hundreds of these songbooks arose. Everyone translated the Psalms. There are incredibly rich settings, in French, German, English, Scottish, all the different dialects you can imagine and all the different points of view toward them. Every time I read one that I haven’t seen before, I literally learn something new about that Psalm. It holds the word meanings up as if a prism, with the light striking the prism from a different point. The many different kinds of translations haven’t been historically researched enough, and brought out to be of use to us all. We need to know many more of those translations.

I believe firmly that there is no such thing as rhythmic music that is not somehow related to the movement of a human body—not necessarily that of a trained dancer. As I mentioned before, there is no such thing as 4/4—that is an abstraction, which is a very convenient one for our use in music, but in terms of performance, we need to think, “What kind of a dance is it?” In the Renaissance again, the notation on the page was often just a beginning point. You learned by ear. When you looked at the page, you said, “Oh, I remember how that should go,” and there was never just one way, as there is just one way to sing the Bach B minor Mass or the Beethoven Missa Solemnis. It was a very different relationship with the page. These earlier relationships with the page are much looser. When we rediscover that looseness, it leads us into lovely performance possibilities.

Think of the period of the Renaissance in music. What are the characteristic sounds? Instrumental sounds—recorders, harpsicords, viola, lutes—those soft instruments go bing! There’s a very clear beginning to the sound, then a quick decay. The music was apt to move lightly. You can’t imagine a madrigal done in Brahms style—it just doesn’t work. We need to make a huge change in the way we use our throat muscles in order to sing a madrigal properly.

When music begins to say, “Oh, do me again!” it begins to have personality. Until we have found that kind of a sound, we haven’t begun to realize what is on the page. That’s the difference between dull and living music. It must charm the ear—that’s what sound is for.

Part of the trouble with our modern, comfortable hymnals is that we don’t have to think when we use them. Hymnals weren’t always so comfortable. In the old days, people’s oral memories were much better: the hymnals had vast quantities of texts in the front, with a few tunes in the back that everybody knew.

One way to vary a melody is by changing the rhythmic mode, for instance from 4/4 to 3/4. You will find that the music communicates something totally different. Again, you have to ignore what you know about spoken rhythm. A delightful way to vary the rhythm is to use a basic quarter-note pulse and lengthen the loaded syllables. Make them half notes. Also, take a beat to breathe at the end of every line. (Without a trained voice, I like to breathe often!) It’s a beautiful way to preach the text. It comes forth with the most wonderful meaning. You are underlining all of the grammatical and semantic aspects of the text when you sing it that way.

Moving briefly to the folk hymn, one of the first things you want to know (and this goes for any melody) is whether you are dealing with a pitch piece or a rhythm piece. If it’s a pitch piece, you have time to breathe—you can add an extra beat for breath without disturbing anything; you can hold a high note; you can linger over a loaded syllable. You don’t have to hold strictly to the 4/4.

When it’s a rhythm piece, nothing should get in the way of the rhythm. You have to keep imaginary dancers in your mind and realize that if you add an extra beat, your dancers will vanish.

Any time you find a pentatonic tune in a folk hymn, treat it as pure gold. Often they are wrongly harmonized in a regular, major or minor kind of succession. It is wrong because notes are used in the harmonization that are not in the melody. This is not to say that you must stick only to the notes in the melody, but you get a perfectly gorgeous harmony that grows totally out of the music if you restrict yourself to the pentatonic scale.

Try doing it in a canon. You will find that your rhythm will improve because you have to sing your part stronger. You’ll have to grab on to it and keep ahold of it; you can’t just relax into it. The canon mode forces the rhythm to come better.

It’s easy enough to do countless numbers of parts in a canon, even without previous warning. What you end up with is the sound that was sung in those country churches in the Virginia hills—not neatly read out of a book, with someone frowning and calling out the mistakes—but a free kind of sound.

The nicest thing about this way of looking at music is that you know that you can’t do one bit of it by yourself, but that we can all combine to do it superbly. Try it!
Church Music: The Dilemma of Excellence

BY ERIK ROUTLEY

The title I have chosen for this is a typically late 20th-century title; it has in it a touch of the nonsense-quality of our age. Surely about excellence there can be no dilemma? No choice? Who ever thought that to strive for what is excellent was anything but the highest moral duty of any human being? Plenty of late 20th-century people do doubt this, and most of them are worshipping and working in what claims to be the Christian Church. The corollary of this is that many people regard it as their moral duty to be content with, and even to promote, what is less than excellent in performance, composition and interpretation of church music.

The Apostle Paul wrote to the people at Philippi, "Whatever is true, whatever is honorable, whatever is just, whatever is pure, whatever is lovely, whatever is gracious, if there is any excellence, if there is anything worthy of praise, think about these things" (Phil. 4:8 RSV). If the idea of excellence is to be seriously assailed in our time, especially in matters of church music, then we would be wise to try to identify the enemies of excellence, so that we can assess their strength and evaluate their strategy. There is no need for me to attempt here to be clever or original because you know already what they are. There are our old enemies, Pride, Lust, Greed, Covetousness, Indifference, Envy and Haired. In aesthetic language these are readily translatable. I mention this at this early stage because I am unwilling that we should lose sight, in attempting to trace a path through an intractable jungle, of the fact that we are dealing with a question whose practical answers are elusive but whose theological answer is perfectly clear.

Our first problem is with the actual performance of church music. There is, obviously, a larger number of churches needing good musicians than there are good musicians. Not every church throughout the country can have a highly trained organist or choir director, or either. What then becomes of our quest for excellence?

Let us suppose that St. Ignatius parish has a self-taught organist who works part time, and voluntarily or for a derisory stipend. Almost certainly this organist plays the piano; quite possibly he or she plays it well enough to teach it. But equally probably, this musician has neither the time nor the money to undergo extensive training in organ playing, and also lacks time to practice very assiduously. It is also probable that the instrument the church provides would discourage a decent musician from playing in any case.

How many of these discouragements to excellence are immediately removable? Let us ask exactly what we want our willing and even devoted amateur to do. We want him or her to accompany the liturgy, and since we probably don't have a very accomplished choir, most of what the musician accompanies will be congregational music: liturgical music or hymns.

What then does the congregation need? We know how unwilling congregations are to sing, especially in a tradition where congregational singing is a very recent, and not to everybody welcome, addition to the duties of worship. Congregations are encouraged to sing by precise and above all by rhythmic playing. This, then, is what the not very expert organist must cultivate and must practice.

As a pianist, our organist ought to know something about phrasing, and all that is needed is to adapt the technique of the piano to that of an instrument (the organ) whose greatest virtue is that it can produce complete silence once a note is released. A pianist who is used to achieving different touches with different fingers of the same hand, which a good deal of piano music requires, can achieve surprisingly good results on an...
organ by the exact same technique—especially the playing of a melody in detached notes while the other parts are legato. It is amazing what this will do for singing.

Are you going to say that this is asking too much of our player? It isn’t too much to ask, but it may be a surprising thing to ask. For the pianist is terrified of the organ because he or she thought that playing the organ meant playing the preludes and fugues of Bach. What we do require of our musicians—especially those who claim that they are insufficiently equipped to be church organists—is that they give what limited time they have not to repertory but to technique; and the fact that the results of this may be much less noticeable and spectacular than the results of learning to play recital organ music should not be dismaying. If it is, the musician has the wrong temperament, not the wrong equipment, for the job.

Your not-too-proficient organist can be immensely helped by the use of other instruments. A papal edict of 1903 discouraged the use of instruments other than the organ in church, especially the piano. I believe that this is now regarded as an edict of less than timeless authority. Nonetheless, the use of other instruments in church depends for its spiritual effectiveness on the good playing of those instruments. The organ itself should be played as well as its player can play it, having in mind the purpose for which it is being played; but if you have other instruments to assist in the accompanying of the liturgy, the use of the keyboard as a kind of continuo, giving prominence to the other instruments, solves at least two problems at once: first, the very inferior quality of so many electronic instruments, which are at their best when they play quietly and at their worst when they try to assert themselves, is masked; and second, the unwilling or untalented organist does not have to be very conspicuous. But the instruments you bring in have to be played much better than the organ has to be played: there is any amount that can go wrong—strings can be out of tune, clarinets can squeak, trumpets can bray, the half-literate strumming of guitars can be painfully boring. But when well played, any melodic instruments that are taught in high school can provide a most welcome liveliness in church accompaniments, if they are played with care, precision, and above all a modest willingness to play exactly what is written as well as it can be played.

But what about the organ? If the church has the resources to provide itself with even a modest pipe organ, well and good. This can still be played for the liturgy by a good pianist, although of course we shall hope for an organist who can use all its resources sensitively. But I really must urge upon you that the kind of electronic organ that provides only twelve pedal keys is a pretentious abomination that should be evicted from every church. Were I in a position to produce papal edicts I should certainly be tempted to rule upon these blasphemous brutes. It is not only that the short pedal board is unprofessional; it is that the noise the thing makes is what one would expect from an instrument constructed on those principles. Being unplayable by a decent musician, it adds to the quality of being playable only by an anti-musician. A decent piano, in a small building, played with all the resources a good pianist can muster, is infinitely preferable.*

But why do we persist in installing these profane instruments? I am afraid it is their pretentiousness, their illusion of providing organ music on the cheap, that deludes us. And this is the sin of Pride and the sin of Greed—being pretentious is attempting to make an impression without paying for it either in discipline or in cash.

I have already mentioned three ways of assisting your ungifted organist; by encouraging that person to develop just the accompanimental technique required for the job and asking no more; by encouraging the use of instruments; and by providing at least a proper musical instrument. Underlying all of this is an urgent plea for modesty and precision of demand in church music. How much do you need? How little can you manage with? Stick to that and do it well.

What about singers—professional and lay, or if you like, choral and congregational? The differences between the two

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* I hasten to concede—indeed I have written elsewhere—that there is nothing inherently sinful, morally or aesthetically, in the electronic production of musical sounds. I only add that I have not heard in America any instrument built on those lines that satisfies my ear, and that when to this mediocrity is added the insult of the short pedal board or the short manual, then I think the Church should simply turn its back on such instruments and leave them to the casinos and the restaurant chains.
groups may be only that one group wants to sing and the other has to be coaxed into singing. The Catholic Church can be congratulated on not, or not yet, having a tradition that has led so many Protestant churches into a quite alarming cult of the pretentious. What you have got is a liturgy—a good deal of text material that simply has to be said or sung, no choice about it. You also have an increasing wealth of paraliturgical music.

If you have a choir, what do you want a choir for? There are two primary answers: to help the rest of the people sing, and to take its part in dialogue-music with the congregation. The most encouraging products of the liturgical changes of the past 30 years have surely been the antiphonal settings of psalms, canticles, and hymns—the sort of thing Gelineau pioneered, and Lucien Deiss has continued, and many other composers are now offering—which give the modest choir something easy to do very well. One of the earliest great 20th-century Catholic congregational hymns was a canticle with words by Didier Rimaud and music by Jean Langlais, first sung in 1957, now known in English as “God, your glory we have seen” (#11 in More Hymns and Spiritual Songs, #395 in With One Voice), and this pointed a way that others have followed. Simple responsive music is a most invigorating alternative to choral anthems and “straight” hymns.

The singing of anthems, in the sense of choral pieces without congregational participation, is certainly a proper office for the choir, but its proper place historically is in the Choir Office rather than the Mass, especially if the anthem has nonscriptural and non-liturgical words, and if your situation is a simple one, this is now where you should be directing your energies if it is at the expense of congregational and liturgical music. If one really wants to celebrate with extra-liturgical choral music, the best sources are in the carols, especially the late medieval carols (not the tawdry 19th-century ditties that disfigure our modern Christmas cards, but those old medieval carols, with their merry congregational choruses and their processional jubilation). Here again, do not be misled by fashions that encourage pretentiousness. The simplest is often the best and most significant church music.

The very widespread rejection of plainsong in Catholic parishes and seminaries is being accompanied by a new interest in it on the part of people who stand right outside the tradition it was made for. Gregorian psalms with simple antiphons have been introduced this very semester into the worship of the institution I have the honor to serve, and two students who were in parish posts at once asked me for copies of what we sang so that they could introduce them. Neither was a Roman Catholic. There, of course, is the archetypal church music, reserved yet expressive, simple yet subtle, reticent yet infinitely adaptable to different styles. Plainsong can be sung a capella, or accompanied, or with percussion instruments marking the central pause, with descants, with harmony, with a single obbligato instrument—you name it, you can do it with plainsong, if you get away from the idea that it is strictly for purists.

Don’t worry if your choir can’t muster four real parts. What you have to sell to them is that it is more honorable to perform very simple music well than to make a pretentious mess of anything more complex; and what you especially have to sell is the virtue of modesty and reticence. And this is going to be our greatest difficulty.

We have now reached the point at which we must ask what the composers are doing for us, and to what extent they are furthering or frustrating the search for excellence. And here we are on very difficult ground, and I do not want to be misunderstood; myself a composer of the lowliest, one might even say the most sordid kind, I am in no position to criticize other composers, and I do not propose to do so. But it must be obvious that in this age of unparalleled productiveness, especially perhaps in the Catholic Church, there are two dangers. One of these is most excellently stated by that great Catholic philosopher Etienne Gilson, in his beautiful book, *Choir of Muses*:

> It is then in the hour of his first success, that the most subtle temptation comes to the artist—to let the genius that created his public be directed by that public. Once he has won them, they always keep asking for the identical pleasure they experienced the first time. So the painter sells himself to the dealer who is certain he can place any number of copies of the same work with his customers for any length of time. The novelist rewrites the same novel. The musician repeats the same music. The artist in short becomes his own disciple and calls upon his talent to exploit the creations of his genius.

The exploitation is perfectly legitimate—but from the moment he begins to practice it the artist, the creator, has ceased to be.

(Translation of Maisie Ward, 1953: ch. 9)

Our age’s most cruel demand of the artist is exactly that—“Do it again!” It is exactly what the people demanded of our Lord, according to John’s account, after the Feeding of the Five Thousand; it is what Peter clamored for at the moment of Transfiguration—“Hold it right there, now!” The moment the artist gives in to this he becomes a hack. Now I am afraid it is not difficult to see this kind of process in operation in the modern Church, and our grasping society is much given to this corruption of its artists. We are getting too much from too few composers, and it’s being beaten out very thin.

The other danger or difficulty is this. I am still thinking of the local parish, the small and not especially talented parish, and I am asking who is writing for them, and writing well? In particular, who is writing music for the Mass that is really people’s music, and yet is not music that you get tired of in three weeks? Pursuing one of the lines of thought that I am following in each section of this argument, I am facing the need for simple music that is not trivial, and I am aware of the fact that in this age it is almost impossible to obtain it, or to write it.

Don’t we all know what difficulty we are in when we look for good settings of the liturgy? The ideal parish setting walks a knife-edge between triviality on the one hand and over-sophistication on the other. If you ask me what setting of the liturgy I would recommend to a really simple parish, I don’t know whose I would recommend. I look for a modern Merbecke and I cannot really see him. Perhaps this is my ignorance, and you can enlighten me, but if you can, you have stumbled on a genius whom I would enthrone high above all other geniuses.

If I were to pursue this rather pessimistic line I should have some difficulty in restraining my Reformed impulse to say, “Why sing so much of the liturgy? Why not say it, with confidence and joy or penitence and gravity as may be required, and let your congregation lift up its voice in what really is the simplest and most memorable congregational music, a fine hymn, preferably to a tune written before 1750?” In this company I must not say that. But I am at least en-
titled to point out the extreme difficulty of writing music for prose texts that is most easily learned and also not hackneyed. I am not really saying it can’t be done; but I am, in what I here imply, honoring any, if any there be, who can do it. For in the crowded musical market of today the clamorous temptation is to be too clever, too original, too demanding on those not very musical people who are singing.

What the church composer needs, when s/he is writing for the parish, is the kind of imagination that enables him or her to feel what it is like to be a not-very-musical person and sing the music; the genius not of the symphonist but of the ballad-maker and the folksong writer in the greatest days of ballads and folk songs. The composer needs, indeed, the quality that this organization has incorporated in its title, the capacity to be pastoral. But simplicity can go with excellence, and we should not despair of bringing together again what should never have been separated.

The composer, however, is more sinned against than sinning if s/he falls into Gilson’s temptation. So is the publisher. For the real criminal, when things go wrong, is not the player or the singer, the composer or the publisher, but whoever decides what shall be sung, played and bought.

I have a feeling that the decisions about this in a parish are by no means always left to the people who best know what decisions ought to be taken. And I want here to say something that I am afraid will not be agreeable to many. I am sorry, but I simply do not believe that the clergy should bring pressure to bear on the musicians in the direction of lowering the standard of taste in the congregation. I simply cannot understand why this can ever happen, but I know very well that it does. Again and again I encounter church musicians who are trying to put into practice the vision they have been granted and who are accused by their religious superiors of lacking pastoral judgment because they try to make beauty available to their congregations. One might expect this in parts of the Church in which beauty and imagination have historically been suspect and discouraged; but it really is scandalous when one finds this in places where those qualities have traditionally been honored.

There is a contemptible superstition that says that good taste is an offence against charity. I don’t know who started it but anybody of my age can tell you that it’s new. It’s a special late-20th-century opinion, and it is an error. Music that is too complicated is a pastoral error in a simple congregation, but music that is beautiful is not. I could furnish dozens of examples to confirm that. You take, for just one example, those poorly educated, ingrown communities in the valleys of East Tennessee among whom that music flourished that is only now being universally honored as “American folk hymnody”—I mean the people who produced, in the 1820s and ’30s, “Wondrous love” and the folk tune to “My shepherd shall supply my need” and “Land of rest,” and dozens of others, at the very time when the learned and zealous people of New England were producing church music of the most mournful vulgarity. Or consider the psalm tunes of the English sixteenth century; or the finer examples of evangelical hymnody; or plain song itself; or (for it can still be done) tunes like Alfred Smith’s Sursum Corda (H-1940, 482), David McKay Williams Malabar (H201), or Jan Bender’s Wittenberg New (WII-301).

We have been misled by the careless and wasteful opulence of modern Western society into thinking that good taste is expensive, and therefore exclusive and ostentatious, and I suppose it is this that has led some of our spiritual leaders to invite us to cultivate bad taste. But the spiritual leaders should have been smarter than that. As Vaughan Williams was never tired of saying, that which is most beautiful is often that which is simplest. This is certainly the case with music, in which it is the simplest themes that go furthest. Consider any late Beethoven string quartet, any Brahms symphony, any masterpiece, and you will find that it is developed out of, not plump and opulent tunes, but tiny fragments of music. Consider the inspired commonplaces of Gregorian Chant for the psalms, or of the puritanical psalm tune, and there it is again. Good taste is within the reach of everyone, musical or not, and its enemy is pretentiousness and waste, not lack of education or lack of wealth.

The place where the revolution must come—and nothing short of revolution is going to crack open the crust of abominable taste that is imprisoning the Church’s imagination—is in the parish itself. It may indeed be forced on us by the new view of economics that we seem obliged to develop in the face of the disappearance before our eyes of what we had thought (in both our countries) to be inexhaustible wealth, and inexhaustible conveniences. But nothing will heal or refresh us so much as a new honoring of what is simple, direct, and authentic, and a rejection of what is third-hand, third-rate and greedy. I have, in my worse moments, a vision of the Church’s music becoming a desert comparable to the commercial “strip” that disfigures every town of over 10,000 population in the United States or Britain: that long, straight, boring street with its diners and gas stations and overhead wires: unplanned, unneighborly, inconceivably ugly, a monument to that grabbing of freedom, which is really nothing less than genteel war. Provide more, they ask for more: put one shopping mall alongside two that are already there and it will have its parking lots full in a week. And what meets the eye is a joyless jumble of bogus modernity. Isn’t that a fair description of the “strip”? And is it not a tolerable description of much modern church music?

I have said nothing yet about the place in the Church of the truly gifted musician, and I must not let anybody think that I want to see true talent neglected. On the contrary, the college where I work was founded to promote two ideals in church music: excellence and service; and these, when present together, I honor most of all. Indeed, the ideal we must all treasure is that our churches be served in music by musicians whose meat and drink is Schubert and Mozart and Bach at their subtlest and most visionary, and who devote all that talent and experience to making simple people enjoy singing “Kyrie eleison” or “Now thank we all our God.” The Church should be so generous and hospitable, such a broad and welcoming and demanding place, that no talent is too great for it to use. The Church should pursue beauty and sanity and simplicity for the healing of society and the cleansing of its mind. But two things are going to be necessary if we are to get anywhere near that. One is patience and humility in the church—in the congregation as well as in the clergy—and the other is a readiness in the musician to minister to unmusical people and love doing it. You may legitimately ask your musician to play and conduct music of simple integrity, and to wait for the right season before venturing on large-scale...
It's necessary to tune up the instruments of our persons—our bodies—before we pray, much like we would tune an instrument to ready it for a player.

Sister Suzanne Toolan—Using Scripture in Music

and complex music; but you must insist that your people turn toward the simple and honest, and away from the sensational and trivial, and accept the simple without impatience and without protest. It is the people, whose taste is perverted and whose opinions are often misinterpreted by the hastily articulate, who determine whether the Church's taste is to be honest or dishonest, real or sentimental.

The musician, indeed, whatever the standards he or she has attained, must always be like the wise ruler in Plato's Republic, who is called to interpret reality to people whose backs are to it—people, he says, who are as it were in a cave with their backs to its entrance, seeing only the shadows on the wall of what is going on outside it. Your leader is he or she who goes outside, finds out what is real, and comes back in again to interpret it. It is this journey back that is too much for the overambitious musician, but sometimes the truth is too much for the people who prefer the coziness of the cave and the comfort of the shadows.

I am looking for a new puritanism; a puritanism without the tarnishment of spiritual pride but with those special virtues of restraint and sobriety that distinguished puritans at their best. Puritans, remember, honored excellence more passionately than anyone, and lived more simply. It is not the puritanism of the Scarlett letter that I call for, superior, self-righteous and unkind; but the puritanism of E. F. Schumacher's Small Is Beautiful, the puritanism that deplores waste and delights in precision. I want the puritanism of the man or woman who will take trouble to find the right tool for the job, to acquire the skill of economic administration, to resist the delusive and pretentious. This is always the person who has done best for church music: the organist who plays with a precise ear for the kind of music played and the kind of people who are singing it—down to the choice or rejection of the last stop on the instrument; the liturgist who takes trouble to find the precise speed at which this or that sentence is to be sung; the music planner who is exact in his or her choice of "propers," with an eye to length, style, texture and quality; the choicer of hymns who searches like the man after the precious pearl for exactly the right words to place in the congregation's mouth at that point in that service. This is how beauty is liberated: by precision, acquired each time by sacrificial rejection of what is sentimental and approximate, and contentment only with what is as nearly exactly right as human minds can make it.

I haven't mentioned hardly any specific pieces of music. I have not told you in so many words whose music you ought to avoid and whose to espouse. Even if I had the knowledge of repertory needed to make such a judgment I would not make it; the decision on the music appropriate to your parish is yours and yours alone. But about principles I will venture to speak, and these are the same that govern all other human decisions and occasions. As I said at the beginning, pressures from seven directions constantly threaten to thrust these decisions out of line: pride, which will not be corrected and will not listen and feels threatened by any new insight; lust, which craves for sensation without responsibility; greed, which insists on immediate and palpable results; covetousness, which grabs credit and is discontented with the simple; envy, which cannot bear to give credit to others and can never be appalled by its own inadequacy; hatred, which always finds fault and builds up pressures of strife; and indifference, which doesn't care and rejoices in its own despair. It is these forces, not parallel fifths or bad modulations, that corrupt the Church's music at its roots; it is in the end these forces that produce the careless, the casual, the cheap and the meretricious in music, liturgy, and in the end even morality. But if they are banished, what will emerge will be a wise innocence: the innocence that can always be surprised, that loves what is distinguished, that is at ease in the presence of what is greater than itself. This, as our Lord is reported as pointing out, is what is most pleasant about children, and the one thing wise and innocent children enjoy most is growing up. But what an obese and raddled middle-age the Church's music often displays!

One of the best things ever said about worship, which I am never tired of quoting, is what Canon Joseph Poole says in the booklet available in Coventry Cathedral explaining evensong. "Evensong," he says (and it could be said about any act of worship) "is a conversation which began long before you were born, and will continue long after you are dead." The greatest of all human delights is good conversation with God and with one another, and those seven enemies of excellence always destroy it. But we know what they are; we know their strategy; we have a Captain of our Salvation who has given us the weapons to scatter them, whose victory at this Easter season was made known to us all. Pursue, then, and honor, that simplicity which has always been the most treasurable quality of greatness, and the abstinence of Lent will yet be rewarded by the laughter and praise of Easter.
The Prayer of Participation

BY JOHN MELLOH

The heavenly musicians had been practicing for eons of years; the celestial poets had framed, revised and polished their texts for the ten millionth time; supernal choirs finally had their harmonies perfectly blended, each of the billions of voices was perfectly in balance; the ethereal harps had been finely tuned, the incense bowls filled to brimming-full, the white robes had been washed in the blood of the lamb, and they were marvelous in brilliance, the starry crowns polished to a wonderful gleam. All was ready.

Flashes of lightning shot through the heavens; peals of thunder sounded; lighted torches burned brightly and the four living creatures began with their unceasing song, night and day, praising: Holy, holy, holy is the Lord God Almighty. The twenty-four elders bowed down before the one who sits on the throne, proclaiming: O Lord and God, you are worthy to receive glory and honor and power. Incense filled the hallowed courts and new songs rang through the air: You, O Lamb of God, are worthy to take the scroll and break open its seals. Tens of thousands of angels, the four living creatures and the

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elders formed the choir and sang at the top of their lungs: The Lamb who was slain is worthy to receive power, wealth, wisdom and strength, honor, glory and praise. And this celestial schola was joined by every creature in heaven, on earth, and in the world below, chanting: Praise and glory, and might forever! The living creatures resounded with cries of "Amen." And the elders fell down and worshipped.

This continued night and day—this heavenly delight, this spectacular collage of sight, sound and song. This worship of the Lamb was a real feast of participation and the divine scenario places before our poetic imaginations a vision of the ethos, the spirit of true worship of the Lamb. Acclamations, sung dialogues, attentive listening, ritual gestures—all combined in a cosmic act of praise to the Lamb (Revel. 4-5; cf. Feuillet, The Apocalypse).

Let us leave this scene and return to the terrestrial, lest our supernal visions turn into mere flights of fancy. But let us hold on to this vision of feast, of paschal mystery, of community, of participation.

"My cursory survey of liturgical literature produced since the Council," declared Aidan Kavanagh, "reveals that little has been said over the past ten years about the matter of participation, except for repeating Council maxims" (Kavanagh, p. 343). Kavanagh was right

Given the great quantity of priestly speaking in our prayers, and the place and usual quality of our acclamations, the acclaiming action can best be described as a simple assent to what the priest has done, and not a full event of participation.

Ralph Keifer—Eucharistic Prayer Tomorrow
in 1973; I believe that he is right today. It may be sheer arrogance on my part, but I shall attempt to say something about the prayer of participation without merely repeating the Council maxims.

I would like to examine the notion of participation in the wider sense of sharing in the Christian mystery of Jesus' dying and rising and then focus specifically on the participation of the assembly in the Eucharist.

The topic, The Prayer of Participation, involves the dynamic relationship of community prayer and community participation—both exciting and extensive notions. To speak about this topic is not dissimilar from the mating of two blue whales: it is a vast undertaking!

Thus, my remarks will, of necessity, not be the last word on participation but will provide a framework, through sketching out the main lines of this liturgical turf, in order to spur your own creative reflection on the topic.

This is the first question: Participation in what? To restrict participation to the assembly's role in eucharistic celebration is to take an incorrect starting point. Participating in the eucharistic event is an outcome, not a genesis point (Kavanagh, p. 345). Thus, participation for the Christian must be viewed in a wider dimension—the life of faith. The only object of Christian faith is the mystery of Jesus dead and risen. It is a mystery that exists in different modalities: it is prefigured in the Old Testament; it is historically accomplished in the earthly life of Jesus; it is ritually celebrated in the sacraments; it is mystically present in the inner depths of the believer; it is socially accomplished in the Church; and it is eschatologically realized in the heavenly kingdom (Danielou, p. 17).

Participation for us Christians is in the totality of life—the fullness of living in Jesus. "It is now not I that live, but Christ lives in me." To share in this life of Jesus is to live a full human life, a human life that is divinized because of the gratuitity of a loving God. Thus, to be a Christian is to be fully alive and this is, as Irenaeus suggests, the glory of God.

The Christian life is an adventure of faith; it is a journey toward fullness of being. It is a journey undertaken by the individual, but not embarked upon alone. To participate in the journey, the Christian must experience the gift of God as an individual person and as a
person deeply immersed in a community of faith.

To believe in Jesus—to have faith—is to have eternal life; not a light at the end of a tunnel, but a light seen in the darkness. To believe in Jesus is not to have the lonely empty place, the void, the abyss filled magically, but it is to allow oneself to be possessed by the Presence of the Holy One.

Each Christian is, in truth, a shaman—a God-invaded person, filled with the fire of the Spirit of Vision and Truth and with the light that shines forth from the tomb. But to be God-invaded is to experience the deepness, the uncertainty, the un-comfort of the tomb, the emptiness, the darkness—and in this experience to know that there is a sure hope of salvation in that very moment.

The transformation of our lives is possible only through sacrifice and surrender—surrender through a process of conversion that focuses the mystery of living on the cross that leads to final resurrection.

The Christian life becomes merely a cognitive blueprint for an ersatz existence, a substitute for living, an ecclesiastical bromide, unless it is enacted as a way of life in common. The Christian exists within a community or not at all! The vine and branches business, the crop full of tares, the wedding banquet imagery are glimpses into how the mystery is to be lived: in community with others.

Life in Christian community is more than an Esalon group, much more than a touchy-feely experience that leads to
warm fuzzies, much more than automated responses of everyone after the fashion of Artoo Detoo. "Christian community, then, is primarily an experience of sharing God's love realized in each person. (Seasoltz, p. 114). It is the sharing of the real-ized (that is, made real) love of God that touches the heart of each believer in such a way that it must be communicated. It is the out-pouring of a Spirit that removes us from isolation and alienation and creates a reconciled community.

In short, the Christian life is a life in Jesus, an adventure of conversion, an ongoing never-ceasing experience of dying and rising with Jesus in each of us and in each of us as part of a community that stands a light to the world and judges the world by the criteria of the Gospel.

In order to participate in this common way of life, each person must really belong to the community, lest the sharing in the life of a community be only a pious phrase, lest having a part in the community degenerate into placing of cold hard cash in computerized envelopes, attending woodenly a stale liturgical exercise here and there, and perhaps baking a Duncan Hines package cake for the parish bake sale.

A real sharing of life implies sharing of the vision, that insight into the ever self-realizing Kingdom and the Presence of the Holy One. It is a putting on of a new world view. Without this change in perspective—viewing the world through Gospel-colored glasses and not merely rose-tinted contact lenses—an individual does not really belong, but stands on the fringe of the Christian enterprise.

A great emphasis has been placed on the de facto restoration of awe-inspiring initiatory rites. And rightly so. For this process is the one that forges Christians, under the aegis of the Spirit and the Spirit's heavy workload of operating through us partially-reconstructed Christians. (Thanks be to God that the Spirit does not tire easily!) Not born, but made, Tertullien said: this is how we become Christian. Made through genuine prayer, that real cry of the invading spirit within us, made through fasting (and not just Scardsdale diets), made through almsgiving till it really hurts the pocketbook (and not just because of Alfred Kahn's policies), made through sacrifice, that total giving of ourselves, our persons to one another in love. "To be a prayerful person [converted] is to stand in the power and presence of God, but it is also to have a presence that should be powerful in the presence of other people [community]" (Seasoltz, p. 119).

Our own conversion in the midst of community is contagious. The experience of Jesus' dying and rising is communicated much like disease: through social contact.

So far, I have suggested that participation, first of all, refers to dying and rising with Jesus. This experience also happens to us individually, but as individuals in a real community. This is the foundation for liturgical participation.

Tom Talley, in his own inimitable way, epitomized the role of celebration: for life to be lively, it must be celebrated. This is what the Christian adventure is: lively, full of life, a swelling of the existential soup without straining out even the okra! It is joy-suffused celebration in the tension of the already and the not-yet, in the shadow of the cross, that shadow produced by the shining rays of the Son of Justice who has conquered sin and ultimate death.

For Christians to be alive, they need to pray and to play. The adventure of faith is far from grim: it is prayerful, playful existence. To play is not to assume an ostrich-like posture, but to confront the dynamism of daily living with the confidence that the victory is ours. Celebration is nothing more and nothing less than ritualized play. It runs the gamut from parish-sponsored potluck suppers, bazaars and picnics, yes, even budget meetings, to liturgical celebration in which we offer our fragile, human-and-thus-divine service to the Lord in assembly.

The outcome of bearing in our bodies the marks of the Crucified, the outcome of our faith adventure, the outcome of faith-full living is full-blown eucharistic celebration: a sharing in this sacrificial meal that eloquently speaks to us of the new age and new vision with which we are gifted and which we share. Authentic eucharistic celebration is possible only as an outcome of ongoing participation in the dying and rising of Jesus. Those who come to the Table of the Lord do so because a symbol-making community lives out and lives out of what is articulated in celebration.

The eucharistic celebration is one of celebrative storytelling and playful ritualizing, which presupposes the radical presence of God in the world and engages the community in the eventualizing (that is, making into an event) of the pervasive presence of the God of mystery and fullness of life.

Celebration demands community. You just can't celebrate alone. A birthday party celebrated in isolation cannot be a birthday party. And the foundation for celebration is a shared experience. Deep experiences in an individual's life move one to share the experiences. Grief at the death of a friend, profound joy at the birth of a child, happiness over a promotion, sorrow at the loss of a job—all these experiences move us to share the events. The human spirit longs for communal ritualization of real events.

The Eucharist, as a celebration, requires community. Our experiences of Jesus' dying and rising, revealed in the love of a husband and wife, manifested in the reconciliation of a family, manifested in our developing realization of selfhood—all these experiences move us to give thanks and praise to God and to do so in the midst of assembly.

The Eucharist, as celebration, demands the participation of those who assist at it. This ritualization is of the collective sacrifice of Christ, for he is the head and all humanity is recapitulated in him. Were the Eucharist only the repletion or renewal of Calvary, there would be no theological justification for participation (Roguet, p. 122). The participants would only have to contemplate a past sacrifice, benefit from it and give thanks. But the sacramentality of Eucharist extends beyond the historical. 'Do this in memory of Me' stands in contrast with a unique historical and metaphysically unrepeatable event. The once for all sacrifice of Jesus is truly once for all.

But the sacrament is a sanctifying
action of a people; it is a symbol-action taken up actively by those for whom it is intended—the holy people won by the blood of Christ. It is a well-known maxim of Augustine: God has redeemed us without our cooperation, but God will not sanctify us without our cooperation.

To experience the dying and rising of Jesus in sacramental activity is a possibility resting on our activity of making Eucharist. And this wonder-filled activity is not restricted to any one category of Christians, but belongs de facto and de jure to the assembly as a whole.

If the Eucharist is the Banquet of the Kingdom and is an eruption of Kingdom in time, then the people of the Kingdom must act. If it is a banquet, then we must dine. If it is the meal of the Kingdom, then we must share the Kingdom with one another. If it is a symbol-making event, then we must become the very symbols that speak. If it is a sacrificial meal, then we ourselves must sacrifice, making ourselves holy through allowing the life and death of Jesus to be the life and death of us all.

To participate in this meal means we must pay attention to the analog of meal-sharing in our lives. To share a meal is to present to the event. It is to share food and drink, diaphanous symbols of life-sharing. It is the offering and accepting of what sustains life and sustains life in common. Sharing a meal demands presence; it means, for example, that we are not staring at the TV; it means not politely staring at the food. It is dining at a common table that reveals the stake we have in one another’s living.

Our eucharistic celebration is “valid” in the same way that meals are “valid.” If they are celebrations of my life and my life with others, if they are celebrations of my life in communion with yours, if they are celebrations of the death and resurrection of Jesus, not metaphorically, but real-ly, then they are valid.

“Active participation is the right of the Christian and a duty imposed with the force of truth” (Neunhauser, p. 109). Before 1920, the active participation of the assembly was all but ignored. The priest was isolated experientially from the community gathered for prayer, the servers performed perfunctorily official duties, and the faithful engaged in a contemplation of a distant mystery, especially through interior communion.

While the principle that the entire Church, Head and members (Mediator Dei), offers the Eucharist as the chosen race of royal priesthood was never denied in theory, it was a hidden reality in practice.

Aggiornamento—the cry raised by Vatican II—sought to reconcile liturgical practice with liturgical theory. If life in the Church is an act of praise seen as preparation for worship and as consequence of worship, and if the worship act itself is not viewed as the making real of this life through celebrative articulation, then there is no need to participate in Eucharist. If the Eucharist, however, is a real liturgical offering, the outcome of a style of living and the sustenance of this lifestyle, then there must be par-
The job of the liturgy is to create an open community.

Tom Corry—Coordinating a Liturgy Program

viewers, isolated in excessive interiority; on the other hand, the assembly becomes bearers of unqualified exuberance, lacking both grace and flair.

Vatican II boldly stated the traditional principle that “all the faithful be led to that full, conscious and active participation in liturgical celebrations which is demanded by the very nature of the liturgy” (par. 14).

Let us un-pick the Council maxim. “Full” participation can mean nothing else than the sharing in the salvific mystery of Christ. Our participation is “full” only because as a Christian people we share in the one leitourgia, the life of Christ Jesus. We are plunged into this mystery through Christian initiation and share in the one passage, the one Pascha of Jesus, his transitus from flesh-condition to spirit-condition. To speak of “full” participation, in my mind, has nothing to do with quantitative approaches to the question. Nor does fullness relate just to liturgy; it relates to celebration insofar as this common prayer flows from a life shared.

“Conscious” participation impinges on the foundational. To share consciously means to recognize that we, as persons, are spirited fleshes or enfleshed-spirits. It is to take quite seriously the Incarnation as a principle for living: the flesh reveals the spirit and the spirit is embodied in the flesh. Not

ticipation of all—because who but the community can posit the eucharistic act?

"Judging from the quality of participation in the liturgical event, it appears that we have a classic instance of a truth becoming a truism, a truism becoming an unexamined assumption and an unexamined assumption becoming a fixed, ideological mindset that often has less to do with the nature of liturgy than with some immature cleric's fantasy life. Liturgical participation in such a circumstance degenerates into a wordy and mawkish egalitarianism, relevant, for the most part, to social action or psycho-therapy rather than to gospel. Participation becomes its antithesis" (Kavanagh, p. 344).

Up to this point, I have avoided any precision concerning the term ‘participation.” Noah Webster to the rescue! Participation means: 1. to possess something of the nature of a person, thing or quality; 2. to take part; 3. to have a part or share in something.

"To possess something of the nature of a person, thing or quality" refers, in our case, to the foundational element of participation: the dying and rising of Jesus in which we all share through conversion, epitomized in the sacraments of initiation.

"To take part” or “to have a part or share in something” implies this same foundational element, but speaks to us of the modes of participating in Eucharist; each of us and all of us have special roles or parts in a common activity.

"To take part” means to express ownership of the event—to express my own commitment to the event and to reveal the communal stewardship of the assembly.

"To have a share in” implies the coordination of the various liturgical roles that are the assembly's.

"To have a share or part in” means to outlaw deviant forms of participation: on the one extreme, that style of celebration in which the presiding minister does just about everything for a group of somewhat interested spectators, who persist in doing their individualized thing; and the other extreme, that style of celebration in which everyone is expected to do everything.

Neither extreme is revelatory of a mainline concept of the Church; both throw their lot in with eccentric (that is, lacking central focus) ecclesiologies. Both extremes deny to the assembly its rightful place: on the one hand, the assembly becomes a group of tableau
assenting to this principle is to run the risk of creating the anomalous situation of a liturgy divorced from life experiences. Consciousness of who we are in our daily living implies conscious realization of who we are in celebration. To borrow a lovely phrase from T. S. Eliot:

These are only hints and guesses
hints followed by guesses; and the rest is prayer, observance, discipline,
thought and action.
The hint half-guessed, the gift half-understood,
is Incarnation
(The Dry Salvages, 11. 212-215)

"Active participation" again speaks of the foundational, the appropriating of the mystery each moment of the day. And in the celebrative assembly, we attend to the mystery through our activity of symbol-making in a context of prayer and praise.

Participation, I wish to suggest, eventuated the foundation reality of the mystery of Jesus by giving that mystery concrete symbolic expression. Participation is about activating the mystery, not thinking about the mystery; participation is about performing the mystery, not assenting to the truth of the mystery; participation is about being the mystery together with one another, not idly gazing at a mystery far-distant from ourselves.

Abhishktananda is right: there are no part-time Christian contemplatives; each Christ is a contemplative who savors the mystery in its expression. Contemplation is about devotion, giving expression to the bond that exists because of the Father's gift in Christ Jesus, and not about disconnected moments of heightened awareness (Abhishktananda, Prayer, Ch. 1).

In sum, I have suggested that there are two basic modes of participation and the two are really one: sharing in the mystery of Jesus in our lifestyle and expressing this life preeminently in the liturgical act. Enough has been said about the former. I shall concentrate on the latter.

Within the Christian celebration, there are a diversity of parts to be played. We have a share in the performance of these parts. Unless there is an articulation and coordination of the various parts or roles, the celebration suffers, even to the point of becoming an anathesis.

The modalities of participation that I shall examine are the following: verbal, musical, visual-spatial, dramatic, ritual, silent.

We all remember the Baltimore Catechism's admonition to assist at Mass with "reverence, attention and devotion." This still holds true today. Reverence is for the life that we share in common; attention is to the mystery in our life and in our celebration, and devotion is the expression of faith. No faith really exists that is not expressed.

And it is here that the apparent dichotomy between performance and participation disappears. When we realize that it is only through worthy performance that participatory roles are enacted and that it is only through worthy performance that the symbol-making function of the community is actualized, that the mystery is enfleshed in our world, then the dichotomy vanishes. Our prayer occurs in the concrete, in the expressed-reality, or it does not occur.

Let us examine the modalities of participation.

Verbal participation. Liturgy is an experience of the Word as real and relevant to us. It is more than mere human words, but our religious experience is expressed verbally at times. Verbal participation that we have in Eucharist takes the form of proclamation and response: the initial greeting and response, which Augustine himself sees as constitutive of the community, the resounding Amen to presidential prayers, the full-throated proclamation of the Creed—all are verbal.

True, the responses are fixed, rather than spontaneous, but so are football cheers and chants. The fixity can militate against our feeling that the responses are genuine, but once we are caught up in the event, the responses bear the personal stamp of the inner spirit.

Musical participation. For the assembly to respond to the readings with responsorial chants, to acclaim the gospel with a vigorous and uplifting Alleluia, to punctuate the Eucharistic Prayer enthusiastically with a resounding Holy, Memorial Acclamation and Great Amen is to express our dying and rising with Jesus; it is to attend to the mystery present.

For the assembly to dialogue musically with the choir and cantor and one with another in various musical forms is to express the unity that exists within the diversity of our participatory roles.

Visual-spatial participation. The sadler but wiser liturgist knows how visual participation can denature the liturgical act. Participation through seeing only has led to faulty theologizing about the Eucharist. Merely watching the priest and his ritual actions is not considered the norm for celebration.

Liturgy takes place in time and space. To participate actively requires a one-ness with our space. Worshiping the Father in spirit and in truth is either facilitated or hindered by our space. Trying to celebrate the Eucharist when waist-high in wood is a difficult proposition; orienting our worship space so that it resembles a lecture hall is to make an unfortunate statement about participation. We need to take seriously the Federal Aviation Administration's collision avoidance principle: See and be seen! We need to see one another: praising, making music, listening in profound silence, engaging in ritual action—for the mystery is embodied in us. Another aspect of the visual was referred to in an offhand remark by one of my liturgy professors: We need a canon law that forbids the liturgical uglies! Celebrating is normal and natural for us humanoids; it is easier in a hospitable, beauty-ridden place. It is difficult to worship in a liturgical slum. We participate by allowing ourselves to soak up that beauty that reveals the beauty beyond and yet to come. We share in the beauty of space not by allowing it to distract from our action, but by allowing it to support our worshipful activity.

Dramatic participation. The dramatic
is engaging. It teases out responses; it elicits; it calls us. Liturgy is a dramatic event, not in the sense of becoming a spectacle that manipulates and controls, squeezing out our emotions till we are drained dry, but in the sense of rehearsing and acting out the drama of salvation. Good liturgists, good leaders of prayer do not need Ph.D.s in drama, but all Christians need to attend to the great drama of the mystery: rescue from sin and dark death.

The drama of the mystery is enhanced through worthy performance of liturgical roles that have an inherent dramatic content: through proclamation of the Scriptures that stirs the soul: through gesture and movement that elevate the spirit; through that liturgical artistry that truly comes from above.

**Ritual participation.** In celebration, we behave ritually: there are ritual words spoken, ritual gestures performed. We are called to be in tune with the world and with ourselves. Our ritual behavior in the assembly is no more inauthentic than our ritual behavior at basketball games, rock concerts, meals, lectures, clam bakes, at greetings and leave-takings. And the performance of ritual behavior patterns gives expression to the mystery.

We participate in ritual parades—processions, symbol-actions of the church assembling, not merely a functional means of moving ministers and others to their places; we share in common postures of kneeling, standing, of lifting our hands in prayer, not because some Roman rubrician has thus decreed, but because our inner life is expressed bodily. We share in the eucharistic meal by offering to one another the blessed bread broken for us, and the blessing cup poured out for us. In this ritual gesture of giving and receiving there is an eloquent unspoken commentary on the Christian life, made real in that moment.

**Silent participation.** “Be still and know that I am God” (Ps. 46; Scripture admonishes. The silence that is participatory attending to the mystery is far different from that of Simon and Garfunkel’s “Sounds of Silence”—it is activity, contemplative activity, an expression of devotion. Its analog is the silence that obtains in basketball double overtime, when the spheroid is hurled at the basket as the buzzer sounds. It is attentive listening.

Liturgy needs listening as much as it needs speaking. The liturgical participant should never be able to be reduced in caricature either to a mouth on a stick or a pair of ears on a broomhandle. The liturgy demands a profound silence that issues forth out of amazement at the goodness of God; the silence of the heart that has been quieted and centered, that provides receptivity.

Liturgy is a “work that we do, while at the same time it is a working done in us” (Grimes, pp. 134-5). It is our playing in the presence of the God of mystery and also the playing of the God of mystery within us. What is unique in the liturgical act is not that it communicates—all ritualizations do that; what is unique is not that it proclaims—ceremony does that; what is unique is that in the liturgy we actively act in order to be acted upon. (Grimes, p. 134 f.) In the liturgy, we pray so that the Spirit may pray in us. The participatory event is in one sense preparatory: it opens us for receptivity. In another sense, it fills us with the Spirit of God already present.

I would like to conclude with an examination of what hinders and what aids participation, confining my remarks to the actual manner of participating in Eucharist. This section is more in the form of a litany, rather than protracted reflections offered to an already patience-tested audience.

Liturgal enemy number one is ineffective planning. Planning is ineffective, in the first case, if it is nonexistent. “Why, it’s all right there in the missalette! Who has to plan?” The response is: All local communities, desiring to celebrate the liturgy, need to plan.

Planning is ineffective if it is not done in concert. The director of music choosing some tunes at homes, the presiding minister preparing the homily without benefit of communal reflection, the liturgical artists and environsists (!) fabricating their crafts in isolation—all this leads to a collage approach to the liturgical act, rather than to a communal activity that possesses an inherent rhythm: an ebb and flow that allows the community to move collectively in its humanitarian relationship with God.

Planning is ineffective if the rhythm of the liturgical year is bypassed. Planning needs to be long range, as well as immediate, so that the appropriation of the mystery is an adventure, filled with excitement, and not hokey-relevance of a carte blanche quasi-liturgal happening.

Planning is ineffective if it is overdone. Planning that programs every liturgical jot and tittle moves toward manipulation and no room is left for the Spirit to move where the Spirit will.

Enemy number two, lack of balance, takes on various forms.

Confusion of ministerial roles. Creation of the liturgical superman distracts from participation. The liturgical super-person not only welcomes the assembly, proclaims the Word and collects the offering, but leads the singing, presents the gifts, turns the pages of the sacramentary and distributes communion. Lack of coordination and articulation of ministries hinders the participatory performance that is requisite; and it creates a blurry ecclesiology.

Excessive verbalism. If the liturgical act becomes an incessant flow of yammering—one to another, presiding minister to the congregation, all to the Heavenly (and judging from the amount of words, deaf) Father—then we fall into the pit of mindless pelagianism. We need to balance our speaking with other means of expression: silence, song, ritual action, drama, vision.

Excessive musicality. Perhaps it seems strange to mention this liturgical aberration to an audience of musicians, many of whom belong to a Church that is only now discovering the real horizon of liturgical music. Very often, however, there is an inverse proportionality between the amount of so-called active participation and reflection on the mystery itself.

Singing gives expression to our unity (and perhaps more often than desired to
our diversity, as when four-part harmony suddenly picks up an extraneous fifth), heightens our sense of awareness of the great mystery. But judgment needs to be made, not only about the quality of music and poetic text, but also about the quantity. Congregational singing of four or five hymn tunes or 39 verses of one during the communion rite is a sufficient warrant for the ignorant to bad-mouth all the reforms of Vatican II.

Lack of attention to the function of the music within the liturgical context leads to poor participation. Dirge-like acclamations that require plodding before they come forth, Alleluias lacking lilt, music used as filler or insulation for the celebration—all these are errors of imbalance.

Attemumation of rites. If the primary liturgical symbol-actions are attenuated, they cannot speak of themselves. They will inspire insipid commentaries on the symbolic rites. If we cannot distinguish in the very act itself the greeting of peace from a love-in, if we cannot discern that the meal elements are bread and wine, if we cannot believe that the prayer of the faithful is the prayer of the actual community, if we cannot see the presented gifts as coming from this community and not a musty sacristy closet, if ministers are ritually separated from the praying community, then we cannot share, we cannot take ownership of this event. All this ritualization then degenerates into so much eyewash.

Brittle rigidity or incessant flux. The extremes of calcification of the shape of celebration or the opposite of a totally free-wheeling celebration inhibit participation. In neither case can the assembly express its ownership of the event. In the former, everything is programmed with an antiseptic automation that allows for no personal investment; in the latter, everything is up for grabs and the assembly is confused. If the shape constrains or if the framework is unrecognizable, there can be no genuine communitarian expression, actualizing the mystery.

As an aside, it appears to me that missalettes often become hindrances to full, conscious, active participation. Crutches necessary immediately after Vatican II to introduce the liturgical reforms, they can now prevent even the able-bodied from walking. It is good to reflect on the fact that valid worship pre-dated the missalette.

To end on a positive note, let me give another litany. What helps participation?

1. The existence of a real community, a group of Christians who are involved in one another’s lives.
2. The daily appropriating of the mystery of the life and death of Jesus as the paradigm of living. This leads to sparkling eucharistic celebrations.
3. Well-prepared celebrations, prepared by the planning team with the presiding minister present at the planning session.
4. Well-trained readers, whose proclamation of the Scripture makes the words leap off the page, whose proclamation celebrates the Word and not mere words.
5. Excellent musicians—instrumentalists, vocalists, choirs, cantors, song leaders. Musicians who understand their pastoral role of leading and ministering to the praying community, whose ministry calls the community to pray, not to listen to their performance of music.
6. Skilled liturgical artists, who care for the environment for worship, whose crafts of drama, plastic and spatial arts, and rhythmic arts inspire and uplift.
7. Prayerful leaders of prayer who call forth from the community its prayer.

Amen!

In short, what helps participation is a real community of faith that recognizes the Body of Christ where it is, and behaves accordingly.

I conclude with the words of Aidan Kavanagh: “Participation . . . is just about anything you care to make it—unless it is first of all full membership in the Church, by conversion, faith, hope and charity: one heart in love. Nothing more. But nothing less. Amen” (Kavanagh, p. 353).

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The Congregation's Prayer

BY THE ST. LOUIS JESUITS

On Being Hospitable as Musicians

BY ROBERT DUFFORD

Welcome. "Welcome" is what I'd like to say something about. "Welcome" is important. About a year and a half ago, I became acquainted with a word that I have found increasingly useful in liturgical work. I find that it helps me focus my thoughts in preparing for liturgy both as presider and as musician. The word is hospitality.

To be hospitable is to invite people in, to let them feel at home, wanted, thought about, cared for. If someone is coming over for dinner, you think about their likes and dislikes a little ahead of time. You try to remember the things that they think about, their work, what kinds of foods they do and don't like, what kinds of TV shows or games they like or don't like to play. You think about them ahead of time and prepare yourself for them.

We as musicians (or as any ministers—lectors, ushers, presiders, etc.) have a role in hospitality. It means thinking about the people we are serving, both ahead of time in our planning and during the celebration itself.

I'm sure you've seen the lector or commentator read a printed welcome at you instead of welcoming you. Real welcoming takes personal involvement; it is far beyond mere pronunciation of words. In fact, a welcome of mere words can easily create new walls between the speaker and people.

How can we as musicians say "You are welcome"? We are concerned with the people's entry into the celebration through music. We want to make it possible, easy and attractive to participate in the music. We tell the people that we want them to sing by making both words and music available, especially for new or unfamiliar songs; by informing people what the next song is on; by not introducing too many new songs at one liturgy. We can go through a normal song ahead of time so that people will feel more comfortable with it when we use it later for prayer. We might even consider using the new song twice during the same Mass. (Congregations are usually far more willing to repeat a song than the Mass planners, who are always seeking variety. The first time I started getting uncomfortable about doing a song twice was when I tried to plan it.)

We want to make it not only possible for people to sing, but easy. So we try to have the melody prominent, so that people feel supported in their own part rather than confused by harmonies. We add harmony later in the song, when the people are more sure of the melody. We try to have a cantor who will bring people in at the right time. We use instrumental introductions to songs so that people will know the tempo, the pitch, and the moment to start singing.

Now, beyond making it possible and easy for people to sing, we also want to make it attractive. A pre-Mass rehearsal can be done in such a way that we do not browbeat people, or treat them like children until singing becomes submission; nor, on the other hand, need we plead with people so that they sing out of pity for the musicians "who work so hard." If we do our best to choose music intelligently, to learn the songs well, to sing on pitch, to pray with the songs, the people will feel drawn to sing by the very integrity of the support they are given.

And finally, how do we handle our own mistakes during a liturgy? Do we cringe visibly before the group, or look disgusted or angry? This only serves to focus attention on ourselves. If we humbly put the people's experience ahead of our own, we will pass right by the mistakes as if nothing happened. The time for attending to mistakes is during practice, not during liturgy.

Good liturgical music is music that supports a congregation's prayerful worship. If we are to be good liturgical musicians, we want to do the music in such a way that the people will feel welcome, will feel invited to sing, to belong to this thing which is one bread, one body before our God celebrating the gift that Jesus is to us: our risen Lord.

On the Quality of Participation

BY DAN SCHUTTE

I am becoming more and more aware of a fallacy under which we liturgists and musicians can often operate. This particular fallacy can have rather profound repercussions for the congregations we serve. The fallacy of which I speak is this: the more a person participates, the better the liturgical experience. So you ask: Where's the fallacy in that? I believe it lies in our understanding of the word "more" in the statement. The error I see is that we define "more" simply in terms of quantity. In other words, we tend to judge the effectiveness of liturgy by the quantity of participation rather than by the quality of the participation. I don't want us to continue to judge the quality of liturgy by such standards as how much and how loudly the congregation sings, how many bodily gestures are used, or even by how uplifted the congregation feels after a ritual experience.

More participation is not necessarily better, especially if that participation does not bear a certain quality and character. The particular quality of participation we must seek in liturgy is a genuine dialogue between a human heart and God. The quality of this dialogue is the criterion by which we should judge our celebration. As liturgists and musicians we must ever seek to involve people's hearts in this dialogue by the kind of participation we provide for our congregations. Very frankly, then, our songs are meaningless, just so much...
noise and useless verbiage, if our hearts and the hearts of our congregations are not engaged in this genuine dialogue with God.

This places a particular burden of responsibility on those of us who plan what forms of participation will be used in a liturgy. Whatever manner of participation we do use, it must be true to our own human hearts and likewise true to the heart of God himself. This summons us to a profound honesty. We must help the people in our congregations to come face to face with God as they really are, not the way we’d like them to be. We must begin to see how damaging it can be for the spirituality of the people to give them a steady diet of participation that evokes gladness and warmth from their hearts, never allowing them to come before God with hearts that are fearful, fragmented, thirsty, old, and in need of forgiveness. We must provide a participation that engages these moments of the heart also. The quality of liturgical participation also involves, I believe, our understanding of ourselves as body-persons. If there is

Do our initiation rites, looking at them normatively as baptism, confirmation and Eucharist as a continuum, truly involve the active participation of the People of God or are they still a sacramental spectator sport?

Ken Meltz—Baptism and the Catechumenate Rites
anything that modern psychology has taught us, it is the integral unity of the human person. We are not disembodied hearts and minds, but persons whose hearts and minds and bodies are so intimately bound together that they utterly depend upon each other. Obviously, you say; why then do we continue to ignore the ways in which our bodies work and react? Why do we continue to ignore the ways in which our liturgical celebrations affect our bodies? We could learn so much, I am convinced, if only we could pay attention to ourselves as physical beings and heed our bodily reactions to the elements of the liturgy.

Our five senses are a means to our minds and hearts. Our minds and hearts are moved only through the medium of our bodies and the ways our bodies gather information: sight, sound, taste, touch and smell. If we really take this fact to heart it means that we will begin to be much more aware of all those things that affect our senses in the liturgical situation. We will begin to pay attention to the fact that environment, vesture, symbols, and facial expressions feed our hearts just as much information as our music, our spoken word, and even our silence. We are beginning to recognize how important an avenue is our sense of touch, how powerful a medium it is for communicating the heart of God. The senses of smell and taste must not be relegated to unimportance. Perhaps recognition of their power will convince us to use real bread at our eucharistic liturgies and to invite our congregations to drink from the cup as well as share the bread.

Our liturgies tend to be so verbal in nature. We feel as if we have to explain everything. We pray long prayers and give even longer homilies. Our congregations can’t help but become bored with all the verbal overload. Marshall McLuhan tells us that when one sense, such as our hearing, is overloaded with information, it becomes “overheated.” When a sense becomes overheated it becomes dulled, and all the other senses are anesthetized also. A person in this state is only minimally involved in the situation, and certainly cannot be said to be participating.

The implications of this dynamic are very important for us. We must begin to take measures to make our liturgical prayer much less verbal. We must begin to gauge the other four senses, in addition to the sense of hearing. We need to use methods of participation that charm and entice people into them. We have so much to learn about the use of our imagination in the liturgical situation.

How often we lock ourselves into a definition of participation as an expressly active modality. There is another modality to participation, which, I believe, is just as important. I see it as a receptive modality. The receptivity of which I am speaking here involves an opening process, a letting-go process, a preparation process whereby a person makes his or her heart receptive to God’s own intimations of his love at this moment in time. Receptivity involves permitting the words of this reading, the mood of this song, or the power of this silence to wash over one’s heart as waves wash over a shore.

This modality of receptive participation is not the same as reflectivity. Reflection implies the active process of intellectual, logical thought, that is, trying to understand the meaning of this song or reading and its implications for my Christian life. Receptivity is something different. It also contains an active moment, that is, the active process of opening one’s heart and of silencing all needless thought. This does take active effort. But it also contains a purely passive moment during which we stand
with our hands and hearts open for our God and wait to receive from him what he wants to give us.

We are really not used to participating in this mode. Our lives and those of our congregation are just so packed with activity that we seldom if ever permit ourselves to become purely receptive vessels for God's love. Our congregations need to be taught how to participate in this receptive mode. It is we who must teach them and invite them to it.

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**On Excellent Music, with the People, for God**

**BY JOHN FOLEY**

_We are being told this week, we church musicians, that we must perform well, and that we should have the congregation participating in our performance. Why? Why must we excel? Why must we work hard on the hymns that composers compose, that guitarists and choir leaders perform each week? Why strive for excellence?_

A number of reasons occur to one immediately: personal pride ("I've got to sound good," or "I am embarrassed otherwise"); the respect of other musicians or of other parishes; a threat from the chancellery; a kind word from the pastor. Sometimes just the cumulative effect of all the missed notes makes us want to improve our playing. But there is a deeper reason beneath these, one that founds them, makes them valid. The call to excellence in church music echoes out of the depth of the Gospel itself, the Gospel we try to sing. God's Word is perfectly matched to human souls; it is the Word that can go right to our hearts, can knit together into unity the many loose strands of our lives: all the tensions, the divisions—the harsh word, and the moment of care; the fleeing from death, the love of life; the gap between us, the touch that heals. The Word of God speaks to each of these, softens them, coaxes them out, loves them. Our music has to be good to support such a Word, to carry it carefully to the assembly each week.

Less-good music makes less-good faith. Cheap music, trendy, sentimental music, slipshod, unpracticed music (to mention a few temptations) will tend to make the message of faith unbelievable. Something within the listener says, however quietly, "These people could not sing that way (or could not sing those words) if they really meant what they sing." The emphasis is wrong, or the tune unconvincing; how can it hope to convince or convert us? If our music cannot hold, by its own integrity, the message of the Gospel, then the Gospel will slip right through it, like water through a cracked pot. The seepage may not be fast, it may be quite slow; in fact we may not even notice it at the time. But leak it does. The way things are said affects the things.

So, we musicians must take a look at ourselves. Do we practice our instrument, do we get better at it? Planners, do we look at the quality of each song we admit to the repertory? Do we have criteria for judgment? Do the stresses of the music match those of the words, for example, or are we still requiring God to have mercy on us (accent on the second syllable)? Composers, are we working each day to improve our craft? To increase our skill in writing, instead of resting content with whatever we happen upon? Or do we practice the "composer's fudge": letting the accent be on the wrong word because it is "the only one I can think of"? Do we welcome helpful criticism, without being devastated by it? We are meant to be professional musicians in the original sense of the word: to profess God's Word in music. We need the technique, the knowledge to do that, and it takes work.

Perhaps you are saying to yourself, "Yes, this convention has stressed excellent performance, but it has also called for participation by the people. Excellence often leads away from that." True. Subtly, without notice, skill can become a goal in itself. If we are not "good enough" we feel guilty, if we are good, we are smug. The question "Do I shine?" can drown out the gentle voice of faith that should be our song. What I am describing is a trap that awaits those who strive for excellence, the trap of professionalism. It cares about the music, but not about the people praying.

A second trap lurks for those who shun the first, sentimentalism. Music becomes sentimental, in the technical sense, when it tries to make me feel a certain way, to force certain feelings that I wish I had but really do not. The word "celebration" is a conspicuous example; I would like to celebrate, I do not feel like it, the music will do it for me. "Prayerful response" is another: I would like to be prayerful, I am not at the moment, music will make me feel prayerful. Most of us do not pray or celebrate very readily, so we want help at least to get us started. Nothing wrong with that; but does the music help us follow the movement of grace, to respond to it, to be its result, or is it trying to take the place of grace? Does it invite feelings or force them? Sentimentalism implants a false heart into the liturgy and the body will reject it.

Both sentimentalism and professionalism ignore the very thing that would rescue them: a true, humble compassion for the people. We need a gentle awareness that their prayer forms the center of liturgy itself; that unless they are praying, they are an audience; that without the heart of prayer the liturgy is heartless. The "isms" try to cause faith ("make" them pray), or to substitute for prayer. Sometimes they forget the people entirely. We are called instead to sense as we plan how the people will be touched as they listen and pray next Sunday, to sense as we play how their souls are moved at that moment. To sit in a pew from time to time and just ex-

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A pastor is a shepherd. As a pastoral people, we are shepherds who lead and care for people.

Ralph Middlecamp—What’s Pastoral About Being A Musician?

experience the Sunday Mass: how is it for the congregation to sit there? Do they worship in spite of or because of the music? We are to provide a vehicle for the people’s prayer, a vehicle we let them drive, not one we steer for them. Or over them. Or around them. A mode of transportation for the prayer of the Church.

Yet all this musical excellence, striven for daily, and all this true sensitivity to the people mean nothing unless they are the flesh and bones that surround the heart of prayer. Until prayer reaches all the way back into the musician, be it composer or player, the song will not flow. What kind of prayer? I do not mean the kind that is a private prayer made public, prayer observed or overheard by an unpraying audience. Inspiration and example do have a place in liturgy, but they must lead the people to do likewise, to join in the worship. Prayer belongs to the people, not just to the priest, not just to the musician.

But it belongs also, and importantly to the musician. Liturgical music must grow, with increasing competence, with increasing compassion, out of the personal prayer of the individual musicians. They must pray, the instrumentalist, the organist, the choirmaster, the guitarist, the composer; if they ignore personal prayer they put the liturgical assembly in peril of its life, of making its heart fail. Sacred music that does not come from prayer and lead back to it will lead elsewhere, away from God, away from faith.

If you are like me, prayer does not come easily to you. We are distracted, we run hard and fast from our God. Yet how can I profess God if I have not heard him? How can I sing of someone I do not know? Let us make God our place of reference. Let us drag ourselves back to prayer, if need be, no matter how many times we have failed. Let us return to the God of our lives, the one who is the union of our lives, one with another; the guarantee, the center, the source of that unity. The oneness of the Church, of her liturgy, of her musicians, of her song, has its roots and goal only in God. May our music be his sign.

Performance, participation, and always prayer.
The Importance of Prayer for the Musician

BY JOSEPH GELINEAU

Dear friends, I would like to speak to you very simply, as a man, as your brother, as a believer in Jesus Christ, as a liturgist and musician, obviously, and as a pastor. I have no advice to give you. The liturgy is too intimately tied to culture, to language—especially song—and to the religious feelings of various human communities for a foreigner to be able to pass any judgment on the way they celebrate. But I do feel I can pass along to you some of my personal convictions.

I have worked for over 30 years now to help my believing brothers and sisters pray in the liturgy. I have witnessed three very different periods.

Before the Council, we were searching enthusiastically, in the light of tradition, to rediscover the meaning of liturgy, and we were really struggling so that the faithful could participate.

And then, a miracle happened: the Second Vatican Council. I had been convinced, during the first stage, that one day we would pray in our own mother tongue, but I thought that my grand nieces and nephews would see it.

The second stage was that of the reform. We worked according to the Council's principles; we were reaping with joy that which we had sown; and the work spread to the entire Church.

But a third period came, with its store of surprises. In practicing the new reformed rites, new needs seemed to appear, and these did not always correspond to what we had foreseen. And to understand them, I had to unlearn everything I thought I knew.

And now I'm looking out for what tomorrow's liturgy might be like. I know that the most important still remains to be done: how each community may celebrate in truth their Risen Lord.

To accomplish this, good, staunch principles and liturgical books cannot suffice. One must live, create, adjust with a deep sense of God and a great love for humanity. I suggest that we reflect on three aspects of our task as pastoral musicians. The first is to serve humanity for the service of God; second, to serve the rites for the service of humanity; and third, to serve the music toward a new creation. These are not simple propositions. Each one of them carries antimonies and contrary forces. For life is a constant search for an equilibrium among all the forces that are pushing us forward.

First, we have to serve humanity for the service of God. I do not celebrate liturgy to make music that pleases me. I must search unceasingly for music that will help my fellow believers, gathered here together, to pray better. I must keep each and every one in mind, the young as well as the elderly; the cultivated as well as the more simple folk; those who are waiting to be helped by lots of joyous and expressive songs; but also those who will pray more profoundly, with less exuberant songs, and lots of silence.

I may not impose my tastes on anyone, but I must find for myself some taste in all I set about to do, in order to do it well. It is not easy to know what is good for a congregation. I have learned to be wary of individuals who react immediately to the first performance of a new song—"It's fantastic!" or, "It's horrible!" First of all, for one person who does react, what do the other 99 think—those who never say anything? And then, if I question them to find out, what is said generally does not correspond well to what is experienced. The test of time is necessary to know whether a song is good for the prayer of a community. The opinions of experts are not enough. It's good music or it's bad music. Listen to them; but the sense of the Christian people, guided by the Holy Spirit, is essential to the emergence of what is good according to the "sensus communis ecclesiae."

It is still more difficult to know if a repertoire or a certain way of singing in the liturgy is good—that is, if it really
and truly corresponds to the spirit of the Gospel that we are proclaiming. What does this Gospel say? “Blessed are the poor”; “Blessed are those who cry”; Blessed are those who are persecuted for justice.” Is it possible to announce the justice of the Kingdom with exclusively intimate, pietistic texts, and with sentimental melodies? Are we really poor at heart, capable of hearing the Gospel, if we copy the kitsch of the mass media, and the false luxury of a consumer society? In celebrating ourselves, are we truly celebrating the God of Jesus Christ, dead and risen? Shall we have the courage to tear ourselves away from all that must perish and thrust ourselves into the world that is coming?

It is not my task to flatter the congregation, but to help die it and rise again in Jesus Christ. It will be like the little scroll that John had to eat, according to the Apocalypse—sweet as honey in his mouth, but how bitter to the stomach! Beauty, like truth, seduces and terrifies all at once. I serve humanity, of course, but in order that they may celebrate the God of Jesus Christ and no other god, and that they may find their way to the Kingdom.

Second, we have to serve the rites in order to serve humanity. You will recall the old theological saying, “sacramenta propter homines.” Literally, it means “the sacraments are for men.” But I would translate: “If there are rites and liturgy at all, it is because people need them.” They are not for God—he does not need our rites. The rites give glory to God only in the measure that humanity is sanctified. There is a phrase, the phrase that Jesus quoted most often in the Gospels: “It is love that I want, not your sacrifices.” Jesus was scathing in his condemnation of ritualism, whether the Sabbath, or the temple (it was precisely because of his attitude about the temple that Jesus was condemned to death). But the Holy Spirit is given to humanity only through signs and symbols. The rite is not an action by which we have a grasp on God, but that place where we welcome the Gift of his grace, through the beautiful and wonderful things of this world. “No one, unless he be born again of water and of the Spirit...”; “Take and eat of this bread. You will be my Body.”

There is a liturgy in the Church, then, with rites that are not ritualism, but effective signs of life in the Holy Spirit, and of worship in spirit and truth, which is nothing other than offering one’s life out of love. There are no other standards for our music.

Three reflections come to mind. First, you must take the symbolic rites seriously. You must enter into the liturgy with your whole being, your whole voice, your whole body, all of your feelings, your whole heart, your whole spirit. When one is animating the liturgy, when one is sing, or presiding, it is difficult to concentrate totally on what one is doing. St. Augustine himself admitted that he sometimes felt torn between the seduction of overly beautiful melodies and prayer. Personally, this is not my greatest difficulty; I was aware of this when I was in seminary. When I entered the Society of Jesus, I made a single very great sacrifice that cost me plenty: it was that of never again making music. Then music was given back to me in the Society, and God freed me from this inner conflict between music and prayer. But I especially had to learn not to be preoccupied, when celebrating, with musical technique, the order of the rites, or the few words I would have to improvise. When the organist plays a Bach prelude, he has to forget technique. It’s impossible to pray if I’m thinking of something else. There’s only one solution: to be confident in the rite, in the gestures, in the act.

If, when I arrive to celebrate the Mass, I am very tired by my work and all the phone calls and I am distracted, then, as I enter, I put my trust in my feet and in my hands. And what was in conflict is welded back together.

For if I sing I become praise; if I recite a Psalm, I become the Psalm; if I raise my hands I become dance. And if I eat, I become the Body of Christ. But for this, the solution is never to escape myself with my mind; it is to do very well with my body. The dancer defies gravity by experiencing it in his limbs; the liturgy is done with the hands, the feet, the ears, the eyes, the mouth. The Holy Spirit cannot act anywhere else.

The second reflection that comes to mind is simplicity. Simplicity alone allows the Holy Spirit to act in the liturgy. Complication, effort, challenge—these things can destroy the spirit of celebration. When St. Augustine spoke of the Christian liturgy, he said that the pagans had very complicated rites, which they didn’t understand, and that they performed mechanically. We Christians, however, had very few rites, and they were very simple and within the grasp of each one of us. Blessed were those times of St. Augustine, because in the meantime our liturgy has become very complicated, overcrowded—too many words, too many songs, too many botched gestures, too many devalued symbols.

Do less to do better. After all, we can’t do everything. When you go to a good restaurant, are you obliged to eat every dish on the menu? I am pleased that our Holy Mother the Church has restored to us a very rich liturgy; but we must know how to use it. I don’t want to get indigestion at any restaurant! The problem is not one of reforming the liturgy all over again; but to use well what is available to us now, without necessarily being obliged to consume the entire menu.

Third reflection: it is impossible to know what is good or bad without having tasted it. The principles are useful, but in the life of the Spirit, they are not sufficient. Only experimentation, and our discernment from experience, can guide us. And at this period of the liturgical reform, experiment is irreplaceable. Liturgists don’t know in advance what is good. Believing communities must discover it for themselves. This is how liturgy has grown in the Church.

But what then of liturgical law, and obedience, and His Excellency the Bishop? I am a Jesuit, and I made vows of obedience. But the worst of all obedience is that which is perfectly content to execute. I must do my best to do what must be done. Three things are necessary. First, we have to know well what the Church really wants to do. For that, we have to study and reflect; it’s one of the things that’s most lacking at present. Second, we must be confident in the essential symbols—sharing bread, singing, bowing, and so forth. Third, we must experiment with various ways of doing things to see which ones are fruitful.

We must not turn the liturgy upside down. Rather, against a very stable background, we must make small variations to see if it’s good. Oh, risks are involved, but who can live without risks? We can always learn from our mistakes. Are we afraid? of whom? Not of God! The only thing we should fear is that we might prefer law over charity.

Third, and to conclude, how can we serve music toward the new creation? Am I really at the service of music? I am in the service of God, and my fellow believers, not music. Music, like all the rites, is for humanity. Reality is not so simple, however.

I like very much to work with my
hands—carpentry work, for example. One of the most important tasks is making the tool. You must adjust the tool, take it in hand, get accustomed to using it so that the work might be useful and beautiful.

So it is in the liturgy. We must prepare with love and care the symbolic tools, which are the words, things, sounds. I know the risks of involving myself with music. Father Jungmann has spoken of it as the “terrible centrifugal force of music in the history of the liturgy.” I know of its ravages in history. I still see some of them today: the concert Mass; the jam-session Mass; the “happening” Mass. I notice cantors and organists who like to show off; and congregations that can never have their fill of the folk song idiom. It makes me dream of a musical fast, so that we may pray.

But the solution does not lie in suppressing the music: I absolutely need it. Even during long hours of silent prayer, when I pray with the Jesus Prayer—that marvelous tool of prayer, “Jesus, Son of David, have mercy on me, a sinner”—I have a little inner melody that helps me extend the words.

I would wish that in the liturgy there might not always be the maximum of decibels, the greatest possible number of voices, the richest possible harmonies; but that in contrast to these moments filled with music—because meaning always comes out of contrast—there would be an absolutely naked melody, without harmony or accompaniment. Then I can adore.

That I might have a psalm with very few notes; and a song in a subdued voice. For the Spirit awaits my emptiness in order to fill it. The veritable artist is one who can make emptiness. The musician doesn’t use all the sounds of nature; he chooses, and between the notes there is emptiness. The painter reveals that which the eye has not yet seen. The poet speaks words that have never been uttered, but the poet uses very few words, and between the words he leaves emptiness. The musician must make heard that which has never been heard. When I say this, I don’t mean that we must write music that no one has ever written, but that it must be done in such a way that it appears to be born now of the Spirit.

So may the liturgy of today make room for true artists, not only babbler who are forever in need of explaining things, not only for endless projection of slides, not only for guitar strummers and amplifiers, but especially for those who, with fewer words, allow us to hear the eternal Word in the silence, who let us contemplate in the icon the glory of the Invisible, who make audible the harmony of the new heavens, and the new earth, this wonderful miracle of love that is unison between God and humanity. May our music reveal to humanity this wisdom of the mystery of God, of which St. Paul spoke to the Corinthians: “We proclaim that which the ear has not heard: all that God has prepared for those who love him.”
A Woman in Love with God

BY CATHERINE DOHERTY

Prayer is the key to God's heart—his fiery heart. Prayer is the key to his stillness. Have you ever entered into God's stillness? That's what all the songs are. Prayer is not petition, or meditation, or contemplation, because it is all those things. When you are in love with God, what do you do? What do I do to my beloved? I ask him for things. I talk about things to him, not asking, but just sharing. And then I look at him, and suddenly I know that I have become a prayer myself. There is no distinction of any kind; it's simply an elan, throwing myself into that burning heart, into that stillness.

All this is true, but in order to do so, I have to have first courage, the courage of a child to put one's hand into God's hand and cry out, "Lord, give me the courage to have the heart of a child and the mind of an adult." For only children enter heaven, so God said. But to enter that burning heart that waits for us, to enter that stillness, one has to die totally and completely, so that indeed one can say, "I have come to do the will of my Father,"—alongside Christ.

Prayer is a very difficult thing because it is so very simple. There is really nothing to it but love. And yet, as we all know, love and pain always work hand in hand together through the world. Enter that fiery heart of God, enter that stillness of God, and become naked before him. To become naked takes a long time, my friends. To be naked before God, slowly he comes to you, slowly he takes one garment off after another, only to clothe you in the robe of his bride, in a sense.

But who is his bride? He was a pauper. So prayer will immediately lead you to what Christ said when we washed the feet of Mary. He, the Master, washed the feet, but he expected the pupils to do what his Father wanted them to do. So prayer is a two-pronged thing: one, love. A love that begets God. There is no word for it. Fall in love with God. I have asked my friends that when I die there should be only one thing written on my grave: "A woman in love with God." And I'd like everybody to be like that.

But you're going to be stripped if you go into that heart; you're going to be stripped if you enter that stillness, to nakedness. And what you're going to be clad with is another story. First you're going to wear the rags of the pauper. Only later will you be, when you meet him, dressed in purple and beauty.

You are people of the song. You are the ones that bring us joy. I want to know, do you hear well before you sing? Do you hear the angel of the world singing the song of the world? Do you hear the angels of today killing the innocents? Do you hear the Herods of today killing the thousands of innocents, in all the forgotten spots in the world, in all the wars? The "boat people"—does your singing reflect them? How about the cry of the wounded all over the world, not necessarily wounded by bullets, but wounded by loneliness, people who do not care about his Father's business, those who do not pray?

That's why you have to pray, because your music, which is our joy, dies if you don't. You can present the most beautiful music in the world, and since it is the echoes of God's voice, unless you pray, unless you bring it to us, it dies in your laps, so to speak. You too have to carry the burdens of the day, but you have the songs to go along with them, which we may not have, and so you have to pray. You have to become men and women in love with God, and priests and nuns who do not care about anything except the words of Christ: "This new commandment I give you: that you love one another as I have loved you."

Do we love everybody as he did? Let us examine our conscience. Lest there is a false note in our singing, do we love before we sing, or don't we? If we go to the liturgy, if we partake of the Body and Blood of Christ without loving our neighbor, no amount of singing is going to make any difference. Rather that you have even a small voice and out of it pours that immense prayer that every man should say in the depth of his heart, in order to be one with God. This is, you might say, the $64 question about all singing, about all liturgy, about everything that pertains to the service of God.

You have good ears. Listen to the Word of the Lord. Amen.

Baroness Catherine De Hueck is a noted author and the founder of Madona House in Ontario, Canada.
cracking like a nut. All around and about you there is a world that is passing into eternity; perhaps the world that we belong to. What is left after all this? Nothing but prayer. There is nothing else left. And you to whom God has given this tremendous talent, to sing—you can lift your prayers up so that we can hear them better, out there in the streets of Chicago, of New York, and all the highways and byways that we have to travel.

Prayer today is the only thing left for us, but we don’t know it yet, and we forget our God. God reminds us through various thousands of ways, but what’s important is that God knocks at our hearts and says, “Come, come pray. I am the only one who can say this.” It is true, my friends, because very soon there might not be anyone left to say, or anyone left perhaps to offer the sacraments, or very few. So let us begin to think about prayer—not the kind of prayer: vocal, meditative, and so forth—but that you are in love with God. He’s your bridegroom. What does a woman do for her bridegroom? What does a man do for his bride? They have that depth of love that is eternally greater than it was the day before. The whole world changes because we have had the courage to understand what the Lord meant when he said to us, “Greater miracles you shall perform than I do.” Of course we perform miracles. Those who pray can perform miracles. But I call you to what is more important. I wish I could go on my knees and call you, who have the gift of song, to give us the key, us who may not have it, to the furnace of love that is God. Give us the key to his stillness. Give us the key to our Father’s will and let us do it. Because unless we do it, and we can only do it through prayer, there will not be anything much left of the world.

We are walking the thin edge of a precipice. And only children can walk on precipices, because their hand is in the hand of God. Is mine? Is yours?
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Rev. Donald Osuna

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Dr. Elaine Rendler

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<td>Service Music and Improvisation (Manz)</td>
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<td>NC79/32</td>
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<td>Implementing a Parish Music Program, Part 3 (Madden, Beckman, Walker)</td>
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<td>Building a Musician’s Spirituality (Zsigray)</td>
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<td>NC79/34</td>
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<td>The Practicing Cantor (Joncas)</td>
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<td>Coordinating a Liturgy Program (Conry, Gutfreund)</td>
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<td>NC79/36</td>
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<td>Eucharistic Prayer Tomorrow (Keifer)</td>
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<td>NC79/37</td>
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<td>Implementing a Parish Music Program, Part 4 (Madden, Beckman)</td>
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<td>NC79/38</td>
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<td>Planning the Seasons (Hurt)</td>
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<td>NC79/39</td>
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<td>Who’s Got the Copyright? (Tabat)</td>
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<td>Spirituality (Zsigray)</td>
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<td>NC79/41</td>
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<td>Implementing a Parish Music Program, Part 5 (Beckman, Walker, Madden)</td>
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<td>NC79/42</td>
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<td>Using Scripture in Music (Toolan)</td>
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<td>NC79/43</td>
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<td>A Live Hearing (Heiman, Rosolack, Wagner, Pfeil)</td>
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<td>NC79/45</td>
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<td>Baptism and Catechumenate Rites (Meltz)</td>
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**Buy them in sets:**

- **NC79/20, 28, 39, 45, 49**
  - Implementing a Parish Music Program. Full series (Walsh, Rendler, Madden, Beckman, Walker). $32.50.

- **NC79/7-11**
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- **NC79/24, 30**
  - Hispanic Celebration (Rosas, Sosa). $13.00

- **NC79/25, 29**
  - Black Celebration (Brown, Harbor). $13.00

- **NC79/35, 44**
  - Eucharistic Prayer Today & Tomorrow (Gelineau, Keifer). $13.00.

- **NC79/40, 48**
  - Spirituality (Zsigray). $13.00.

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NPM Hot Line

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

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

The deadline for ads to appear in the August-September issue of Pastoral Music is July 16. Hot Line users who have obtained positions or whose openings are filled are not notifying the NPM National Office of this fulfillment. Therefore, listings will be retained in the Hot Line file for six weeks only, following the last contact with the person(s) or parish involved. Please call Sister Jane Marie at the Hot Line number to update the status of your Hot Line listing.

Musicians Available

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


Good Musician seeks position as organist/choir director. Interested in developing and maintaining program through organ and choral repertoire. Also knowledgeable in Orff, recorder, handbell methods. HLM-2289.

Positions Open

Minister of Music needed by Midwestern parish of Joliet Diocese (30 mi. west of Chicago). Interview and resume necessary. HLP-2289.

(Ed. note: The following were still on the Hot Line Bulletin board at the close of the Chicago Convention. They appear here "as they were" at convention time.)

Full-time musician/liturgist (organist-choir director). St. Anthony Church, Reading, PA. 500-family parish; small school; salary negotiable. Apply to Rev. Stephen Halabura (free-spirited!). HLP-2203.

Pastoral Music Director—"almost full time." Contact Fr. Jim McLoughlin, St. Michael Parish, Galena, IL 61036. (815) 777-2053. HLP-2204.

Administrative Assistant wanted in the Office for Divine Worship in Chicago. If interested, or if you have a lead, contact Fr. Dan Coughlin. (312) 751-8332. HLP-2205.

Folk Music Director wanted at Newman Foundation, Bradley University, Peoria, IL. Contact Rev. Ted Wolgans or Sister Rachel. (309) 674-0208. HLP-2206.


Organist/Music Director, part time. One choir, four Sunday Eucharist celebrations, one monthly meeting with parish Worship Commission. Contract negotiable. Pipe organ. Contact: Rev. Michael Simonini, St. James Church, 428 N. 2nd Street, Rockford, IL 61107. HLP-2208.

Creative, innovative person needed to work on parish team as liturgist/musician. Parish of 200 families in MN—so much positive to say about it! Contact: Sr. Ann Foster, St. Theodore's Church, 315 E. Clarks Street, Albert Lea, MN 56007. HLP-2209.

NEW CHORAL MUSIC FOR CHRISTMAS

(Keyboard accompaniment unless otherwise indicated)

- UNISON (or 2-PART)
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  inf. 400, B. 50, 24, 30, 9, 4
  M. R. S. A. N. S.
  $4.50

- 2-PART
  O HOW JOYFULLY
  arr. Walter Ebert
  WEXFORD CAROL
  Gilbert M. Martin
  DECEMBER COMES BUT ONCE A YEAR
  Ronta Cervelloni

- SSA
  IN EXCELSIS GLORIA
  (Ps. & Opt. Recorders)
  Robert Smith
  $0.85

- SATB
  SONG OF THE SHEPHERD'S BIRTHDAY (a cap.)
  John R. Taylor
  CHRISTMAS EVERYWHERE (Organ & Opt. Perc.)
  Steven Queene
  HOODIE CHIRISTI NATUS EST
  (On This Day Our Lord Is Born)
  Mchael Robinson
  O BELOVED SHEPHERDS, BE NOT AFRAID
  Andreas Hammerich

- CHORAL MUSIC
  LORD, PROTECT US THIS NIGHT
  (Cathedral Mass)
  Benjamin Whitfield
  GOSPEL SONGS
  (Liturgy of the Hours)
  J. W. Hurley
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  (Liturgy of the Hours)
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  CONCEPTO TUA DEI GENITRIX
  (Thy Holy Birth, Blessed Virgin Mother of Our Lord)
  SS. Richard Dering
  EDITED BY
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  LAETAMINI CUM MARIA
  (Rejoice and Be Glad with Mary) STB
  Richard Dering
  ed. Susan R. Potter

- AFRICAN NOEL
  Ronald Kaufmann

- SWEET SONGS
  SSATBB, a cap.
  Robert H. Young

- FOR BEHOLD
  SSATBB, a cap.
  Fred Prentice

- FOR FREE redirectTo Dept. PS-01

THEODORE PRESS CO.
Bryn Mawr, Pa. 19010
Flautist/violinist wanted by Fountain Square Fools for summer 1979 tour. HLP-2311.

Parish liturgy director with strong organ background wanted as full-time member of suburban parish team. Contact: Rev. Henry David, St. Peter's Parish, 2061 Patton Chapel Rd., Birmingham, AL 35216. HLP-2312.

Director of Music and Liturgy position open in Central Florida. Excellent music program now functioning. Involves two choirs (adult and contemporary), teaching part-time in school K-6. A community with beautiful people and very caring and supportive staff. Starting salary $9,500 with music budget. Contact: Michael Delaney, St. Joseph Parish, Lakeland, FL. HLP-2313.

Music Director/Liturgist needed in 1400-family parish. Contact: Sister Josie, 6905 Blondo Street, Omaha, NE 68104. (402) 558-1847. HLP-2314.

Full-time professional Minister of Music wanted in Christ the King Parish. Little Rock, AR. Competitive salary. Contact Margie Hardesty. HLP-2315.

Several positions open fall or summer 1979 for Parish Music Directors who play well, cantor, lead song, train choirs. Contact: Carroll Thomas Andrews, Director of Music, Diocese of St. Petersburg, FL. (813) 347-4730. HLP-2316.

**NPM Directory For Church Music Education**

**MINNESOTA**

St. John's University, Brother Robert Koopmann, OSB, Chairman, Department of Music; Dr. K. R. Kasing, Professor of Liturgical Music. Collegeville, MN 56321. Telephone: (612) 363-2712. Fully accredited university offering BA and BM in Liturgical Music, Organ Performance; MA in Liturgy or Theology. Courses in: Liturgical Music for Parish Use, Service Playing, Organ Literature and Construction, Choral Repertoire, Cantorial Techniques, Guitar; applied music in all fields; large number of liturgy and theology courses. Summer workshops and programs in liturgical music.
C A L I F O R N I A

SAN RAFAEL
July 1–13

C O L O R A D O

DENVER
July 9–14

D I S T R I C T  O F  C O L U M B I A

WASHINGTON
June 21–23
July 5–7
Faith and Symbols Workshop. Catholic University, Rev. Pierre Babin, Joe Iannone, Mercedes Iannone, Barbara Bauer, Terry O’Malley. Fee: $110. Write: Center for Pastoral Liturgy, P.O. Box 636, Washington, DC 20064.

August 6–10
International Conference on Liturgy with Young Christians. Speakers include Rev. Joseph Gelineau, SJ, of Paris, and others. Registration: $100.00. Write: The Center for Pastoral Liturgy, Catholic University, Washington, DC.
August 16–18
The First Annual National Catholic Lay Celebration of Evangelization. Sponsored by the Paulist Office for Evangelization in cooperation with the Catholic University of America and the National Shrine of the Immaculate Conception, for Catholic laypersons who wish to prepare themselves through prayer, study and celebration to be more effective witnesses of the Gospel and for bishops, priests, sisters, brothers and permanent deacons who wish to work more closely with the laity in this great challenge. Write or phone the Paulist Office for Evangelization, 3031 Fourth St. NE, Washington, DC 20017 (202) 832-5022.

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• Service music by noted composers including Pachelbel, Philips, Nelson
• Eucharistically selected songs from hymnals used throughout the world
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• Music for new Baptism, Matrimony, and Funeral Rites.

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

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ST. JOHN PUB. CO.
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Singles $8.95 — Quantities $6.00

GEORGIA

ATLANTA
June 25–29

ILLINOIS

CHAMPAIGN-URBANA
August 6–11
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 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 and congregational antiphon reprint permission. $2.00

Environment and Art in Catholic Worship. A new (1976) statement of the Bishops’ Committee on the Liturgy...designated as a companion to the 1972 Music in Catholic Worship.” $3.95

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 material which can be either self-study or workshop format for cantor, choir, organist. A Liturgical Conference Publication. $4.75

With Lyre, Harp...and a Flatpick: The Folk Musician at Worship. By Ed Guthrie. 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

Pastoral Musicians’ Record Catalogue. A listing of over 200 records directed toward Catholic Worship. Enables you to get all your records from one place. $1.00


Payment may be made by check: Visa or Master Charge. Sorry, no billing. If using charge card, please give account number, expiration date, digit bank number, signature as it appears on your card.

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

INDIANA

NOTRE DAME
June 11-14
Registration fee: $85.00. For room and board fees and other information, write: Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

June 12-14
Mid-Amercia Youth Ministry Conference. Place: St. Mary’s College. Total fee, including room and board: $55.00. Write: Mid-Amercia Youth Ministry Conference, c/o Fatima Retreat House, Youth Ministry, Notre Dame, IN 46556.

RENSSELAER
June 11-15

June 20-29

June 20-August 3
Summer School of Church Music and Liturgy. Graduate and undergraduate sequences and courses. Place: Saint Joseph’s College. For information on courses, faculty, and fees, write: Rev. Lawrence Heiman, Director: Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, Rensselaer, IN 47978.
KENTUCKY

LOUISVILLE
July 30—August 3
World Library Workshop. Place: Bellarmine College. Cf. information given for Atlanta, Georgia.

MASSACHUSETTS

ATTLEBORO
June 12–14

August 3–5

WESTON
July 23–27

MICHIGAN

DETROIT
August 27–30

June 24–July 28
Summer School—Liturgical Live-In. Sponsored by Mercy College. Classes include: Introduction to Liturgical Studies, Sacraments, Music, Liturgical Dance, Media, etc. Place: Mercy College. Write: Mrs. Eileen Noble, Mercy College of Detroit, 8200 W. Outer Dr., Detroit, MI 48219.

MINNESOTA

COLLEGEVILLE
June 14–July 27
Summer program of graduate studies in liturgy, theology, religious education, and spirituality. Special one-week workshops in liturgy and religious education. Place: St. John’s University. Write: Director of Graduate Studies, School of Theology, St. John’s University, Collegeville, MN 56321.

June 25–29
St. John’s University workshop on techniques and resources for parish musicians. Write Director of Graduate Students, School of Theology, St. John’s University, Collegeville, MN 56321.

DULUTH
July 2–6
World Library Workshop. Place: College of St. Scholastica. Cf. information given for Atlanta, Georgia.

NEW JERSEY

PRINCETON
June 18–22
Westminster Choir College workshop in Catholic church music, history and practice.

July 23–27
Westminster Choir College workshop in Gregorian Chant, traditional and contemporary, with Rev. Gerard Farrell. Information on both Westminster workshops is available by writing Summer Session, Westminster Choir College, Princeton, NJ 08540 or calling (609) 924-7416.

June 28–July 1
Ministries Workshop. Place: Our Lady of Princeton Convent. Total fee, including room and board: $65.00 ($15.00 extra for private room). Write: Rev. John Campoli, Liturgy Office of the Diocese of Trenton, P.O. Box 3246, Trenton, NJ 08619.

TRENTON
June 28–July 1
Ministries Workshop, sponsored by Trenton Diocesan Liturgy Office. An intense exploration of the various ministries involved in the parish eucha-
"I Will Rejoice"

a song of gathering

Occasionally, an event occurs that has power to touch us all . . .

I Will Rejoice, by Grayson Warren Brown, was recorded live in April, 1979 in Chicago. The National Association of Pastoral Musicians Convention brought together Mr. Brown, and over two thousand musicians who sing life into this vital collection. Gospel and jazz rhythms create settings for the parts of the Mass that weave our Catholic roots with the richness of the Black music heritage.

I Will Rejoice: Song of Gathering
by Grayson Warren Brown


I Will Rejoice, Stereo LP, GB-79 - 6.98
I Will Rejoice, Cassette, GB-79C - 7.95
I Will Rejoice, Music Book, GB-79M - 4.50

Epoch Universal Publications/North American Liturgy Resources, 2110 W. Peoria Ave., Phoenix, Arizona 85029

Or call toll free, 1-800-528-6043.
Mexican American Cultural Center, P.O. Box 28185, San Antonio, TX 78228.

VERMONT

JOHNSON
July 29–August 12
34th Annual Composers' Conference, presented by the Chamber Music Center, Choral Institute and Collegium of Early Music. Efrain Guigui, Music Director. Seminars, coaching, participatory recitals, concerts. Johnson State College. For brochure and application write: P.O. Box 192, Hyde Park, VT 05655.

VIRGINIA

ALEXANDRIA
June 12–14
Parish and Family Ministry Conference, presented by the National Training Center for Family Learning Teams, Inc. Christiane Brusselmans, Jim DiGiacomo, David O'Brien, Joe & Mercedes Iannone. Fee (includes one dinner): $110. Write or call: Ruth Van Landingham, P.O. Box 42, Mt. Vernon, VA 22121 (703) 360-3697.

MASSANETTA SPRINGS
August 5–11

WISCONSIN

MILWAUKEE
June 3–5
National Symposium on Environment and Art in Catholic Worship at Marquette University. Sponsored by Bishops' Committee on the Liturgy, Federation of Diocesan Liturgical Commissions. Contact: The Center for Pastoral Liturgy, P.O. Box 636, The Catholic University of America, Washington, DC 20064.
June 13–15
Tenth Biennial Church Music Institute, sponsored by the Office of Worship. Speakers include Archbishop Rembert Weakland, Dr. Charles Hirt, Donald Busarow, Susan Gulick, Nathan Mitchell, OSB, W. Thomas Smith. Total fee, including room and board: $85.00. Write: Church Music Institute, Office of Worship, P.O. Box 2018, Milwaukee, WI 53201.

MOUNT CALVARY
July 26–August 4
Summer Church Music Camp for high school students (including June graduates) who are interested and involved in music for worship. Sponsored by: School Sisters of St. Francis Music Ministry. Faculty: Rob Glover, Sr. Marie Gnader, OSF, Rev. Peter Kutch, OFMCap, Christy Presser, Sr. Mary Jane Wagner, OSF. Place: St. Lawrence Seminary. Fees: Registration $2.50; Room, board, and tuition $125.00. Write: SSSF Music Ministry, 1501 South Layton Blvd., Milwaukee, WI 53215.

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

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HAVEN'T WE MET?

Weren't you at the NPM Convention in Chicago last April? If you were, you'll remember Jack and Skipp from their session on the use of story and song in ministries with children, as well as from World Library's Showcase. If you weren't, you can still get to know these fine artists and their work. Read on . . .

JACK MIFFLETON:
Composer, lyric poet, liturgist, and guitarist, he is in constant demand for concerts and workshops.

SKIPP SANDERS:
Teacher, performer, and group dramatist, this talented and dynamic personality does the vocals on Jack's bestselling albums.

HOLY HOUSE by Jack Miffleton
Songs for children, Levels 2 and 4. A musical mansion filled with colorful songs for every season and for all occasions when God's little temples gather to give thanks and praise!

6120 Record .......................................................... $6.95
6121 Cassette .......................................................... $6.95
6126 Song Book ....................................................... $2.50

MAKE A WONDERFUL NOISE by Jack Miffleton
Songs of Faith and Fantasy for Children, Preschool through Level 2. A delightful collection of songs which allow little ones to pray and celebrate in their own fanciful way. A runaway bestseller!

6100 Record .......................................................... $6.95
6101 Cassette .......................................................... $6.95
6106 Song Book ....................................................... $1.75

If you missed us at the NPM Convention, you can still order these records, cassettes, and song books for children. They're available at your dealer's or directly from us. All you have to do is call or write. Like they say, this could be the start of a beautiful relationship!

Available at your dealer or from:

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5040 N. Ravenswood, Chicago, IL 60640

Orders of $10 or less must be prepaid. Add 10% (50¢ min.) to all orders for shipping and handling. Prices subject to change without notice.

65
The Participants Speak

"Love for the song and love for the singers"... access to resource materials,... the clergy section—great ideal!... the chance to make music with other musicians... an increased understanding of the spiritual foundations and dimensions of the liturgical/musical process... hearing speakers who were steeped in the love of the Lord and the love of liturgy and prayer... awareness of our great privilege and responsibility and joy in it...

At a future NPM Convention we should have more... of everything!... "how-to" sessions on the use of instruments other than organ and guitar... sessions geared to the parish operating on a talent shoestring... free time... well-organized liturgies, with good organists, good instrumentalists, and enough rehearsal time... black speakers used in a more universal way... of Gelineau and minds like his... examples of liturgical participation in sacraments other than the Eucharist... information on career opportunities... BCL input... of the sense of the transcendental in our liturgy, focusing more on God and less on humanity... traditional music—music that has survived the ages... spacing between sessions... actual application of the theories... chairs... emphasis on dealing with the more real situation—the small choir, the congregation that won't sing, etc... accessible daily Eucharists... how-to's... fidelity to our own principles, such as simplicity and participation... Peloquin!... showcases for children and young people... discussions... food at a reasonable price... choice of accommodations... time for reflection...

And less... conflicting meetings and sessions... generality... commercialism... structured time... crowding... of the idealistic view that parish planning sessions can happen every week... guitar strumming... theatrical liturgy, sheer noise, electronics and technology in any performance... nonverbal downgrading of folk/faith/Scripture music... using black music as a novelty... running around during and just before the liturgy... showcasing... herding... open-endedness—trying to do everything... pretension... wordy, noncharitable lecturing by those who hire musicians... lengthy repetition of the same phrase in songs during the Eucharist, especially at Communion time... tape recording...?—wouldn't want to eliminate anything!
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1980 PLANNING KIT

PAA’s 1980 PLANNING KIT is a valuable package of music and resources for pastoral ministry. It is yours AT NO CHARGE with your order for any of the PAA resources described below. This offer is our way of saying THANKS to all of you who spent time with us at the ’79 NPM Convention in Chicago — and to invite the rest of you to become better acquainted with PAA if you could not attend the convention.

Your Free 1980 PLANNING KIT gives you 15 publications in all, PLUS a special Reprint License good through October 31, 1979, which lets you try out any music you order now as well as music in the Planning Kit itself. That’s right: go ahead and reprint any of our new music you order with no further paperwork, phone calls or fees. Fair enough? The kit includes all eight of the general booklets of the OUR PRAYER TOGETHER program by Fr. Bill Hartgen, Jr., music for three favorite Eucharistic acclamations from Carol Dick’s widely-acclaimed album, IN THE LAND OF THE LIVING, SATB antiphons of Robert Twynam, copies of our helpful “Everything Book” and special issues of THE PASTORAL ARTS devoted to the ministry of the local composer and to planning worship in your parish for the 1980’s.

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Three new albums from PAA with companion music books
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Variety and a wealth of choices in over 50 titles of acclamations, responsorial psalms and general songs created and recorded by competent pastoral musicians. May be purchased separately, if you prefer. Music books are as indicated. Albums are $5.98 each.
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NO NEED FOR RECORDS? SAVE $33.00!!!
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It’s worth $33.00 at regular catalog prices. It’s a good balance of styles ranging from children’s songs to cathedral settings. It’s yours for $9.75.
(The free license covers every title published after 1976.)

BOOKS...A PASTORAL ARTS LIBRARY
You probably have over half the books listed below. If so, just order your missing titles. However, you still might like to benefit from our special price for the whole set, good till July 15, 1979.
The 8 titles total $23.50. Buy all 8 for $16.95!
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CG02 - The Ministry of the Celebrating Community (Walsh) $1.25
CG03 - Practical Suggestions for Celebrating Sunday Mass, $3.50
CG04 - Introduction to Catholic Music Ministry (Middlecamp) $2.95
CG05 - Infant Baptism Today (Rev. James Dallien) $3.95
CG06 - Folk Music In Transition (Rev. Tim Schoenbachler) $3.95
CG09 - Planning Guide: Lent & Holy Week (Rev. Bill Hartgen) $4.95
CG10 - The Order of Mass: Guidelines (Eugene Walsh) $3.50
NEW

To receive Free 1979 Planning Kit & to qualify for any special prices offered here, your order must be postmarked before July 15, 1979 and must mention this advertisement. Include payment with order, adding 10% for shipping. Bankamerica/VISA and Mastercharge welcome; include account number and expiration date.
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— Mary Carole Horne
Organist
Lebanon Memorial
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"We had looked at several different types of organs of which all had qualities of beauty, but after hearing the Baldwin 640 it was impossible to consider anything else.

"As an organist, I can appreciate the placement of stops which enables me to change voices with merely a flick of a finger or a push of the toe. I am able to produce such a wide range of selection of sound and I haven’t begun to explore all the possibilities that the 640 offers.

"Even though we have had our new organ only a short while, I can see a marked difference in the congregational singing, and the choir is now able to stay on pitch because the sound is direct and true.

"Thank you Baldwin for building such a beautiful and versatile instrument. I have truly fallen in love with it."

And to that, Rev. Pierce J. Edwards added:

"We were pleased that we could purchase such a fine instrument for such an economical price. Another important factor in choosing the Baldwin 640 was being able to place the Electro-Acoustic Pipes on each side of the wall in the chancel area. Because of the architecture of our sanctuary we were limited in placing tone cabinets in the sanctuary without taking away from the beauty of the chancel area. The exposed pipes have helped to beautify the worship area.

"We would not hesitate to recommend such an instrument to any church."

The Baldwin 640 and the complete line of Baldwin Custom Organs are available exclusively through Baldwin Master Organ Guild dealers.

For the name and address of the Guild dealer nearest you, write Baldwin Master Organ Guild, Dept. PM P. O. Box 2525, Cincinnati, Ohio 45201.