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Baldwin
In this issue . . .

The Animator first came to the National Association of Pastoral Musicians early this year when we asked Father Gelineau for a biographical sketch for the National Convention. He described himself, among many things, as the animateur of the liturgies at St. Ignace in Paris. It struck me that this famed priest and liturgist considered himself first an animator.

For the past several months around the National Office, the word "Animator" has been tossed about, defined and redefined to the point that, quite frankly, we're still not sure what it means.

All are convinced that a key element is missing from many of our celebrations, a vibrancy that we know in many contexts as animation. A good liturgy has that extra spark—the spark of the animator.

While the animation of the musical aspects of a celebration does not guarantee a fully animated celebration, it is an essential step forward in our beginning efforts to unfold the meaning of the animator's role. Gelineau leads the way with a presentation of his theory and experiences with animation; Colbert relates the role of the animator to those of the other pastoral ministers; Fragomeni discusses the phenomenon of animation in American terms; Mitchell treats three fundamental characteristics of liturgical music: the musical environment; the poetry of music; and the spirituality of music. Two of the most visible (and therefore the most likely) candidates for assuming the role of animation in our parishes are the cantor (see Stratman) and the celebrant (McKenna). Finally, Conry raises the question "Is it just another fad?" in Commentary.

Pictured throughout this issue is Lt. Col. Leonard Loomis and Holy Family Parish in Dale City, Virginia. The Animator is party to many relationships—from working with the pastor, giving guidance to individual choir members, coaching cantors, leading the choir and instrumentalists, and celebrating with the community. In order to coordinate the various roles (presiding, singing, directing, accompanying, and so forth), the Animator must be aware and informed in every aspect of a liturgically competent musical celebration.

Our hope in presenting this most exploratory issue of Pastoral Music is to underline the need for animation in our assemblies, and to lend inspiration to those musicians and liturgists who are in a position to develop this role in their parishes. We must all challenge ourselves, musicians and clergy alike, to find viable directions for animating our parish celebrations.

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 Conventions, 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 shot by available light.

Photography
The photographs in this issue, taken by Bill Detweiler, feature celebrations at Holy Family Parish in Dale City, Virginia.

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What Resources?
I wish all the so-called "experts" who turn their noses up at electronic organs in the churches would come down out of their ivory towers long enough to see what is going on and what can and cannot be done in some of the especially small parishes.

As an example, the church to which I formerly belonged is in a village of about 600 people, which should tell you how tiny the church membership is. The parish priest thinks that he has all the authority (and all the musical and technical knowledge), so he goes out and buys, completely on his own, a $2,500 Lowrey, complete with rhumba, fox trot, samba and the "wow" effect.

After not playing there for four years, I am asked to play for a wedding in the church. Playing that cripple is like beating a dead horse. The pedals and the manuals are almost dead, and during one of the solos, a "wow-wow-wow" pops in from nowhere.

When I mention to Father the idea of purchasing a new organ, he tells me, "We're broke. We can't even pay the heating bills." Now, how can you expect a parish like that to fork out money for a pipe organ, even the smallest one, when it can't even afford a good electronic (and I emphasize good because there is one make that I, a know-nothing amateur, consider good) organ? If the parish could buy a pipe organ, there is no one who could play it. The present organist would be afraid of the electronic organ I had in mind!

Come on, Dr. Erik Routley, professor of church music, and so on and so forth (see: "Church Music: The Dilemma of Excellence," Pastoral Music, June-July 1979)—why don't you admit that a pipe organ in a situation like this is as far away as the stars? I, personally, would thank God if the parish ran into $6,000 and bought an Allen!

Get in touch with us peasants!
Lori L. Luther
Cascade, WI

Deare Editor
Anon one day myn reading eyen beholden
One “epilogue” in konnyng Chaucer molden
Enrapt therein, in moche attendaunce smitten
I studied welle each lyne and lettyr wittyn
Who is this manne with penpoint so adepieth?
Then saugh I that Molleck he was clepeith
His picture ther, I recognize the one
He was the parfit gentil convenicioun chairpersonne.

Ms. Peggy Moffatt
Hays, KS
The Choir Issue

Congratulations—accolades—acclamations on your August 1979 issue of Pastoral Music!

I read all its articles the day I got it. What was so reassuring was the discovery that our program was in accord with the recommendations of your authors. It was also a relief to discover that our analyses of problems were not solely our own, in other words, they were not based on personalities but on kindred insights.

As a "pastor interested in good music" I am most grateful.

Rev. Peter T. MacCarthy
Birmingham, AL

The “Sense of the Sacred” In Leading Prayer

Statements near the beginning of Joseph Gelineau’s article, “The Importance of Prayer for the Musician” (Vol. 3:5), seem to me wrongly put. In discussing the first of the three aspects of our task as pastoral musicians he says: “I do not celebrate liturgy to make music that pleases me.” To that I would say that if making music in the celebration of liturgy is not pleasing to the celebrant, then it will hardly be likely to please anybody else. Certainly the celebrant, and many others around, may find that particular celebration less pleasing than others they could imagine having at some other place at the same time. But if a celebrant isn’t pleased, if he does not like what he is doing, it will surely show up. Those he is leading will probably never tell him in so many words, but their actions will speak for them. His hurt in sacrificing his higher tastes and in “putting in lots of silence” will come through to them clearly enough.

In answer to the opening sentence in the next paragraph, I would say that anyone who plans or leads a liturgical service is bound to impose his tastes on a group of other people. The acceptability of that imposition will, as Gelineau says, depend on the leader’s own taste—and on quite a few other things, as the article goes on to discuss quite well. If a personal Benedictine peevishness may be pardoned, the exclusive use of Gelineau’s vernacular prayer settings in a place where Conventional Mass and Vespers are sung every day is an imposition as trying to souls and ears brought up on Latin Gregorian chant as the Latin language and the plain chant seems to be to the majority of Pastoral Music’s clientele.

It was a pleasure to see that at least one of your contributors, Routley, has a kind word to say for plainsong and Gregorian psalms (p. 31). I would also like to make a soft suggestion to fellow Benedictine Diekmann that we might try again restrained use of Latin chant for the Common of the Mass to recover a bit of “this essential sense of the sacred” that seems to have gone from so much of today’s services in Catholic churches, especially in weakly sung Sunday Masses.

Urban E. Schnaus, OSB
St. Anselm’s Abbey
Washington, DC 20017

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★ Other reasons include: it’s a legal songbook—all copyrights and royalties have been paid; it’s economical (especially when purchased in quantity); It’s easy to use: it includes melody and guitar chords; Accompaniment Editions are available, as are records. It’s in a flexible 8½ x 11, 3-hole format; Durable binders are available; and more...
Association News

Conventions 1980

The twelve regional conventions in 1980 will be the National Association of Pastoral Musicians’ major event for the year... and plans are well under way.

Each convention has developed a unique theme and will have a specific thrust or focus which should make all of them interesting to people outside the region as well as in it. Several members have asked, “May we attend more than one convention? Must we attend the convention in our own region?” NPM’s hope is that members will attend or send a representative to the convention in their region, but that they will also select the convention(s) that address their particular needs.

For example, the San Antonio meeting, May 22, 23, 24, has the theme “Many Cultures, but One Señor.” This convention will address the concerns of the Mexican-American and worship. Obviously, those whose parishes have a major Mexican-American constituency will attend that gathering—whether they are in San Antonio, TX or San Diego, CA. This principle would hold true for all the regional meetings.

But each convention will deal with many ideas, and it would be oversimplification to let one topic be the deciding factor for attendance. Details of each convention will follow in the next issue of Pastoral Music, but a glance at the topics which will be unique to each gathering—not duplicated in others—may guide your interest:

- If you are a school musician, or deal with education and music, consider: Philadelphia, April 9, 10, 11.
- If you deal with Hispanic music (Caribbean flavor), consider: Miami, FL, April 14, 15, 16.
- If you want the basics in liturgy and music, try: Providence, RI, April 23, 24, 25.
- If you want an intellectual challenge in ritual, aesthetics, transformation, try: Albany, NY, May 7, 8, 9.
- If you are working in a Mexican-American culture, or want to consider the influence of culture on the music of worship, visit: San Antonio, May 22, 23, 24.
- If you are in a parish with limited funds, limited talent, limited facilities, and want to make the most of what you’ve got, go to: Dubuque, IA, June 3, 4, 5.
- If you want to be challenged to serve the Church more, to understand the specifics of ministry, your answer may be in: Olympia, WA, June 12, 13, 14.
- If you need a spiritual renewal, a time of retreat and reflection, go to: Rensselaer, IN, August 5, 6, 7.
- If you want to seriously consider the relationship of music to liturgy, visit: Collegeville, MN, June 23, 24, 25.
- If you are interested in ideas for moving from the mere “forms” of the reform to the deeper “renewal” of the rites, come to: Baton Rouge, LA, September 10, 11, 12.

- If you have trouble with your job description, or want to search out how much a musician should be paid, plan on: Columbus, OH, September 23, 24, 25.
- If you crave creativity, or look for ways to really use music in Catholic worship, come to: San Francisco, CA for the climax of a year of celebrating: October 10, 11, 12.

Each of the foregoing represents main areas of concern, and indeed may be only one of several major emphases. However, they are vital reasons why a pastoral musician should travel from one region to attend a session offered in another.

The common element in each and every regional convention will be a presentation explaining the formation of NPM Chapters. These will be based on a diocesan level, grouping five to twenty-five parishes together for the purpose of mutual aid in areas of liturgy, repertoire, musical technique, especially as they apply to the work of the pastoral musician.

Now is the time for our members to act.

While the Association has received much praise for its work, it is you, the members, who spread our ideas and involve fellow musicians and clergy in the work of NPM. If these conventions are to be as successful as both you and we hope, now is the time for the membership to become highly involved.

If the members, who have done so much in the past, will work to promote the regional conventions, to interest their reluctant musician and clergy neighbors, to urge them to participate, then these conventions will be an overwhelming success.

They are your meetings and their effectiveness depends upon you. Call someone and invite him or her to attend with you.

Last but not least!—
The 12th one is in place!

Plans are now completed for all regions: Region 7 (Illinois and Indiana) is set for August 5, 6, 7, 1980 at St. Joseph’s College. Rensselaer, IN. Rev. Lawrence Heiman, C.S.S.P., is the National Chairperson and the theme is “Spiritual Renewal of the Pastoral Musician.” The conference will be staffed by a team of seven well-known musicians and liturgists who will both give presen-
tations and provide opportunities for reflection, group discussion, silence, group prayer.

Presentations will range from "The Interior Life of the Pastoral Musician" to "Leading Community Prayer." St. Joseph's Conference will, like all the others, offer presentations of NPM Chapter formation, repertoire sessions, and will be directed toward parish musicians. It will be unique in that it will be directed primarily toward the musicians' spiritual renewal and will be largely in a "retreat" format.

Societas Liturgica

The first American and the seventh annual International Congress of Societas Liturgica was held at The Catholic University of America during the week of August 13-17, 1979. This international society for liturgical study and renewal was founded in 1965 on the resolution to promote "ecumenical dialogue on worship, based on solid research, with the perspective of renewal and unity."

This year's meeting focused on ministry and the ministerial implications of early and contemporary liturgical rites of ordination. Several sessions were devoted to exploring the current state of scholarship on ordination, stimulating lively discussions about directions for future study. The association records most of its proceedings in English, in its quarterly publication Studia Liturgica.

New York School of Liturgical Music

The Archdiocese of New York has established a comprehensive and practical three-year course of study toward a diploma in Music Ministry. The school, founded on the conviction that the liturgy is the sacred action of God and his people, seeks to develop in its students an orientation toward ministry that includes "a feel, understanding and working knowledge of Liturgy" as well as a professional calibre of musical competence.

As of this fall, the New York School of Liturgical Music offers certification in five areas of specialization: organ, organist/choirmaster; guitarist; cantor; and conducting.

The curriculum for this foundational year embraces an impressive range of material from basic music theory (which includes one course that is being given in Spanish—"Teoría de la Música") to applied liturgical science—one course, "Priest as Celebrant," deals with the questions of style in celebration and the relationship of the celebration to music and the musician.

In addition to the 15 formal courses being offered this fall, individual instruction is available in organ, piano, harpsicord, guitar and voice.

The School emphasizes the need for both comprehensiveness and flexibility. Therefore, the approach to liturgical studies, both academic and applied, is geared to accommodate individual students' progress and needs.

The National Association of Pastoral Musicians wishes to express its enthusiasm for this new and inspiring educational venture. We encourage aspiring pastoral ministers everywhere to take a look at this specialized program. You may obtain further information by writing to Mr. John-Michael Caprio, Director, New York School of Liturgical Music, 1011 First Avenue, New York, NY 10022, or calling (212) 371-1000, extension 2291.

Yale/Saint Anselm's Symposium

"Monasticism and the Arts," a symposium in two parts, to be sponsored by St. Anselm's Abbey and Yale University, will begin in New Haven, CT from February 29 to March 2, 1980 and continue in Washington, DC, March 21-23, 1980. Each part of the program will consist of 10 to 12 papers on topics connected with the history of monasticism, art, music and theater, ranging from the Patristic era through the Renaissance.

The purpose of the symposium is to discuss how religion has influenced culture. It will consider the question from the point of view of monasticism, exploring the art forms that have grown up in connection with it. The structuring concept of the symposium is the idea of sacrament. The Church, and within it, the monastic vocation, will be considered sacramental manifestations, and works of the fine and performing arts used in the Church's life and worship will be seen as "support mechanisms" to this sacramental system. The goal is to help fashion a methodological framework for discussing Christian religious art of all kinds.

For further details on the symposium, contact Brother Gregory Verdon, OSB, St. Anselm's Abbey, 4501 South Dakota Ave., NE, Washington, DC 20017, or Mr. John Cook, Yale Divinity School, 409 Prospect Street, New Haven, CT 06510.
For Clergy

We Don’t Always Follow His Sermons, But His Singing Is Contagious

BY EDWARD MCKENNA

In one of the rural, small-town parishes of central Illinois, there is a young pastor who has always loved to sing. In fact, I can remember from our seminary days together that when this fellow wasn’t reading Rahner he was always singing something, snapping his fingers to a brilliant, if slightly nasal tenor. It could be Jerome Kern one hour and Palestrina the next; he needed no encouragement, and spontaneously waited tunes in either English or Latin.

On my way back to suburbia after a recent visit to his parish, I thought about how he had created an oasis of musical liturgy in the heartland of the Illinois cornfields. As I am not easily pleased in matters of parish singing, I had expressed my delight to several parishioners, including the local pastoral musician. "Oh, we don’t always follow Father’s sermons,” they said, “but his singing is so contagious!” There has been much discussion regarding the renewed role of choir, organist and cantor in “animating”music within liturgy. Ultimately, animation of liturgy is a matter of developing a songful congregation. Thus, the question of the singing role of the priest, the assembly’s “president,” cannot be long overlooked.

In the not-very-distant past, a large part of singing in Catholic worship was ministerial; that is, much of it pertained directly to the cantillation of readings by the deacon and subdeacon, the singing of orations and prefaces by the priest, and so forth. It was legislated singing.

The seminaries everywhere were obliged to prepare priests to sing, to learn at least the minimal art of vocalism. Certain seminaries were notable for the development of polyphonic choirs, glee clubs, and even orchestras, as well as the Gregorian chant scholars, which were outgrowths of the prevailing Solesmes method. Indeed, ministerial singing at “High Mass” was so defined that no priest of any rank could escape it! I recall the plight of an aging American cardinal/archbishop, who many years ago, had to struggle through a desperately tuneless “solemn preface” while the choirboys visible in their buster-brown collars giggled helplessly in the sanctuary.

As we all know, however, the old legislation has passed, and with it unfortunately (and unduly retired) has flown many a singing cleric. Yet nothing in the conciliar documents or printed sacramentaries encourages the silencing of the celebrant. In fact, the opposite is implied and stressed. In the General Instruction on the Roman Missal (1969), this is brought out in paragraph 19:

“When deciding which parts of the mass are to be sung, preference should be given to those parts which are more important, especially those which the priest or one of his assistants is to sing in alternation with the people, or which he and they are to sing together.”

Preference is to be given to sung dialogues between priest and people. This directive most surely refers to prayers and eucharistic acclamations, the preface dialogue, and opening/concluding greetings.

Consider also the environmental adjustments that heighten (perhaps in a controversial way at times) the central role of the priest as president of the assembly. Whereas in the older rite even the throne of an archbishop was placed to the sanctuary side in deference to the eucharistic baldachino, now the presidential chair is set in the centered focal point of the apse. Whether or not one sees in this some clericalist of male-oriented plot on the part of liturgical reformers, the priest of today sits in the nucleus of the assembly, in the thick of things, in the pivotal place of worship. How important he is, then, for better or worse, as the liturgical center of action or inaction!

What specifically is the result for musical liturgy if the person occupying the focal point of the worshipping assembly shows little or no interest in singing? Apparent disaster. More often what emanates from the presidential chair vis-a-vis liturgical song is diffidence, that is, a lack of confidence regarding music and art. The ease with which ministerial singing has fallen into neglect both in parish masses and, woefully, in seminary curricular practice reflects this overall diffidence. The disater is in placing the timid and fearful singer in the central position of the community, because the obvious lack of confidence will at least partly pervade the whole body. If the priest/celebrant is deficient about musical liturgy, how can the people ever be enthusiastic?

There is much the choir director, organist, and cantor can do to “fill in” for the lack of ministerial interest, but the importance of the celebrant’s role in musical animation has been insufficiently recognized by the liturgical manuals and periodicals of our land. There has been a reluctance on the part of the liturgical establishment and the bishops to underline the importance of music and song to presidential style and its ramifications within the assembly.

Much emphasis is given in contem-
“Preference should be given to those parts which are more important, especially those which the priest . . . is to sing in alternation with the people.”

Porary seminaries to gesture and vestment; even the positioning of hands is taught to the ordinands, and their manner of walking and speaking is carefully observed. But is the priest truly seen as part and parcel of the musical animation of worship? Theoretically affirmative, but practically nil. Most clergy regard what the document calls “important” and “preferential” (sung dialogues and acclamations) as optional and avoidable. But we had better not sing Amen to that!

The take-the-pastor-to-lunch approach is best. The time is not ripe (was it ever?) for angry confrontations or intellectual battling (clerics always win canonical spats). American priests are aware of the spirit and meaning of Music in Catholic Worship—that a singing assembly without a singing celebrant seems nonsensical and contradictory. Priests, particularly in urban dioceses, know that in certain minority parishes, black or Hispanic, the very cultural context and style calls for the celebrant to roll with the musical muscle of the community. In many such parishes, not to join in the singing is to stand embarrassingly outside of the assembly, thus abdicating effective cultural leadership. And no pastor wants to do that! What else should one do in our more staid rural or middle-class urban or suburban environs than to create the climate of song within the parish worship center that makes it advisable for the priest to join in the animating, which enhances his role in the overall participatory event of psalms and hymns?

Most priests enjoy being in the focal point of the presidential chair. That is to say, they enjoy the clerical leadership and power position. With much effort and the help of the Spirit, any priest who is naturally timid about his singing role can be encouraged to open himself to learn again how to sing, how to animate his congregation with that glorious dialogue that is true song. Unfortun-
...today's priest sits in the nucleus of the assembly, in the thick of things, in the pivotal place of worship. How important he is, then, for better or worse, as the liturgical center of action (or inaction)!

ately, what is more likely is that the priest will sing almost defiantly in the swelling tide of the well-directed and animated people he desires to lead in prayer and service of the Lord.

Herein lies the harvest of the pastoral musician: to prepare the people, choir and cantor so effectively that the parish priest must needs join in and add his own voice to the rising hymn of praise. From having joined in cathedral Masses of Episcopal installation to funerals of colleagues, from attending liturgies at professional conferences, every priest knows "how it should go." The trick is in instilling in your pastor that extra measure of confidence, the understanding that gestures from the presidential chair can help get the more reluctant male voices into the parish hymnody, or that an encouraging word can help build the choral forces and give a young cantor hope. Letting him know that he matters a lot in the conduct of musical worship may be good news for the "boss" to hear.

Of course, it would be great if every pastor could be as spontaneous an animator as is my friend in that midwestern town. But even if every priest cannot nurture the talent of a musically alive presidential style, no cleric in today's church can afford to be a graceless Neanderthal, actively discouraging the musical animation of Sunday Mass. The revival of lively singing celebrants is largely a matter of continuing education, perhaps to be encouraged by bishops, but most assuredly to be provoked by resolutely songful assemblies of worshippers.
An exceptional concelebrated liturgy was held recently at my parish. It was exceptional in that, in one sense, it was outstandingly good liturgy. In another sense, it was outstandingly poor. It was a good celebration because it was an act of a living community. The people present felt a part of what was happening. A high level of communication was in evidence: celebrant with people, people with celebrant, people with people. The emotional involvement of the community in the event was obvious. However, it was a good celebration not because of, but decidedly in spite of, the many obstacles to good liturgy that were also present.

Still, I could not help feeling cheated. The celebration, though good, had every possibility of being excellent. It did not attain the full stature necessary to express the deep and personal meaning of the particular occasion. Sloppiness prevailed. A tattered Bible ended up on the floor after the gospel was proclaimed. The altar was strewn with paper and other objects throughout the whole liturgy. The sanctuary was so cluttered that nothing seemed important, particularly the altar and ambo. The ambo was identical to the music stand and place for announcements, which effectively made the statement that there is no difference between the pitch for “Bingo” and the Word of God. The altar competed with a cluttered credence table placed next to it. So that he could be closer to the people, the celebrant’s chair had been moved in front of the altar. But because of the floor level, this prevented the otherwise competent celebrant from being seen. He was hindered from leading the people effectively in prayer with his own bearing and example. The community silently read the lessons of the Mass along with the reader, thus preventing any effective communication through the proclamation of the word. The readings were printed for the community in a throwaway booklet. I could not help but wonder what this said about the permanency of the Word of God and the reverence we are called to show for it. Communion was attempted under both kinds, but due to lack of preparation there were no predetermined communion stations. Communion lines became traffic jams because of the confusion. Nor was there enough wine consecrated; much of the congregation was denied the cup. This engendered a sense of inappropriateness. As I returned to the sacristy I noticed an extra sacramentary propped up against the door to keep it open. The corruption of the best is the worst!

It is not fashionable to be this negative. Yet awareness is the only way weakness can be turned into strength. At the risk of being unfashionable, I would like to discuss two obstacles or weaknesses that frequently mar our celebrations, weaknesses despite which we sometimes manage to have good liturgy, and, more often, because of which we are glutted with poor liturgy.

In the effort to make liturgy an act of community, sometimes there seems to be a studied attempt to reduce the sacred to the most common denominator. For instance, Eucharist can be viewed almost exclusively as a meal from the American perspective. This translates into an experience roughly akin to dining at McDonald’s! The American fast-food commercial enterprise might be efficient, but it is culturally sterile and symbolic only of expediency. These are clearly not liturgical virtues.

It is rare in the ordinary American home, with the exception of Thanksgiving and a few other very select instances, to find a meal experience that is similar to the Hebrew experience of the meal as a sacred event. For the Hebrew, nourishing human life has always been an act of creation done in harmony with the Creator; such participation in the divine demanded appropriate recognition as expressed through the blessing of Yahweh. Note that the food is not blessed—as if it were somehow tainted or morally suspect. Rather, God is thanked and blessed for the good gifts of life and redemption as symbolized in the gift and sharing of food.

If the Eucharist as a meal is ever to be an effective religious symbol in American culture, we need to enrich our appreciation of the meal as table fellowship, an act of hospitality, a celebration of unity and friendship; as a significant event. (Is there anything we celebrate without food?) Above all, we need to see the meal as a sacred event. Headway can be made at this juncture only if we realize that any religious ritual, including the meal, can never be an abstraction. Ritual is always incarnate in a culture and uses the vehicle of a culture to express the deeper meaning of the religious experience. A vapid culture will ritualize vapidly. Liturgical renewal demands not only the interior renewal of meaning and spiritual commitment; it also demands a cultural transformation that will provide a context for the interior to be expressed, developed and communicated.

Eucharist can be viewed almost exclusively as a meal from the American perspective...an experience roughly akin to dining at McDonald’s!

A practical way to help communities to move beyond the “beer and pizza” syndrome in eucharistic celebration is to encourage a weekly family banquet. I use the word banquet advisedly. A banquet is not just any meal; it is not simply feeding to keep body and soul together.
Families should experiment with ways of celebrating through the meal and expressing the holiness of the meal event.

Banqueting requires time and effort in preparation. It is decidedly an experience in leisure. One does not gulp down food at a banquet; one savors it. One enjoys the food by enjoying the company of others in an event that is a social process of human encounter rather than merely the biological process of nutritive ingestion. Above all, a banquet connotes excellence, that which is well done. The attitude needed for banqueting is the same for making Eucharist.

One day each week, preferably Sunday, the family should engage in a celebrative meal in which all assist in the preparation of food, decorating the table with flowers and arranging the best of the family’s china and silver. New recipes should be tried by different members of the family for involvement, interest and variety. Everyone should dress up a bit for dinner, not in an excessively formal way, but enough to underscore the specialness of this weekly gathering of the family.

Various themes for the weekly banquet are appropriate, although the theme of Thanksgiving for the living and the accomplishments of the past week should always be primary. This can be insured by encouraging conversation that embraces the important events of the week. The Thanksgiving aspect of the meal can also be expressed by giving particular attention to the grace of this meal. A shorter grace can be prayed before dinner, with a more developed thanksgiving at the end of the meal, if this eases the logistics of getting a hot meal on the table. The concluding thanksgiving might include a narrative of special events or occasions, for various members of the family for which they wish to thank God. This could be complemented by Biblical narratives of special significance, which would also prompt thankfulness. Many of the psalms and Old Testament canticles would serve well here. The Gospel or other readings for the day might also be appropriate.

The correlation between this special family meal and the Eucharist can be emphasized by the use of special bread and wine at the banquet. Ideally the bread should be homemade. At least it should be a whole loaf that is broken and shared with each member of the family. A glass of wine for everyone would not only enhance the meal but familiarize the family, especially the children, with what is now normative in the Eucharist, the sharing of the cup with all present.

Families should feel free to experiment with ways of celebrating through the meal and expressing the holiness of the meal event. The meal should be leisurely paced. This can be engineered somewhat by serving the various foods of the meal in courses, with an ample interlude for conversation between each course. The important point is this: if as American Catholics we are ever to appreciate Eucharist as banquet, then we must develop a sense of the meal that goes beyond a mere filling of the stomach.

Even though contemporary efforts at making the liturgy meaningful as a meal have sometimes led to the banal and vulgar, the lack of effort in this direction is equally reproachable. In most churches, Sunday Mass is viewed by both clergy and people more in terms of distribution of medicine than banqueting. One comes to Mass on the presupposition that God is absent from the rest of one’s life: “I go to Mass to get God.” This distribution of the divine remedy is concentrated primarily in the act of receiving communion—a ritual act in our contemporary worship which most frequently and very effectively symbolizes the reception of a dosage of medicine. The miniscule and antiseptically white wafer cannot bear the weight of a symbol for banquet and community celebration, let alone the prodigality of celebration and the generosity implied in sacrifice.

This is not to deny the spiritually medicinal quality of eucharist. Eucharist is a sacrament of healing and reconciliation. That medicinal quality, however, is hardly the exclusive or even major symbol intended by Jesus who instituted the Eucharist in the context of the passover banquet.

Eucharist does not only mean the real body and the real blood of Christ. It must also mean real bread and real wine shared by real people. We must seek to enrich and expand the meaning of the Eucharist beyond its medicinal symbolism. The General Instruction of the Roman Missal insists on this in directing that authentic bread should be used in the Eucharist: “The nature of the sign demands that the material for the eucharistic celebration appear as actual food.”
The Third Instruction on the Correct Implementation of the Constitution on the Sacred Liturgy (September 5, 1970) elaborates further: "The necessity for the sign to be genuine applies more to the color, taste and texture of the bread than to its shape. Out of reverence for the sacrament, every care and attention should be used in preparing the altar bread. It should be easy to break and should not be unpleasant for the faithful to eat. Bread which tastes of uncooked flour, which becomes dry and inedible too quickly, must never be used" (no. 5).

In regard to communion from the cup, The General Instruction states, "The sign of communion is more complete when given under both kinds, since in that form the sign of the eucharistic meal appears more clearly. The intention of Christ that the new and eternal covenant be ratified in his blood is better expressed, as is the relation of the eucharistic banquet to the heavenly banquet" (#240). In the United States the instances at which communion under both kinds is to be given to all the faithful are so inclusive as to direct that it is normative. The guidelines can be summarized as follows: communion from the chalice should always be given, unless the number of the faithful is so great that an unreasonable amount of time will be taken for communion or there is danger of disrespect. Preparation and use of special ministers of the Eucharist clearly alleviate these difficulties, even at Sunday celebrations.

...what is needed most in our efforts to revive the liturgy in the life of the people of God is balance.

Perhaps what is needed most in our efforts to revive the liturgy in the life of the people of God is balance: balance between our expression of the holy as both transcendent and imminent, between the liturgy as both divine proclamation and divine presence and as human response and human expression, between the total otherness of the mysteries that are celebrated and the binding intimacy that they evoke from us. Discovering the fullness of the eucharistic signs—the sharing of bread and wine by a faith-filled people in memory of Jesus, understood and revered in all its meaning—is at the heart of such balance.

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The cantor aids the assembly by leading its response. When declaiming the Responsorial Psalm, the cantor’s forte lies in expressing the subtle meaning of the words by adapting the music to the text. "Meaning" here includes not only logical and grammatical sense but also feeling tone or affect—the symbolic as well as the sapiential. The cantor brings this meaning out through the use of virtuosic techniques, which are not an end to themselves (as the MCW document warns us in #35), but a means of expressing the significance of the Word. S/he can improvise, ornament, alter rhythm and dynamics, dwell on certain passages and speed up others. S/he may respond instinctively to the atmosphere of the moment, especially with a good accompanist, or when singing unaccompanied. This gives flesh to the action of the Holy Spirit, much as a good lector or homilist does.

The Roman Rite reserves certain texts to one feast or season, which, because of the cyclic use, stir in us meanings that are unique to the occasions on which they are used. "This is the day the Lord has made" might well be said of any feast, but the text is reserved to Easter, and so it speaks of Easter to our hearts. Likewise, certain melodies have been used cyclically in the liturgy. The Gregorian Alleluia proper to the Easter Vigil Mass is a tune that has a powerful effect on those who have sung it year after year. Because of this repetition and the restriction of the melody to a certain rite, we experience the feast anew each time we hear the music.

In addition, our liturgy has linked certain special melodic patterns to certain texts. In other words, texts have had their own tunes, or common tunes specifically adapted to their prosody (as opposed to being sung to a Psalm or lection tone). Among these are the Responsorial Psalms and the Gospel Acclamations. These parts of the Mass, along with the lesson responsories of the Hours, have been deliberately set to very demanding and florid music, music that vividly proclaims their importance to the rite. Indeed, the music is designed for a cantor.

The cantor, with this unique melody and text and through virtuosity itself, becomes the ecstatic proclaimer of the Word, stimulating the assembly’s response in a style of declamation. The virtuoso style endowed with unique melody and text is evidenced especially by the highly melismatic Gregorian settings of these texts. The brevity of text with duration of sound in these settings provides time for reflective response. The response is

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not perceived as more text to be “gotten through.” Rather, it is a form of directed meditative prayer, recognizing and proclaiming inadequacy before the one whom heaven, earth and, a fortiori, these words cannot contain.

Saints Augustine and Jerome both laughed the jubilis, the long line of notes sung to the last syllable of alleluia, a line so florid as to be virtually textless. Both of them were quite staunch in their opposition to anything that might distract from awareness of the presence of God in worship. Yet they praised melismatic singing.

Jerome, writing in about 375 AD, says: “The jubilis is declared, because no one can either proclaim or express with words, syllables, letters or phrases how much one ought to praise God” (from Breviariuin psalmos, psalm 32; in Migne, Patrologia Latina (PL) 26, 970 B; translation mine.) Augustine adds that the psalmist tells us:

Blessed the people who understand jubilation. Let us therefore attend to this blessedness; let us understand jubilation...For it is a sound of the heart...The one who jubilates does not speak in words, rather it (the jubilus) is a certain sound of joy without words: it is the expression of a soul filled to the brim with joy, expressing the affect without holding back its feelings. A person, rejoicing in his own exaltation over certain words that can be neither spoken nor grasped, bursts forth into that kind of expression of exaltation which is without words. So it is that all can tell he is celebrating in some kind of sound, but as if filled with too much joy, he cannot explain in words what is making him so glad.

(From Enarratio in psalmos 99; found in PL 37.
127f-1277a; translation mine.)

Note the abandonment of Augustine’s words, how hard put he is to express the wonderful excitement of melismatic singing. The cantor is praised for “too much joy,” for “rejoicing in his own exaltation.”

This sort of delivery stimulates the assembly’s response only when it is well done. The cantor can be seen. If s/he is not taken up with the work at hand, it will be evident. If the Word is not exciting the cantor, those gathered may as well pay attention to something else. If the cantor is merely showing off, s/he may alienate those s/he is supposed to involve in praise. A halfhearted, disembodied delivery with little or no musical or emotional interest is not worthy of celebration. One in which all manner of vocal technique and musical skill or dramatic feeling are displayed out of proportion to the word at hand or in a style for which the assembly is not prepared is offensive. The delivery must be exciting, warm, and must invite a response from those present. This response should be an entering of mind and heart into the divine; in other words, it is prayer coupled with a desire to express that prayer in song. A cantor who excites to sung prayer in response to the Word is doing well.

Variety to the cantor’s role can be obtained by using choral and cantorial settings of the responsorial chants on different occasions.

Variety to the cantor’s role can be obtained by using choral and cantorial settings of the responsorial chants on different occasions. Some large communities may make effective use of choir, cantor and assembly in combination, thus avoiding mediocrity and tedious repetition. The cantor frees the choir and assembly by declaiming the large bodies of text, especially the ones that are responsorial in nature. The choir then has more time to work on less literature of higher quality. The assembly can sing shorter chants and music that is repeated often enough for the congregation to retain it in its repertory.

Cantorial and choral singing enhance each other by contrast. Choral sound is all the warmer when heard alternately with solo timbre, and solo sounds seem more vigorous and exciting in context with a choir. The two in alternation, then, are able to continually refresh the ear and sustain attention.

Responsorial settings and parts of the ordinary can make use of this principle. For example, the French are fond of Kyries using the following format. The cantor sings Kyrie, eleison, often in a Gregorian setting. The assembly repeats it. The choir then sings a third Kyrie, which is tonally and thematically related to the former but in a polyphonic setting. Responsorial psalms that have a repeated text within the body of the psalm, such as that of Easter Sunday (Lectionary #43), can be done in a similar way. The cantor sings the refrain; the assembly repeats it. To “Let the sons of Israel say,” “His love endures forever” becomes a choir refrain. The cantor can work on individuating the unreplicated lines; the choir can get good mileage out of a part setting of the repeated words. The overall results have variety and declaim the text in keeping with its nature as a litany.

Longer texts are particularly amenable to this practice—the chants for the washing of the feet on Holy Thursday, the reproaches during adoration of the cross on Good Friday, and penitential rites. In the reproaches there are two refrains, My people and the Trisagion. One can be an assembly chant, the other a choral refrain; the rest may be sung by one or two cantors (hopefully not on a Psalm tone). At the washing of the feet, one of the antiphons may be an assembly in refrain; the others, sung alternately by choir and cantor. If the cantor is a competent musician, and properly compensated for the extra effort, s/he can efficiently work out music for large bodies of text and thus help prevent the tedious abuse of Psalm tones.

Finally, the musical form of a gradual or tract may be used now and then. The General Instructions of the Roman Missal (#36) allows for great freedom in the responsorial chants. When sung, they may be taken from the Lectionary of the Graduale Romanum and may be sung with or without refrain. The assembly may take part in the singing or participate by listening. There is no need to do the same thing all the time. The chants of the 1974 Graduale still use gradual form in the Paul VI rite. Cantors who are gifted in composition may work out florid setting using these shorter texts. If careful attention is paid to prosody, speech rhythm and accent, such settings are quite effective in English. At times, the Latin Gregorian graduals, tracts and alleluias may be sung by two alternating cantors or by cantor and choir. The congregation can be given a translation or summary in the bulletin.

There is no need to do the same thing all the time.

Solo cantorial singing is one of the rich heritages of the Western Church. It has been developed to the glory of the Church and the service of Her members. Used well, it enriches the liturgy by making use of the many options of the present rites and bringing the solemnity of music to the Word, music fashioned to proclaim the meaning of the text and its significance to the ritual actions that build up the Church.
BE A SONG

attend more than
The twelve conventions of 1980 will be the major event for the NPM...a true first for any association. Some members have asked the questions: Can we attend more than one? Must we attend the convention in our own area? Is NPM's hope that members will attend, or send a representative to, the convention in their area. However, a major reason for twelve regional conventions in one year is to allow everyone to select topics to meet personal or parish needs and sites that will aid their pastoral music ministry.

1980

1 Philadelphia, PA, April 9, 10, 11: If you are a school musician...or you deal with education and music, "Spiritual Growth Through Musical Excellence".

2 Miami, FL, April 14, 15, 16: If you deal with Black music, Caribbean flavor, "Faith & Fiesta".

3 Providence, RI, April 23, 24, 25: If you want the basics in liturgy and music, "The Musician, the Parish, the Church".

4 Albany, NY, May 7, 8, 9: If you want an intellectual challenge in ritual aesthetics, transformation, "Musician Transposed: Parish Transformed".

5 San Antonio, TX, May 23, 24, 25: If you are working in a Mexican-American Culture or want to consider influence of culture on music, "Many Songs, One Singer".

6 Dubuque, IA, June 4, 5, 6: If yours is a parish with limited funds, limited talent, limited facilities...and you want to make the most of what you've got: "Celebrating with All Our Resources".

7 Olympia, WA, June 12, 13, 14: If you want to be challenged to serve the Church, to understand the necessary sacrifices of ministry, "The Musician, the Church".

8 Collegeville, MN, June 23, 24, 25: If you want to seriously consider the relationship of music to liturgy, "Liturgy: The Assembly in Song".

9 Rensselaer, IN, August 3, 4, 5: If you need a spiritual renewal, a time of spiritual retreat and reflection, "Spiritual Renewal of the Pastoral Musician".

10 Baton Rouge, LA, Sept. 10, 11, 12: If you are interested in ideas for moving from mere "forms" to the deeper "renewal" of the rites, "From Reform to Renewal: Musical Challenges of the '80s".

11 Columbus, OH, Sept. 23, 24, 25: If you have trouble with your job description...or want to search out how much a musician should be paid, "The Musician Speaks Out".

12 San Francisco, CA, Oct. 10, 11, 12: If you crave creativity...or look for ways to use music in Catholic worship..."Music in Catholic Worship"

St. Louis Jesuits: Rev. Nathan Mitchell, OSB; Rev. John Bertolucci; Erik Routley; Sr. Janet Walton; Sr. Miriam T. Winter; Abbot Martin Burne, OSB; Peter Stapleton; Rev. Beckett Sanchur, OSB; Rev. Andrew Cilimri, O.Priem.; Fred Moleck; Peter LaManna; Rev. Eugene Walsh, S.S.; The Daneski; Rev. Joseph Chaplin; Rev. Lucien Deiss; Rev. C. J. McNaspy, SJ; Rev. Dominic Braud, OSB; Rev. John Mellor, S.M.; Sue Seid Martin; Rev. Charles Faso, Alexander Peloquin, Edward Murray, Robert Batastini, Sr. Mary Jane Wagner; Rev. William Bauman; Robert Thompson; Tom Conry and 250 others.
The Animator

BY JOSEPH GELINEAU

... no business attracting attention to myself; my job is to turn the people toward their God, whom they are celebrating, and whose praises they are singing.

Ever since the time of the earliest Christian communities, their gatherings have been essential. It is on these occasions that Christians have always shared the Word of God, their goods, and the eucharistic bread. Like the Servant they celebrate, the Christ and Lord living in them through the Holy Spirit, Christians are all in service to one another. In order to maintain and perpetuate this mutual service, certain members of the community are invested with a ministry or spontaneously fill certain functions, such as the service of the Word, service to the poor, or the service of the table. These are not mere social duties that call for ordinary competence and dedication; they are ministries, or "charisms"—gifts of the Spirit for the building of the Church (I Cor. 14:26).

Church ministries have become both diverse and interdependent, as St. Paul envisioned them. Their makeup has evolved quite a bit over the course of history. Even if the organized, hierarchical triple ministry of the second century (episcopacy, presbytery, diaconate) had crystallized, the functions of these different orders would still have changed considerably by now. In any case, they are defined much less by the actual tasks involved as by their significance. In actuality, ministries develop and fade away, change, or reappear according to the needs of the people.

In the New Testament, ministries of the Word are predominant (e.g., the work of the Apostles and itinerant evangelists, prophets and local preachers). Service ministries are also well represented. However, there is scarcely any reference to liturgical ministries. The present-day art of presiding over a celebration can hardly be linked to the gift of leadership that is mentioned in one of the many lists of charisms in I Corinthians! Indeed, it was not until the organization of congregations in the fourth century that liturgical ministries took on importance and definition. During the Middle Ages, liturgical functions were performed primarily by members of the clergy. Little by little, in the West at least, the priest assumed practically all of these roles. Only since Vatican II has a new division of responsibilities been emerging, with new or renewed ministries appearing in liturgy.

From commentator to animator. The role that we call animateur arose from a need to help the faithful participate in the liturgy. In the 20 years before the Second Vatican Council, when the liturgy was still entirely in Latin and controlled to the most minute detail, the push for "pastoral" renewal in the liturgy sought ways to enable the people to understand and participate. This was the origin, in many countries, of the commentator. His role consisted of finding certain "holes" in the liturgy that were left open by the rubricists so that the words of a prayer, a song, or a rite could be inserted in the native language of the faithful. The commentator did the introductions, the invitations, and the admonitions, and made commentaries and paraphrases for the weekly celebration. Most commonly, this pastor/liturgist—almost always a priest—was also the one who encouraged the congregation to participate in the singing. Nevertheless, the commentator and his duties were by no means considered "liturgical"; he was seen as a kind of parasite who was only tolerated because of his apparent usefulness.

The reform of Vatican II, with the attendant use of living languages, opened the way for a rediscussion of roles in the celebration according to the real needs of the people and their various abilities. This allowed for the appearance—or reappearance—of the reader, the psalmist, the cantor; and eventually, the welcome service, the collect, the intentions of common prayer, and so forth. The role of the commentator dissolved. It was superfluous to make "explanations" and "commentaries" during the celebration now that the words and signs had regained their direct meaning to the people. Any sort of dubbing, glossing, or reporting became irritating. Poetry, music, symbols—these things are not to be explained; they are to be experienced. And if introductions to the day's liturgy, or to a reading, or to an unfamiliar rite would still be useful, then it was up to the one presiding to make them, not an additional minister.

Still, at least in some parishes, it seems that the disappearance of the erstwhile commentator left a gaping hole.

Father Gelineau is a virtuoso animator from the Parish of St. Ignace, Paris, France.

This article was translated from the French by Gina Doggett.
The early deacon . . . was the constant link between the altar and the nave, between the ritual action and the participants.

It is all well and good that everyone—celebrant, reader, choir member, acolyte, and so on—is "doing soley and totally what the nature of things and liturgical norms require of him," as urged by the Constitution on the Sacred Liturgy (#28). But with so many gears, don't we need someone to make them mesh and turn harmoniously?

A central nervous system. In biology we learn that the mark of a complex living organism is an extraordinarily developed central nervous system, which receives sensations, emits motor impulses, and coordinates movements. Something similar happens in a liturgical celebration. In a small gathering for which every function is adequately filled, a moderately gifted priest can manage to coordinate the celebration. However, for a larger group, or a heterogenous group, or at complex functions—where the presider is often distant or lacks communicative presence—there is commonly a need for a coordinator.

This need is not new. For solemn or pontifical ceremonies, which have at times been quite complex, a liturgical "master of ceremonies" has been there to remind everyone, at all the right moments, what had to take place. But this person was concerned only with the rites and the ministers of the Church establishment, and not at all with the people and their prayer.

Going a little farther back in history, there was the deacon. The early deacon—unlike the deacon of our missae solenmis who simply assisted the priest—was primarily at the service of the congregation. He told them when to pray, when to stand, kneel, process, and so on; sometimes he took collection; he gave all the cues: for the dismissal of the catechumens, the beginning of the Eucharistic Prayer, when to come forward for communion, for the final dismissal; in some cases, the deacon intoned the chants. In short, he was the constant link between the altar and the nave, between the ritual action and the participants. He personified the "central nervous system" of the celebration.

A revival of such a role is needed today, as much to help the gathering in its prayerful participation as to free the priest to do his service of presiding—if he indeed wants to give up roles other than his own! The coordinating role no longer requires an ordained deacon, either. It is a function that any competent member of the congregation can carry out.

The animation of singing. Recent developments in the role of the coordinator have underlined—at least in some countries—the importance of the animation of singing. This is easy to understand, because, especially since Vatican II, singing represents the main form of active congregational participation. In areas where singing participation does not happen to be traditional (as in the Germanic countries) or spontaneous (as in African countries), it has been necessary to encourage the congregation to sing, to assure them, in a word, to animate them, so that they discover through their own experience the value of common sung prayer. But even in those countries where the faithful sing well and voluntarily, the
usefulness of an animator as an individual minister is apparent. Likewise, in a smaller parish, although the pastor is capable by himself of animating the prayer, the song may still need animation.

Certainly the best support of congregational singing is still the choir—given at least that this choir understands its central animating role and that it is so placed in the sanctuary that it can effectively perform this service. The organ and other instruments also have a decisive role in supporting and animating singing. But nothing can replace a person situated at the heart of the liturgical action who intones the melodies, makes a discreet sign for beginnings, indicates the song to be sung next when necessary. The choir director is rarely in a good position for this task; he or she is justifiably more concerned with the choir than with the congregation, and is often off to the side or hardly visible. To follow that leader of song, the worshipper would have to look away from the action at hand. The point is that you simply cannot direct congregational singing in the same way that you would conduct choral singing. It's a different art, and a different technique.

By the way, it is commonly found in liturgical teams that the ministers who are the most motivated to develop their musical and liturgical expertise are most likely to be responsible for congregational singing. In France, for example, formation for liturgical animation evolved out of the old schools of sacred music, which is the training base for the animation of congregational song as well.

An animator's experience at St. Ignace, Paris. Over the past 20 years, I have, in effect, served as the animator of the weekly liturgies at St. Ignace, and in numerous other Parisian assemblies. As my conclusion, I would like to describe a typical celebration from the point of view of the animator as I have learned to understand the role.

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There's nothing worse than the "technical difficulty" that sneaks up on you just when the celebration is about to begin!

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First of all, I arrive at the church well in advance of the choir and the host of worshippers. I check the organist's folder, which contains all the songs, with the key transpositions, the number of verses, and the times of the preludes and improvisations; I look to see if there are any peculiarities in the day's office. Then I check the mike, the books, my own folder. I try to have a free mind and to collect myself before entering into the celebration. There's nothing worse than the "technical difficulty" that sneaks up on you just when the celebration is about to begin!

While the organ is playing and the faithful are entering the church, I don't participate directly in the active welcome at the doors, but I am there, from the start, like a presence—smiling, if possible.

Five minutes before the beginning of the Mass, the organ stops. At the animator's mike, opposite the ambo, I welcome the gathered worshippers. With a few words, I try to turn their minds and hearts toward the upcoming celebration. I choose the difficult or less familiar songs from the day's program. The purpose is not to "rehearse" the songs, but rather to prepare ourselves to celebrate together with the texts and the melodies that will make up our prayer. Often I begin with a verse from a psalm. I read the words; I show how they suggest the link between the first reading and the Gospel, and how their meaning unfolds. I sing the melody (or have the choir sing it, or the organist play it). I have the congregation repeat it. I try to impart a feeling, to arouse the desire. If I suggest that the words be better enunciated, or the singing be more alert, or slower, louder, or softer, it is not for a reason of musical esthetics alone. It is in order that our prayer will be true and that we can better help each other pray together in spirit and in truth. I usually end the preparation with the opening song, and it is time for Mass to begin.

The organ sounds its prelude; the choir begins singing, or I do, if there is no choir. When it is time for the congregation to join in, I make a clear signal. As soon as they have begun, it is not necessary to continue to beat the measure or gesticulate in some way. It's superfluous, and often annoying. I am not like an orchestra conductor or a choir director. I am the "animator of the common prayer." I have no business attracting attention to myself; my job is to orient the people toward their God, whom they are celebrating, and whose praises they are singing.
The best support for congregational singing is still the choir—given at least that this choir understands its central animating role . . .

One of the aspects of my role that has always seemed especially important is that of regulating the rhythms. It's my job, for instance, to "sense" the optimum duration of a song, whether to add a verse in order to attain a proper climax or to cut a song short to avoid overdoing it. It's also up to me to gauge the silences—keeping in mind that individuals interiorize their prayer at different rates—after the invitation to prayer, or after communion; to find the right cadence for the transitions between a reading and a song, or the acclamation that follows; between the intention to pray and the sung invocation (by all); between each of the various actions or parts of the celebration. It isn't necessary to rally people, nor to control things too much. The effect of interiority in a celebration (an experience that is prayerful) depends largely on the right rhythm of actions and on this quality of judging the timing in such a way that the music is played at the right tempo or a silence occurs at a welcome moment.

Finally, I try to remember and apply the good advice I give to others:

- Don't sing into the mike when the congregation is singing. It can drown them out, and it's acoustically wrong.
- Don't move without a reason to move. This distracts everyone.
- Don't keep your nose buried in the book or folder.
- Don't make unnecessary gestures.
- Say as little as possible and don't overexplain anything.
- Never upstage the principal player—be it the celebrant, the reader, or whoever.
- Don't be preoccupied with the next item on the agenda. In a word, be totally involved with the action of the moment.

When it is time for a reading, I listen to it for myself. When there is a pause for silent prayer, I turn away from the congregation and, like them, toward the cross or the altar. I know that my role as animator, whether it demands a technique of presence, gesture, word, or voice, is above all a communication of soul and breath. For that, I must first pray myself, and open myself completely to the action of the Holy Spirit.
The process of animation has always existed—at least as long as people have shared their feelings with one another in some medium, be it language, an embrace, or a song. However, the idea of an animator is so new to the American parish that no clear description or definition has emerged. So until a viable American definition of the animator's role in the liturgy materializes, we have to struggle in the arena of analogies, metaphors and stories.

The esoteric story of the Tarot cards and their origins is told in the novel *The Greater Trumps* by Charles Williams, a contemporary of C. S. Lewis. At the beginning of the story, a group of gypsies are playing with the Tarot cards. The cards, many of them bearing the familiar faces of bridge and chess, such as the King, the Joker, and the Knave, begin to dance about in fantasy. Their dance comes to represent the movement of life. One of the dancers, the Joker, does not seem to be dancing at all. He appears motionless, while the other characters dance around him.

Sybil, the young gypsy heroine, enters into the story to uncover the mystery and the origin of Tarot. Her extraordinary perception (peculiar to sybils) enables her to see that the Joker is indeed not stationary, but moving like a whirlwind among the other figures: in fact, it is the Joker's movement alone that causes all the other figures to move. The older gypsies are astounded by Sybil's discovery, for they thought that they had control over the cards' movements, and that the Joker was standing still.

The movement of the Tarot Joker is similar to the movement of the animator, for the animator is truly a "whirlwind," enlivening, enriching, and breathing life into all the ministers and members of the community.

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... we withdraw from ordinary contact with one another, enter into the ritual, leaving our ordinary, workaday world behind, which enables us to be intimately involved with one another and our faith.

although the illusion is that the animator is stationary. The role is complex because its goal is intrinsic to good liturgy. The goal of the animator is a state of liturgy: transformation. The community is moved, attaining a level of consciousness that is different after the celebration than before. Liturgical animation, then, is an enlivening, inspiring, en-Spiriting activity.

What is the nature of enchantment? It is achieved in many ways. One form of enchantment, hypnosis, occurs when there is an intense moment of concentration between the hypnotist and the subject that leads to a suspension of control over immediate reality. Advertising, a lesser form of hypnosis, engages the unsuspecting consumer in a suggestive trance that influences buying behavior.

The existential philosophers Husserl and Heidegger require a “suspension of disbelief.” They surmised that people must suspend some portion of their experience in order to enter into an experience of reality. The process is one of forgetting in order to realize more fully. The result is that reality becomes more real.

An analogy that is perhaps closer to home for the musician is the experience of a masterwork performance, in which the listener is in such a state of awe that he is no longer aware that the performer is performing. Everything seems free, easy, natural. Here again, a state of hypnosis or suspended disbelief is achieved when intense concentration leads to a moment of ecstasy. Music therapists are familiar with this process. In their work with psychiatric patients, they have found that the medium of music brings out the positive human emotions and states: love, happiness, good will, harmony; rather than divisive and disequilibrating emotions such as hate, fear, and aggression. Music induces a state of emotional and spiritual well-being. Therefore, the animator is uniquely tied to music.

The animator is the person who creates the milieu for ecstasy—transformation, enrichment, enchantment—by first establishing intense communication links within the community, and then somehow letting go, releasing the control of immediate reality. The apparent reality (the actual bread and wine at the table) dissolves into a new vision, a new reality that becomes, for a time, more real. Music, along with ritual, poetry, and pure beauty, is the medium that induces this state of suspended disbelief.

More analogies come into play to describe ways of achieving this state of liturgy. Your local mailman, it turns out, has characteristics that help describe the role of an animator. He is a figure in the background who links people together by handling their written communications. He follows a pattern each day as he goes about delivering mail, and each day his activity generates excitement and anticipation—especially in the unknown. "Will I get a letter today?"; "Did he remember me?"; "Is Mother all right?"—if the postal system were to break down, stop functioning, the unnoticed yet effective communication system would fall apart.

Another character who gives us clues about the animator's role appears in many cultures as the "trickster." In cultures that resist change, this character is often called on to help speed up the process by using all sorts of gimmicks. In traditional stories, the trickster poses fun at the farmer, for instance, who uses a primitive instrument to till the farm instead of the new-fangled hoe. The trickster is often portrayed as a great liar, who can make superb end-runs around socially acceptable behavior, spinning tales of great fantasy and wisdom, all for the purpose of changing the way people think or feel. Cultural change that results from the wiles of this mythical character is practically imperceptible because people don't realize that it is happening.

In the world of Eric Berne, author of Games People Play and Transactional Analysis in Psychotherapy, there are six general forms of human behavior. Stated very curiously, they are: withdrawal, or physical or mental detachment from contact with others; ritual—exchanging social niceties such as greetings, post cards, etc.; activities or procedures—such as earning a living; pastimes—including other persons or things, e.g., gossiping, cocktail pleasantries, etc.; games—engaging in counterfeit intimacy, for fear of rejection and so forth; and intimacy—nonexploitative sharing of experience without fear, the most risky and the most rewarding of all possible uses of time.

Applied to the animator's method in liturgy, this model can be adapted so that the animator invites the community to "withdraw" from the ordinary way of seeing things into a "ritual" in which things are seen more deeply in order that we achieve "intimacy" with one another. In the experience of a liturgical celebration, then, we withdraw from ordinary contact with one another, enter into the ritual action, which takes us away from our ordinary,

As in the aesthetic experience of the masterwork performance, animation allows us to transcend the immediate and achieve a state of intimacy, or transformation.
workaday world and enables us to be intimately involved with one another and our faith.

So we see that the American animator can be a musician, a celebrant, a cantor, a liturgy coordinator; anyone connected with planning or celebrating a liturgy participates in animation. Indeed, the act of animating can be passed from one minister's hands to another's during a celebration: each new enlivening moment comes from a new animating source. The result is team orchestration, which, of course, requires team planning.

The animator, like the mailman, the trickster, and the Joker of Charles Williams, may be a single individual who enlivens, interrelates, trains, or provides the environment for the animating force to be transferred from one minister to the next, or from one minister to the congregation (or, for that matter, an individual in the congregation.) The animator is then the milieu and the unifying force for animation.

The animated state begins with the intensified consciousness of the mesmerizer, and develops into a state of hypnotic, suspended disbelief. The apparent reality takes on new meaning; symbols emerge, and the community becomes the kingdom of God on Earth. As in the aesthetic experience of the masterwork performance, animation allows us to transcend the immediate and achieve a state of intimacy, or transformation.

Ultimately, the animator takes the ordinary and incites the participants to make the ordinary extraordinary. The transformed individual steps back into the ordinary to find it extraordinarily ordinary.
The Animator Communicates the Fervor of Life

BY ANNICK COLBERT

One word that is frequently at the lips of the French liturgist, and perhaps especially the musical liturgist, is animateur. Animation, to animate, the animator—these terms reflect a certain new perspective on the liturgy that has emerged since Vatican II. The concept is a challenge to define.

My own experience as an animator—in a young university parish in Belgium for three years—presents a number of questions. While I was clearly responsible for the animation of the liturgical services, what exactly did this animation consist of? What did it mean to “animate” a liturgy? Was the task limited to the liturgical action itself? How was the integrity of the animation insured? Weren’t we in fact seeking something like an animation team for the parish?

The animator, then, may not be an individual, concrete person, but rather several—for aren’t we all to some degree responsible for the animation of our celebrations?

In an attempt to answer some of these questions, I suggest the following as a working definition:

Animation is a liturgical function that has evolved since Vatican II. To animate is to give life, to communicate the enthusiasm and fervor of life. Animation insures the rhythm and the unity of the celebration. It encompasses both the before (preparation, welcome) and the after. It is effected by the entire liturgical team.

—L’ABC de L’animateur, supplement to Église Qui Chante, No. 170, p. 2.

Animation is a liturgical function. Thus, the animator needs to be competent. First, at the technical level, the animator is to coordinate all the different tasks that are assumed during the celebration: presiding over the congregation, doing readings, directing the choir and the congregation, singing a solo, doing an instrumental accompaniment, and so on. Each of these roles requires specific skills, and the animator must have enough competence in each of these areas to be able to coordinate them. The animator must be capable personally of speaking publicly, entering into contact with a crowd—a skill of group dynamics—and working with a group. This variety of skills, in addition to a basic savoir-faire, of course, is to be placed at the service of the liturgy.

This leads to the second requirement: real competence in the liturgical domain. In order to animate a celebration, the animator must first be perfectly aware of the sequence of events, with a personal understanding of the action as it unfolds, the meaning of the rites, and so forth. An innate sense of the liturgical year and its different moods is equally necessary.

In all this, we must realize that since Vatican II, the Church has promulgated quite a few documents on the liturgy—on the role of the choir, its physical position in relation to the congregation (in the choir loft or down below?). Such decisions are based on sound liturgical principles, and not the mere whim of the choir director, although choristers may often think otherwise! Music is no longer an ornament of the Mass, a way of embellishing it; it is a service for all of the community. It has a

This article was translated from the French at NPM by Gina Doggett.
ministerial function. And this service role is appropriate for every aspect of animation.

To animate is to enliven, to communicate life’s enthusiasm and fervor. This aspect is the very essence of animation. The Latin root anima means soul, or spirit. To animate a celebration is to make it come alive, interesting; to personalize it in some way.

We have probably all experienced a celebration in which every move was anticipated, everything was organized to the smallest detail—technically competent—and yet something was missing. This something was most likely the enthusiasm and dynamism of true animation. A good animator has such contagious enthusiasm that the latent liveliness of a congregation just bursts forth. The animator knows the community and its expectations, can motivate its efforts, help it realize its talents. The animator senses the community from the individual to the group. Rather than imposing his/her will on the community, the animator allows it to achieve more and more for itself.

Obviously, this task is extremely demanding: there are times when even the animator needs animating! A reflection from Father Gelineau’s article “The Importance of Prayer for the Musician” in an earlier issue (Pastoral Music 3:5, June–July 1979) helps clarify this question. Prayer is what helps us perform the roles to which we feel we are called, despite the fatigue and the myriad other difficulties. We often lack confidence and daring; in a word, we lack faith; let us dare to recognize our talents and use them in the service of our fellows, for Christ cannot act but through us.

Animation insures the rhythm and the unity of the celebration. As the coordinator of the various roles that are assumed during the liturgy, the animator is the principal unifying agent. From the beginning, when the ministers are preparing for the celebrations—the readings, the homily, the songs, the environment, and so forth—there must be a focal point from which the day’s celebration evolves, be it a theme, a mood, or just about anything. The animation will only be successful if the various elements are gathered together in a coherent ensemble. The reason for juxtaposing any two elements must be obvious to everyone!

After the preparatory work, the animator should be ready to guide the gathering to an understanding of the unity of the celebration, with their attention focused on
the mystery being celebrated. Beyond the verbal guidance, the animator's attitude and presence are the key: the animator must be a walking invitation to enter more and more deeply into the mystery and to participate in it.

What about the rhythm? The animator seeks to create spaces within the liturgy in which different rhythms dominate. A meditation, the acclamations, a thanksgiving—these events are not experienced at the same pace. How quickly does each event follow from the last? Can we give a hymn the time it needs to develop, even if the priest is waiting at the altar to do his part? All of these elements have their importance—they give the celebration its rhythm. It is for us to understand that the kind of detail we often overlook as superfluous is often the kind of detail that makes for a successful liturgy.

*Animation encompasses the before and the after of a celebration*. We cannot expect our assembly to live in a spirit of community if we don't provide occasions for them to get acquainted first. For true animation to be possible, we must offer to our communities times and places for getting together. The annual parish picnic is probably a good start, but other activities need to be organized, too. We tend too easily to focus our Christian life on the Sunday liturgy. This is only one of many, many possible expressions of our faith, and we cannot forget that.

Still, when the time comes for us to express our communion in the celebration of the Eucharist, it is important for us to feel welcome: a smile at the entrance, a cheery environment, a word that puts us at ease; all of these welcoming gestures are essential to the success of our meetings.

*Animation is insured by the entire liturgical team*. It is at last time to ask ourselves who this omnipresent animator might be. In light of this article's analysis, we know that it is not the celebrant, nor the songleader, nor the choir director, nor the reader. Then who is it? Another new role? In an "ideal parish," yes: the animator is the liaison between and among the different members of the liturgical (or pastoral) team. Through sheer dynamism, the animator gives life to the celebration and allows the community to actualize itself to the best of its potential. Therefore, the animator is a catalyst of talents—the animator's welcome and openness invite parishioners to offer their talents, and the animator is trusting enough of others' abilities to employ them.

It is still entirely possible to see things from another angle: the role of the animator can be assumed by a team,

... it is important for us to feel welcome—a smile at the entrance, a cheery environment, a word that puts us at ease—all of these welcoming gestures are essential to the success of our gatherings.

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made up of people who are responsible for the community. During the liturgy, members of this "animation team" (celebrant, choir director, reader, cantor, and so on) take turns being in charge of the animation of the assembly, each filing his or her own role of animator. This team cannot be truly animating unless it is aware of its requirements: unity, enthusiasm, competence—everything discussed so far applies right here.

The concept of liturgical animation is probably nothing exceptionally novel, but there is no doubt an advantage in looking at something from a new angle. A role that may indeed may already be familiar is seen now as if from the inside. Let's realize, nonetheless, that true animation will not exist in our communities unless we learn to see that we are all called to impart life to our gatherings, and our liturgical celebrations. For as Paul frequently reminded his disciples, we were all baptised in the same spirit:

There is a variety of gifts but always the same Spirit; there are all sorts of service to be done, but always to the same Lord, working in all sorts of different ways in different people, it is the same God who is working in all of them.

(I Cor. 12:4-7)
A God Who Hears

BY NATHAN MITCHELL

Late last year (1978), a Canadian journalist and broadcaster by the name of Nancy McPhee wrote a wonderfully witty book entitled The Book of Insults, Ancient and Modern. The subtitle of the book describes its contents as “An amiable history of insult, inventive, imprecation and incivility (literary, political and historical) hurled through the ages and compiled as a public service by Nancy McPhee.” The Book of Insults gives us a generous sampling of the art of inventive through the ages—from the scurrilous nastiness of the Latin poet Martial to the urbane fulminations of H. L. Mencken.

There is, for example, Dorothy Parker’s apt comment on Calvin Coolidge. When informed that Coolidge had died, Ms. Parker replied: “How can they tell?” (p. 80). And there is Irving Layton’s acerbic comment on Prime Minister Trudeau: “In Pierre Elliott Trudeau Canada has at last produced a political leader worthy of assassination” (p. 151).

But of all the practitioners of the art of insult and inventive, perhaps musicians are the best. From time immemorial, it seems, music has aroused the most passionate loyalties and the most intemperate denunciations. There was Mark Twain’s famous quip about Wagner: “Wagner’s music,” sneered Twain, “is better than it sounds” (McPhee, p. 33). And who can forget Paul Hume’s remarkably effective review, in the Washington Post, of a recital given by Margaret Truman in 1950: “Miss Truman,” Hume wrote:

is a unique American phenomenon with a pleasant voice of little size and fair quality ... yet Miss Truman cannot sing very well. She is flat a good deal of the time ... she communicates almost nothing of the music she presents ... There are few moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song. (McPhee, p. 36)

Those of you who were alive in 1950 will recall that Margaret’s daddy did not appreciate Hume’s humor. An angry president—and an even angrier father—Harry Truman replied to Hume in the best American tradition of inventive: “I have just read your lousy review buried in the back pages,” Truman wrote.

You sound like a frustrated old man who never made a success, an eight- ulcer man on a four-ulcer job, and all four ulcers working. I have never met you, but if I do you’ll need a new nose and plenty of beefsteak and perhaps a supporter below. (McPhee, p. 61)

It is the pastoral musician’s task both to conserve and challenge, to transmit a tradition and, at the same time, to assist at the birth of new meaning in our time . . .

Well, that certainly gets the point across. What you may not know is that church musicians through the centuries have been among the most prominent givers and receivers of insults. The crabby St. Jerome, for example, complained that the church music of his day was “worldly”—and that it was especially hazardous to “the souls of the young people.” (Does this sound familiar? One wonders whether things have changed much since the fourth century!) An anonymous Roman ecclesiastic of the sixth century lamented bitterly that the French Christians made “horrid chucking noises and crush the melody to pieces in their throats.” Around 1324 or 1325, Pope John XXIII felt constrained to issue a papal bull about the quality of music being sung in churches. Somewhat sarcastically, John distinguished two categories of singers: those who are both skilled musicians and competent singers, and those who merely possess “agile voices.” These latter, John objected, are like “drunkards who manage to make it home—but can’t tell you the road they went home by!” Still later the English composer John Dowland (in the early 17th century) translated some remarks by a German critic who wrote, with blithe disregard for stereotyping.

The English doe carroll; the French sing: the Spaniards wepe; the Italians . . . caper with their voices; the others barke; but the Germans . . . doe howle like wolves.

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These examples of sarcasm and ethnic slur are sufficient, I hope, to show that the relation between the church and music has long been a "lovers' quarrel." No matter how you look at it, the historical alliance between public worship and the musical arts has always been an uneasy one. It is hardly surprising, in light of that tumultuous history, that music and musicians have in our own day been the objects of official ecclesiastical scorn. Many a suspicious bishop and pastor have regarded musicians as shady, reptilian people—barely human—who inhabit the perilous margins of respectability. The twentieth century—like the fourth and the sixth and the fourteenth—has had its share of episcopal detractors whose dislike of musicians seems equalled only by their ignorance of music. I cannot resist sharing with you a comment once made by Archbishop Francis Beckman, who was metropolitan of Dubuque from 1930 until 1946. Apparently, the good archbishop was a staunch foe of jazz, jam sessions and jitterbugs. Permit me to quote him as he has been cited in Nancy McPhee's *Insults Ancient and Modern*.

A degenerated and demoralizing musical system is given a disgusting christening as "swing" and turned loose to gaw away the moral fiber of young people.... Jam sessions, jitterbugs and cannibalistic rhythmic orgies are wooing our youth along the primrose path to Hell!

(McPhee, p. 34)

Mercifully (one suspects), Archbishop Beckman died in 1948—and his blood pressure was thus spared the shock of the folk-rock tribal musical "Hair" as well as John Travolta's "Saturday Night Fever."

The examples could continue (one thinks, for instance, of certain episcopal reactions to Leonard Bernstein's "Mass")—but by now I assume you understand what I mean when I say that the relation between the church and the musical arts has been a "lovers' quarrel," an uneasy alliance. Respectability has come slowly and sometimes grudgingly to us pastoral musicians. Often enough, we have found ourselves classified several notches below plumbers, sanitary technicians, and gravediggers in the church's official hierarchy of values. Our emancipation has been a long and difficult one. Today, however, there is growing and grateful recognition that a pastoral musician is not an accident but a minister, not an ornamental bauble but a leader of prayer. We no longer need to apologize for our presence and

... the relationship between the church and music has been a "lovers' quarrel" ... an uneasy alliance ... 

... our leadership in the community gathered for public prayer and praise. But we all know that emancipations—this one included—are followed by hard years of reconstruction. It is one thing to "free the slaves": it is quite another to ensure that those who have been freed can find justice, dignity and respect for their integrity. Emancipation is one thing; reconstruction is quite another.

It seems that we pastoral musicians today find ourselves in an era of reconstruction. Atlanta has burned; Sherman has marched to the sea; the stillness at Appomattox has erupted into shouts of victory; and Scarlet O'Hara has returned to Tara—a bit chastened, but with plenty of fight left in her. The question facing us is a bit like the questions that faced Andrew Johnson in the 19th century and Jimmy Carter in the 20th: Now that the war is over—now that the campaign has ended—where do we go and what do we do? Wars, whether literal or metaphorical ones, tend, in a paradoxical way, to simplify life: they polarize sentiments pro or con, and compel us to take sides with the hawks or the doves. Peace, the time of reconstruction, is always more difficult to handle—because it forces us to decide where we want to live, how we want to grow, and what horizons we want to explore. The analogy limps, but it does have some bearing on our ministry as
As pastoral musicians today, we find ourselves in an era of reconstruction.

pastoral musicians—because we are faced today with a massive task of peaceful reconstruction. A lot of full-scale wars, armed skirmishes and border-disputes have been fought since the second Vatican Council’s constitution on the liturgy appeared 16 years ago. It’s time now for us to accept the toilsome responsibility of liturgical reconstruction—of learning how to challenge without being destructive; how to confront without being hostile; how to comfort and affirm without being maudlin.

What are some of the ways we pastoral musicians can contribute to the delicate art of reconstruction? There are three areas in which our ministry is particularly vital for the future.

The first area concerns music as a constitutive (not ornamental) dimension of the liturgical environment. Music is not an embellishment or a “gloss” on ritual activity; it is an intrinsic aspect of ritual activity itself. To put it another way, music is just as essential a part of the environment of Christian worship as presider and people, altar and font, plants and banners, candles and crosses. Music does not “solemnize” worship—it is one of the things that makes worship possible in the first place, just as it is one of the things that makes civilised humanity possible in the first place.

The second area concerns music as a language: a language of gesture and rhythm (my apologies to Archbishop Beckman’s ghost), a language of word and silence, a language of body and spirit. The musician is to the liturgical celebration what the poet is to a people’s language. Both poet and musician minister to a community’s language by keeping old words alive, by exploring new sounds, and by reminding the community that to inhabit a language is to inhabit a history—a history without which past is lost, present is implausible, and future is impossible.

The third area is what I would call the “spirituality of music.” Perhaps the phrase is too ambitious and grandiose. But it is important for us to understand the specific and distinctive contribution music makes to the common baptismal vocation of all Christians. Spirituality, after all, is nothing more or less than the gradual unfolding of baptismal conversion in the life of a human being. It is my conviction that just as music plays an indispensable role in our appropriation of humanness, so it also plays an essential role in our ritual appropriation of the Christian mystery through worship. A musician is a person who listens intently for the “speaking” of creation—a person who quests after new sounds, new silences and new voices. Without those sounds and silences, there could be neither poet nor poetry; without the poet there could be no language; and without language there is no human community. In other words, musicians are pretty important people!

**Music as “environment.”** In its recent—and excellent—booklet on *Art and Environment in Catholic Worship*, the Bishops’ Committee on the Liturgy states quite unequivocally that music occupies a preeminent place among the arts of public worship:

> Historically, music has enjoyed a preeminence among the arts of public worship, and there is no clear evidence to justify denying it the same place today. (Cage, *Silence*, 8)

Preeminence does not, of course, mean exclusivity. The fact is, all human environments—including liturgical ones—are thick, teeming worlds of memory, imagination, and bodies that touch, taste, see, smell and hear. Every human environment, however “sacred” or “numinous,” partakes in what the Chilean poet Pablo Neruda once called “the poetry of the impure.” For Neruda, that “impure poetry” is what makes the human world human:

> ... the holy canons of madrigal, the mandates of touch, smell, taste, sight, hearing, the passion for justice, sexual desire, the sea sounding—willfully rejecting and accepting another: the deep penetration of things in the transports of love. ... Blossom and water and wheat kernel share one precious consistency, the sumptuous appeal of the tactile. ... Those who shun the “bad taste” of things will fall on their face in the snow.

(Neruda, 1961: 39-40)

Human environments, liturgical environments—like Pablo Neruda’s “impure poetry”—are thick verbs full of blood and action. Neruda’s poetry celebrates the “precious consistency,” the “sumptuous appeal of the tactile”—and he is right, of course. Human environments are relentlessly tactile—and visual—and aural. As John Cage, that honorary leprechaun of offbeat experimental music, has remarked: “There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot” (Cage, *Silence*, 8). Cage goes on to describe an experience he once had at Harvard University in an anechoic chamber, a room built of special materials and designed to eliminate all echoes, all resonance and, presumably, all extraneous sounds. In this supposedly soundproof room, Cage was surprised that he clearly heard two distinct pitches, one high and one low. Cage writes:

> When I described them [the pitches] to the engineer in charge, he informed me that the high one was my nervous system in operation, the low one my blood in circulation. Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music.

(Cage, *Silence*, 8)

Cage’s point—and mine, too—is that all human environments confront us with a rudimentary music—with the raw materials of rhythm and pitch and sound; with the high thin humming of nerves in operation and the low dull beat of the blood in circulation. Music begins not by throwing blocks of sound into silent caverns, nor by filling empty spaces with great splotches of chord and melody. Music begins when we become attentive to the voices that are already speaking in an environment. This is why, as every musician knows, there is such an intense and intimate connection between the facts of justice and the facts of bodily life: the relationships of touch and movement, breath and blood, rhythm and repose.

All human environments confront us with a rudimentary music: there is no such thing as an empty space or an empty time.
even before the guitarist picks the first string, even before the cantor utters a note—there is already a “natural environment of sound” in the community’s space of celebration. There are no empty spaces and no empty times; music for celebration is created within an environment where there is already sound: the sound of a community gathering, the sound of shuffling feet, crying babies, circulating blood, humming nerves, coughs and barks, burps and sneezes, the pounding of rain on the roof and the clanging of bells in the tower.

Ours is a culture in which visual stimuli seem to be swamping auditory ones.

Pastoral musicians, therefore, have to remember that they are dealing with two (not just one) fields of sound—two aural environments—in a liturgical celebration. On the one hand, there is the field of “unintentional sound”: the random barks and burps, the convulsive sneezes and sputters. On the other hand, there is the field of “intentional sound”—the field of organized sounds, rhythms, and pitches that constitute music in the ordinary sense of the word. Both of these environments together constitute the “musical space” of a celebration. There are no empty spaces and no empty times. This is why it makes a difference, musically and liturgically, whether the community is prancing around the parish’s asphalt parking lot and waving palm branches—or whether the community is sitting in a half-darkened church on a pewter-grey December morning. These two situations not only look different—they sound different. When we minister to a community by planning and playing music, we are dealing with an environment that is thicker, denser than our intentional sounds of hymns, anthems and antiphons. A congregation of senior citizens obviously doesn’t sound the same as a congregation of young married people with children—just as a ‘cello doesn’t sound like a French horn even if they are both playing the same pitch in the same range. In music we call this difference timbre—and it’s the reason why the unaccompanied ‘cello suites of Bach are probably not going to sound terrific on a tenor saxophone. We have to learn to listen to the “timbre” of a congregation, even in its “unintentional music.” In other words, we have to learn to listen to the total environment of sound that constitutes the musical space of a celebration—and not just to the way Brother Gregory and the other monks sound when we listen to their recordings.

To sum up this point about environment, we need to approach pastoral music the way architects like Mies van der Rohe learned to approach the task of building. Mies van der Rohe realized that a building is not primarily an enclosed space, an object placed in space, it is a living reality that interacts with human bodies; with sky, sun, clouds and rain; with trees and terrain. It is all those things together—building, bodies, skies and landscapes—that constitute the art of architecture. There are no empty spaces and no empty times. It is the same with music, especially music that serves a community in the expression and appropriation of faith. Service music, pastoral music, interacts constantly with a larger environment: the unintentional sounds of wind and light and taxis and feet shuffling over brick and concrete. The whole ensemble, the total environment, is our music. John Cage once proposed that we could compose and perform “a quartet for explosive motor, wind, heartbeat, and landslide” (Silence, 3). It sounds preposterous, but of course he’s right. Music is not a splodge of sound tossed into empty space—it is the imaginative interaction of intentional (organized) sound with unintentional sound; the imaginative interaction of pitch, rhythm, volume and timbre with the blood’s circulation and the brain’s humming. As pastoral musicians, we don’t merely “plan the music”—we help create and design a total environment for celebration. This is why we need to know not only what the congregation looks like—but what this congregation sounds like when it moves, when it sits, when it kneels, when it embraces, when it dances. We need to know the congregation’s timbre; we need to know how these people sound—and why.

Music is a language of gesture and rhythm, word and silence, body and spirit. The pastoral musician is to the liturgical celebration what the poet is to a people’s language.

Most of us can no longer remember the process by which we acquired a language. In a way this is unfortunate, because, as Noam Chomsky has said, by the time we are about four years old we have already performed the single most significant intellectual feat of our lives: we have acquired a very sophisticated mode of thinking and communicating called “speech” or “language.” Not only that, but this language is pregnant with inexhaustible possibilities of transformation and creativity. Anyone who has ever dealt much with kids knows how true this is. Children can be phenomenally—sometimes annoyingly—creative with language. They seem to have a preternatural gift for the unusual phrase, the unexpected metaphor, the astonishing twist of meaning. If you don’t believe me, take a look at the Muppets show sometime—and listen to the way your kids react to it.

Unfortunately, we spend most of our adult years becoming increasingly afraid of language. We settle into predictable patterns—like the occasional grunt emitted over the top of a beer can during Monday night football. Before long, our predictable language develops into downright suspicion of language: we suspect that language is an elaborate and deceptive scheme designed to entrap the unwary. The result is that language becomes a meaningless, unintentional form of noise for which we feel less and less responsible—and which we use with less and less imagination and precision. Events in our national life—like Ron Ziegler’s infamous “inoperative statements” during the Watergate era and the Pentagon’s “operation sunshine” (an ornate euphemism for nuclear fall-out)—events like these reinforce our paranoid suspicion that language is a vicious trap, and that we’re better off to kill it before it kills us.

There is, I suspect, a pathological connection between our culture’s inability to deal effectively with the world of language and our culture’s impatience with the serious demands of music. If Johnny can’t read, it may be because Johnny can’t speak very well; and if Johnny can’t speak, he may not be able to hear very well either. Our collective sensorium seems a bit battered; either that, or our gene pool got contaminated by praying mantises somewhere along the line!

Although this sounds a little facetious, the situation itself is quite serious, because the loss of language means, ef-
fectively, the loss of humanity. The word is, after all, what makes a human being most distinctively human. George Steiner, in an essay on “Silence and the Poet,” has made this point beautifully:

Possessed of speech, possessed by it, the word having chosen the grossness and infirmity of man’s condition for its own compelling life, the human person has broken free from the great silence of matter... But this breaking free, the human voice harvesting echo where there was silence before, is both miracle and outrage, sacrament and blasphemy.

(Steiner, Silence and Language, p. 36)

To lose language is to lose history, to lose tradition, to lose the vital art of storytelling that makes humans human. Why? Because we inhabit humanity by inhabiting a world of language, a world of stories told and retold, of stories re-invented and reimagined, of stories layered with flesh, blood, bone and muscle.

This is why poets and musicians are essential to the human enterprise. Both are story-tellers; both create a world and invite us to inhabit it. Speech — language and word, sound and voice — define the radically ambiguous condition of human beings: for we are simultaneously defiant creatures who rival the gods through the power of word, and articulate creatures in whom mute creation achieves consciousness, thought, language and song. The word is fire: on the one hand, it is fire we seek to steal from the gods; on the other, it is fire ever-renewed and never-consumed — fire that creates. This is why we constantly need poets to tell us who we are: defiant thieves and articulate creators.

And what the poet is to language, the musician is to Christian people gathered for worship. The pastoral musician ministers to the community’s need to know, ever more deeply, who it is, what it’s doing, and why it’s doing it. Just as the poet “ministers” to a community’s language by keeping old words resonant and bringing new ones to light — so the pastoral musician ministers to that language we call “music” by keeping old sounds alive and discovering new ones both intended and unintended. Every poet is both a conservationist and an innovator, a traditionalist and an iconoclast. This is so because the poet’s job is to resist the death of words, the death of language: to paraphrase Dylan Thomas, it is the poet’s task to “rage, rage against the dying of the light.” The death of language is the death of a community — and the poet struggles against such death both by guarding a tradition and by breaking language open to new and unexplored possibilities.

Conservationist and innovator, traditionalist and iconoclast: these words also describe the role of pastoral musicians who seek to serve Christian communities today. In its comments on the relation between liturgy and tradition, the BCL’s document on Art and Environment has this to say:

Common traditions carried on, developed and realized in each community make liturgy an experience of the Church which is both local and universal. The roots as well as the structure of its liturgical celebrations are biblical and ecclesial, asserting a communion with believers of all times and places. This tradition furnishes the symbol language of that action, along with structures and patterns refined through the centuries of experience, and give the old meanings new life in our times, our place, with our new knowledge, talents, competencies, arts.

(Para. 10, p. 10)

It is the pastoral musician’s task — as it is the task of all liturgical artists — both to conserve and challenge, to transmit a tradition and, at the same time, to assist at the birth of new meaning in our time, in our place. In a sense, the musician’s task is even more harrowing than the poet’s — because language itself, as George Steiner has written, “aspire to
the condition of music" (Language and Silence, 43). Poets bring a community's language to the threshold of that condition; they push language to the limits, thrust it toward the precipice where speech plunges headlong into song and words take flight into the free play of musical form. Musicians are the ones who take the plunge over the precipice, we assist the birth of new meaning in mid-flight—and we both sustain and challenge a community's identity by putting into its mouth new language and a new song. The effect is exhilarating, but the price is high—and so is the precipice. But that's the way we serve: we are the mothers of new speech, new language in a community—and like most mothers, we are likely to be told that we didn't raise our children right!

The metaphor of motherhood leads indirectly to what I've called the "spirituality" of music. The "spirituality of music" does not mean the sort of piety generated when a small group sits intimately on a carpet around a coffee table while someone punches a cassette recording of the Weston monks and someone else reads breathy selections from Kahlil Gibran. I'm not necessarily attacking this practice, but it's not what I have in mind as a "spirituality of music." As I understand it, Christian spirituality is not the same thing as therapy or self-help or seminars in aggressive affirmation. Like motherhood, spirituality is an unfolding process, a tough discipline that demands extraordinary energy. The feminine metaphor is especially appropriate here because I suspect that women, more than other human beings, understand the robust requirements of change: the intimate changes of the body, the subtle changes of the self, the cosmic changes of season and creation. It is not accidental, I suspect, that in the rites and myths of primitive peoples, agents of change are often identified as feminine. The fire, the earth, the moon—all are archaic symbols, strong feminine symbols, for personal social and cosmic changes that produce something fruitful and new.

Art is the simultaneous act and awareness of a changing self . . .

In this very primary sense, the poet and the musician in all of us is a feminine presence—because both poetry and music are primordial agents of change. Art, you will recall, does not merely "reflect" experience, it constitutes experience, it is the agent of experience—or to put it another way, art is experience "caught in the very act of self-awareness." This is why the simplest definition of poetry—and of music as well—is "the story of change." Poetry and music tell us tales of change, of the human self as changed and changing. And these stories constitute the act, the experience of change itself. This is why the creation of art is a primary act of conversion in the deepest sense of that word. Art is the simultaneous act and awareness of a changing self—of a self that emerges from unconscious sources of creativity, of a self constructed through interaction with others, of a self that reaches beyond forms and media into the limitless realm of mystery. Both conversion and art tell us the story of self-transcendence, of that insatiable reaching-out of a human spirit hungry for mystery.

By the very nature of their art, therefore, musicians are people deeply
engaged in conversion, in reaching-out for mystery. This is why music not only celebrates change, it is a primary agent of change. (This may also be one reason why Plato wanted to eliminate musicians from his “perfect” Republic!) Like conversion, music demands an inexhaustible potential for change. If music were not capable of being inexhaustively renewed and thus changed in every performer and in every listener, then music would die when its composers do. It doesn’t, of course. And this is because, for all its “symmetry in sound,” music is basically asymmetrical, discontinuous and different from the worlds of random noise that sweeps our senses twenty-four hours a day. Music is an asymmetrical moment that leaps out toward us from within a universe of constant rumble and racket. This is why musicians have to deal with “two fields of sound”: the unintentional sounds that bombard us every moment (the trucks, the taxis, the bulldozers, the gurgles and sputters and sneezes)—and the intentional sounds of music that reach out to rescue us, periodically, from sheer noise. Every act of music, then, witnesses to an act of conversion, change, and transformation; it celebrates the reaching out of humanly-shaped sound from the vast inarticulate thunder and rumble of noise.

Ours is a culture in which visual stimuli seem to be swamping auditory ones. In other words, we seem to be going deaf as a people; our ability to hear and to listen imaginatively seems to be overwhelmed by armies of visual stimulation. Thus our carelessness about language, thus, too—I suspect—our inability to distinguish the asymmetrical “reaching out” of music from run-of-the-mill noise. Musak drifting through the department store and the dentist’s office has become “something to do things by”; it is something we “float in,” like an amniotic sac, while strobe lights and angel dust flash frantic kaleidoscopic messages through the neural synapses.

Paradoxically, our progressive inability to hear has also begun to affect our ability to see. Our visual apparatus is so supersaturated and so artifically stimulated that it “shorts out,” leaving us with the impression that most things look the same most of the time. Environmental pollution doesn’t help matters, of course. When was the last time, for example, that you noticed how perceptibly different sunlight in March looks from sunlight in October? The colors are not the same—and the textures of the light itself are not the same, either.

We are a people, then, with serious auditory and visual impairments. And curiously, hearing is one of the ways to restore our vision. In one of his homilies, St. Bernard of Clairvaux wrote that “hearing ... will restore vision to us, if our attention is ... faithful and vigilant” (see Robert Lawlor, “Geometry at the Service of Prayer ...,” Parabola 3 [1978], p. 16). Cistercian architecture of the 12th century was, of course, a perfect example of Bernard’s point—because that architecture drastically reduced visual stimulation and created churches that were constructed in such geometric proportion that the body itself responded actively to the sound of singing voices. Those early Cistercian monks, in other words, were given a kind of “acoustical rub-down,” a “sonic bath,” every time they stepped into the church to sing the divine office. St. Bernard called his churches “geometry at the service of prayer”: it was his way of restoring vision through hearing. The Cistercian church, built about 1135, at Le Thoronet in southern France, for instance, is so acoustically sensitive that a pin dropped in the nave produces a full set of harmonic overtones and can be heard in the apse about 30 yards away.

The point here is that we may have something important to learn from those anonymous builders of the 12th century—something important not only for architecture but for spirituality as well. Learning how to hear again may help us learn how to see again; hearing can help restore our vision. If Bernard built churches on the principle “geometry at the service of prayer,” perhaps we could begin making music on the principle “acoustics at the service of conversion.” The phrase may be awkward, but the sentiment is sound. The art of Christian music celebrates the changing self: the self that reaches out hungrily for mystery; the self that reaches out to touch and be embraced by a community; the self that reaches out toward repentence and healing. Pastoral music is more than competent technique and professional integrity: it is those things, and much more besides. Our ministry as pastoral musicians is a ministry of conversion, a ministry in an age of reconstruction, a ministry that hopes to restore vision through hearing. Like the poets, we are conservationists and innovators, traditionalists and iconoclasts. Like the bards and balladiers of ancient peoples, our songs are of earth, fire, water, new moons and new worlds. Like Pablo Neruda, our poetry is the raw impure poetry of human flesh: ours are the “mandates of touch, smell, taste, sight and hearing.” Ours is the sumptuous appeal of the sonic—acoustics at the service of conversion and healing. For we know that our God is not only a God who sees, but a God who hears as well.

Our ministry as pastoral musicians is a ministry of conversion, a ministry in an age of reconstruction, a ministry that hopes to restore vision through hearing.
How We’ve Done It in Hilo, Hawaii

BY CLAYTON KUA

Our pastor was sent here to close down the parish in 1972, on the opinion that the needs of our 84 parishioners could be met by the “big church” in downtown Hilo.

On the East side of the Big Island of Hawaii, in the center of a small community near Hilo known as Keaukaha, there is a little white church that will hold about 175 people at any one time for any parish activity or function, including our liturgies. Though small in size, it is filled with the immeasurable love and dedication of its members. It is just this kind of community support that has allowed our little parish to become the first in the Diocese of Honolulu to design and implement a Lay Ministry Program for its community, one that is full-time, salaried, and responsible.

I am one of five lay ministers who presently work here. Mr. Alika Cullen (age 24), Mr. Joseph Camacho (28), and I (25) are full-time lay ministers. Alika’s wife, Mrs. Marie Cullen, and my wife, Mrs. Myra Kua, work here on a part-time basis. In addition to our lay ministry team, we also have as full-time members of our program Sister Louise Bullis, MM and our pastor, Rev. George De Costa, who is the first Big Islander to become a priest. The name of our church is Malia Puka O Kalani (Mary Gate of Heaven).

Now one may ask, “What in the world is such a tiny parish doing with five lay ministers, in addition to a pastor and a Sister?” A little bit of parish history would be useful. Our pastor, Father De Costa, was sent to our parish to close it down in 1972. The opinion at the Chancery Office was that the needs of the 84 parishioners of our community could be filled by the “big church” located in downtown Hilo. Rev. De Costa was given three months to close down the parish. However, he was told that if he felt there was any reason why the parish should be kept open, then he should try to make a go of it. He’s been “making a go of it” for seven years now!

As the parish grew, it soon became too much for one person to handle. Lots of people were volunteering their time, talent and treasury in the building up of the community, and what was once an isolated, 84-member parish has now blossomed into an active community of worshippers numbering upwards of 500.

Many new needs have arisen, of course. The idea of lay ministry was discussed in terms of establishing a program that included full-time, salaried, and responsible personnel. The work itself was not unusual, but in our Diocese, such a program was virtually unheard of. The idea of lay ministry came to us from a friend and classmate of Father De Costa, another priest and Pastor at Oakland Cathedral in California, Rev. Donald Osuna.

While at the NPM Convention in Chicago in April, I went to a “special interest session” for Diocesan Directors of Music. One of the major questions involved the problem of hiring and paying a full-time music minister. I contributed to the discussion by describing the process by which Mr. Cullen, Mr. Camacho and I came to be employed as full-time lay ministers.

We had originally been volunteers for parish work, primarily in the area of music. We wrote, played, located, taught and did everything else with

Mr. Kua is a full-time lay minister for the program he describes in this article.
music that could be done. And it was by involving ourselves with the parish music needs that we became involved with the overall workings of the parish. So we participated in a variety of parish programs and activities, helping in the planning stages of many of them. By the time the subject of lay ministry came up, each of us had had at least three years of actual involvement in creating, planning and/or executing parish operations. Both my wife and Mrs. Cullen were so enthusiastic about our new jobs that they started working with us too, on a part-time payroll.

The Parish Council unanimously authorized a $36,000 budget. If this sounds like opulence, an explanation is in order. Our parish is located on federal land that was set aside for people of Hawaiian ancestry. It is a low-income district. What is especially unique is that none of the money for the Lay Ministry Program was taken out of the existing accounts of the parish, nor is the program subsidized by the Diocese or by any other organization. Rather, in the initial plans we stipulated that the money was to be raised by the donations of our people. Our parish is self-sufficient, and it is by the generosity of the people and the grace of God that our program is in its second year.

Our recent trip to Chicago for the NPM Convention is another example of the kind of support that our community has had for the program. Nearly $4,000 was raised within a period of two months for the expenses of the long trip and for buying whatever we felt we would need to help our parish grow. The parish community felt that it had a stake in the convention, too.

Our work in the parish differs depending on the areas that we feel we can work most effectively in. Mr. Camacho spends the majority of his time taking care of the musical needs of the parish. He is choir director, arranger and organist. Because of the multicultural influences present in Hawaii, his task is not easy. He and Mr. Cullen direct and coordinate a great deal of interpretive dancing and dramatic presentations during the liturgy (for which his experience as a hula dancer comes in handy!).

My wife and Mrs. Cullen are involved in the preparation of young couples about to be married. They help with marriage instructions and general hospitality—making couples feel at home when they come to our ministry. Independently, Mrs. Cullen coordinates our parish pre-school religious educa-

By the time the subject of a lay ministry program came up we had each had at least three years of actual involvement in the parish . . .

By the Big Island Liturgical Committee, which are designed to inform the people of our island on liturgical matters and to upgrade the quality of our liturgies.

Together the seven of us, Father De Costa, Sister Louise and five full- and part-time lay ministers, make up the parish staff, and we all take part in the planning and decision-making process. Much of what we plan or make decisions about is shared with the community, so they too have their part in parish operations.

In all this is a story of faith and courage on the part of all involved. If finances were the only consideration at the very start of our program, it would never have gotten off the ground. Our success reflects the faith of a community that has stepped forward on the words and promises of our Lord, who said that faith can move mountains.
Instruments

Four Church Sonatas


Mozart composed a total of 17 church sonatas. These short, single-movement works were intended originally for liturgical use as interludes between the epistle and the gospel of the Mass. The early sonatas were scored for two violins and organ continuo, while the later ones require full orchestra.

These Four Church Sonatas were arranged for B♭ clarinet and keyboard instrument. The first sonata is marked Allegro, and opens with a trill ornamented theme followed by a contrasting legato theme. The second sonata, marked Andante, is lyrical in nature with a few contrasting trills and arpeggios. The third, an Allegro written in three-quarter time, contains characteristics of the minuet and trio form of Mozart. The fourth sonata is the most substantial of the collection. By the time of its composition, Mozart was chief organist at Salzburg. The important obbligato organ part in the original is added as a cadenza for clarinet at the end of the piece. The clarinet part and the accompagnment of these four sonatas are not technically difficult.

Sonata da Chiesa


The original version of this work was written for John Wilbraham, Michael Laird and John Birch (organ) and performed by these players in Rotterdam on May 24, 1976. The composition consists of four movements: Maestoso, Allegro, Lent to e piano, and Allegro ma non troppo (duration 15 minutes). Dotted rhythms dominate the first movement, along with contrapuntal imitation. The second movement, march-like in character, begins with a fugue subject introduced by the first trumpet and imitated by the second trumpet. This subject is developed by the trumpets and organ. Muted trumpets, pyramiding a series of sounds, begin the contrasting section. The movement closes with a return of the fugue subject. The third movement, legato in nature and contrapuntal in style, creates a beautiful sound with organ and muted trumpets (cup). The fourth movement, in a scherzo style, develops a five-note scale motive. Various contrapuntal devices and color changes are used throughout the composition (muted trumpets and different registrations on organ).

This is an excellent composition, and would enhance any liturgical celebration. A few words of caution—the composition requires experienced performers and trumpets pitched in D.

Fanfare and Processional


This fanfare is bright, powerful and impressive. The processional begins with a dotted figure, developed through syncopation. The next contrasting section is choral and march-like in style. The trio section uses contrapuntal devices that develop the syncopation motives of the previous section. The composition ends with the return of the opening section of the movement.

This composition would be very effective for a grand procession celebrating an important liturgical occasion (Easter, Christmas, ordinations, dedications, etc.). The instrumental parts are not difficult to perform.

Old Hundredth


This arrangement of the “Old Hundredth Hymn” (Praise God from whom all blessings flow, etc.) uses the brass quartet of two trumpets and two trombones together with organ. The composition opens with solo trumpet with organ accompaniment presenting the famous hymn tune. The second verse is for brass alone; the last verse uses full brass and organ. Congregation may sing in unison together with the brass and organ. This is a simple arrangement, but very effective. Instrumental parts are not difficult to perform.

Chanson a Cinq


Congratulations to GIA Publications for publishing arrangements of Renaissance motets for various brass ensembles. Some of my comments in the past issues of Pastoral Music urged musicians and choir directors to use their creativity and innovate arrangements of this vast repertoire of Renaissance music for many different combinations of instruments, not only brass.

This composition by Claude le Jeune, edited for brass quintet, uses two B♭ trumpets, horn in F, trombone (or euphonium) and tuba (or brass trombone). The first section uses the full quintet sounding the refrain. The second section is a duet for first trumpet and horn. The quartet returns sounding the refrain, then a trio for first trumpet, horn and trombone; refrain, and so on. The parts are not technically difficult, but the music is excellently composed by a fine composer of this period. The range and voicing of these compositions lend themselves to excellent instrumental arrangements.

Ecce Maria


Recognized as the greatest German composer of the late 16th century, Leo Hassler, while a Protestant, wrote many works for Catholic liturgy and/or for the Lutheran liturgy. He also composed instrumental ensembles. The text for this composition (not included in this arrangement) is an antiphon for Vespers for the Feast of the Circumcision of Our Lord. The influence of the Italian polyphonist is evident in this work with its full sound and harmonies and with the contrapuntal echoing of motives. The parts are not technically difficult. The majestic sound of the brass quintet emphasizes the beauty of the composition.

By Robert Onofrey, CPPS

Choir & Congregation

The Promised Land


Commissioned by The Most Rev. James A. Hickey, Bishop of Cleveland,
to commemorate the centenary of the death of The Most Rev. Louis Amadeus Rappe, First Bishop of Cleveland, "The Promised Land" is a big, sprawling work of heroic and athletic proportions (102 pages of vocal score). Working with the phrase "In the peace of God we go forward on the way that leads to the Promised Land" as a recurrent refrain, Dr. Peloquin uses a paraphrase of psalm 135 as foil to indicate God's mighty works that impel the worshipper to go forward to the promised land.

The Penitential Rite offers a discretely polyphonic treatment to the *Orbis factor Kyrie* melody in a quasi-imitative style. The Responsorial Psalm is based on the opening notes of the famous solemn mode *Salve Regina*, with subdued but dissonant harmonic tensions. A truly sympathetic cantor is needed to endow this psalm with appropriate *elan*. The Alleluia Verse is a fanfare-like dialogue between choir and congregation, which is repeated after the gospel reading.

The response to the homily is a 22-measure homophonic setting over a $D^b$ pedal point that could be very effective with a large organ capable of registrational subtleties, and a choir that can sing in tune the delicately chiseled dissonances that frame the text "I pray for my friends, I pray for my enemies, may God bless them all."

The Prayer of the Faithful and the Holy, holy are well-wrought pieces of liturgical composition, each item showing the correct "weight," which it deserves in a sung Eucharist, and setting the scene for the Anamnesis and the Great Amen, which are set to the melodic conclusion of the Hosanna.

The Lord's Prayer is brief and direct, complete with a musical interlude for the presidential Emolium leading to the concluding doxology, which segues to the Kiss of Peace and the Lamb of God—one large musical skein. The Communion Song would have profited from a better text, because the obvious disjunction in language level is not only apparent, it is distracting and unfortunate.

"The Promised Land" concludes with the "Glory to God" as the stated Song of Thanksgiving, using part of the Alleluia theme as a germ motive for the choir/congregation refrain. Rhythmically forceful, massive and muscular in its driving force, the Gloria provides a triumphant finale to this tribute to the first bishop of Cleveland. For a parochial anniversary, memorial celebration, or a large-scale sacramental initiation ritual, "The Promised Land" could provide richness, color, excitement, and effective music for worship.

Dr. Peloquin writes well for the liturgy, with an eye and an ear for what is effective and what is right. This is bold, decisive composing that needs a good choir, an apt congregation, a sensitive organist with a large and flexible instrument, and a director to mold this large-scale work into the strong worship vehicle it can become when intelligently used.

JAMES BURNS

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**Hymnals**

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Sharon and Tom Emmswer, Wesley Foundation Campus Ministry. $3.50 plus postage, $.50. Bulk rates available.

Take a good idea (i.e., a new hymnal that will address the problem of sexist language), place the editorial work in the hands of amateurs (both lyricists and musicians), overdo it, and you have a book full of literary and musical mediocrity that purports to have a "message that has been adopted by a campus ministry organization."

The book is filled with different sizes of manuscript type and engraving. Certain pages are downright ugly! At times the literary paucity and theological inanity abound in the same sound, e.g., "God's Golden Sunshine." The songs by Mary Lu Walker are more than faintly reminiscent of musical material usually found in music textbooks for grades three and four.

It is difficult to believe the premise that adults have willingly adopted this book with its poor format, lackluster lyrics and elementary musical settings, let alone that such a collection should merit publication!

JAMES BURNS

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Handbook for American Catholic Hymnals
J. Vincent Higginson. The Hymn Society of America, 1976. LC 76-13307. $18.00.

In the preface to this volume, J. Vincent Higginson states that it is "a pioneering study begun nearly twenty years ago." After paging through the book, one finds this statement easy to accept; most readers, I am sure, will marvel that Mr. Higginson was able to stay with the work and carry it to publication.

What does the book contain? "This survey is based on hymns from thirty Catholic hymnals in common use from 1871 to the early 1960's" (p. ix). The author has studied 1,045 of the hymns contained in these hymnals. In Part I he traces the text of each hymn, who wrote it, where it first appeared, the translations that have been used in some of the hymnals, the alterations that have appeared, and so on. There is a staggering amount of detail. As an example of the thoroughness that characterizes the author's research, consider the following:

O Lord, I am not worthy (p. 62)
Anon. The hymn appears in the Catholic Youth's Hymn Book, 1871 and is likely inspired by and based on the German Communion hymn, "O Herr, ich bin nicht wurdig," found in the Landshuter Gesangbuch, 1777. The hymn also appears in Laudate Pueri, 1886 and in the St. Basil's Hymnal, 1889. Stanzas were added in such hymnals as the De La Salle Hymnal, 1913; a version followed by Hacker's Catholic Hymnal, 1920; and the Mediator Dei Hymnal, 1935. Stanzas vary in the hymnals cited below.

In the "hymnals cited below" we learn that there are seven different melodies to which the words have been set, and the author lists each hymnal that contains these variant melodies.

There are a few misstatements; for example, the final two stanzas of Pange Lingua ("Down in adoration falling") are no longer required at Benediction, according to the 1967 instruction Eucharisticum mysterium. Wiseman's hymn "Full in the painting heart of Rome," written in 1850, would have celebrated the restoration of the hierarchy in England, and not the Declaration of Infallibility.

Part II gives the incipit of all the tunes, usually the first three measures. Only the melody line is printed, but the engraving is top quality.

Part III investigates the sources of the tunes. Here again, since most of the hymnals surveyed listed neither author of the text nor composer of the tune, an incredible amount of work was involved in tracking down the composers.

The fourth section, "Biographies," includes dates and basic vital information of the composers whom the editor was able to trace; some are forgotten in all but name. A general bibliography, a list of tune names, and an index of first lines concludes this valuable book.

Anyone interested in American Catholic hymnody will be forever indebted to
Vincent Higginson for the thoroughness and scholarship he has exhibited in this Handbook. As a reference book it is invaluable and should be found in every college library as well as in libraries that specialize in music.

There has been a gratifying and healthy revival of interest in hymnody in the past 15 years. Not only have new melodies and texts been written, but many older hymns of non-Catholic origin have gradually passed to the "Catholic repertoire." Perhaps in another ten to twenty years it will be time to publish a follow-up Handbook, a sort of Volume II to the present opus. Whoever undertakes this task will find it a relatively easy duty to accomplish, for the apparatus, the modus agendi has already been worked out in this orderly, pioneering work. For this we must be forever grateful to J. Vincent Higginson.

A Joyful Sound: Christian Hymnody

This estimable book is conveniently divided into two sections. The first is a short and compact historical survey of the development of Christian hymnody, traced from the early use of the psalms up to contemporary trends in American hymnody. The second part comprises 158 "Illustrative Hymns," musical examples drawn from the chant repertoire all the way up to the early 1970s. Dr. Reynolds, who has been very active in the Baptist Church as minister, author, composer and lecturer, was sole author of the first edition (entitled A Survey of Christian Hymnody), published in 1963. Dr. Price, presently a member of the music faculty of Furman University in Greenville, NC, prepared the second edition, reviewed here.

The major emphasis of the book is on "Western hymnody," starting with a short treatment of Latin hymns of the Patristic and Middle Ages, and proceeding through the hymns and chorales of early Protestantism. The "landmark" compositions and the most noteworthy hymn collections are listed, though not analyzed in great detail. Representative examples of Protestant hymnody from the Reformation up to the present time make up the major part of the second section, though a number of hymns from Catholic books are also included.

No anthology of only 159 hymns could possibly contain all the most notable Christian hymns. Nonetheless, since this collection has an ecumenical cast, one might have expected to see such durable hymns as "Holy God, we praise thy name," and "Ye watchers and ye holy ones." These compositions in both text and music are superior to other hymns in this compilation. It is a pleasure to see Chesterton's "O God of earth and altar" included, though the "traditional Welsh melody" found here is no match for the King's Lymn melody that Ralph Vaughan Williams chose for this same poem.

Heinz Wermer Zimmerman's syncopated "Praise the Lord" (1970) is an example of moderate modernism, but none of Sidney Carter's work is contained among the examples. Mention is made of "folk" and "pop" influences and the FEL publications. Overall this is a reliable survey and a worthy addition to contemporary studies of hymnody.

Missa Afro-Brasileira

In 1965, Lawson-Gould published two very attractive Spanish-American works, Missa Criolla and Navidad Nuestra, both composed by the Argentinian Ariel Ramirez (born 1921). The text of the first was a Spanish translation of the Ordinary of the Mass, and the second was a kind of Christmas folk oratorio in six sections. Both were also available on a Philips LP recording, sung by Argentinian soloists, chorus and instrumentalists under the direction of the composer. Any proficient amateur chorus could perform them, since the rhythms, melodies, and harmonies are relatively uncomplicated. (Navidad makes an excellent choice for a Christmas program.)

It is interesting to compare these two works, consciously composed in "folk style," with contemporary American liturgical songs written in the so-called "folk idiom." The major difference is that Spanish-speaking countries have many more ancient roots to draw from, and though a variety of styles have evolved—reflected mainly in the rhythms and melodies—the overall imprint is indelibly Hispanic. Even if the Missa or Navidad were sung in English,
there would be no mistaking the Spanish character.

By comparison, the American music that now passes as “folk” is actually derivative of the contemporary pop ballad style. True American folk styles would have to show the influence of early New England music (as Copland has so deftly done), or of country music, or of blues, and so on: these are the roots of our folk music. Hence, much of the liturgical music that we loosely call “folk” is in reality a new contrafact: often the “folk sound” is the result of modal borrowings, particularly from the dorian and the mixolydian modes.

All of this is by way of introduction to the work under review here. Although Fonseca’s Mass reveals folk influences, this is not a composition to be attempted by amateur choruses. In his Foreword, the composer writes: “In this work, I tried to express the religious feelings of the Brazilians, who are a mixture of European, Negro, and Indian ancestry.” And a little later: “I have tried to abolish barriers between sacred, classical and popular music and to portray the primitive force, the impulse and warmth of the Afro rhythm . . .”

The text is a mixture of the traditional Latin Ordinary, a Portuguese translation, and occasional nonverbal percussive sounds. Very often the parts divide into an SSAATTBB chorus, and the voices (particularly the sopranos) are stretched to the limit. Since this is an unaccompanied work, only a mature and tonally secure chorus should attempt it. The texture is often very choral, but easily slips into counterpoint. Chromatic passages make their entrance, but the tonal organization is in great part pantonic: a feeling of key is present, but piled-up chords and tone clusters create pungent dissonances.

Fonseca’s concept of Afro rhythm has nothing in common with American jazz, though almost every page carries the kind of syncopation that we associate with ragtime.

Missa Afro-Brasileira will, I think, come across best as a concert work. The shape of the liturgy today militates against a work of this length. Individual copies go for an unusually high price, but inflation hits the engraving of music like everything else. I am pleased that the publishers have taken the risk of making this work available, and I recommend it to advanced choruses searching for contemporary sacred music.

FRANCIS J. GUENTNER, SJ

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**About Reviewers**

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**Publishers**

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

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Minneapolis, MN 55415

Augsburg Publishing House
425 S. 5th Street
Minneapolis, MN 55415

Abingdon Press
201 S. 8th Street
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Arts Master Studio, Inc.
(AMSI)
2614 Nicollet Avenue
Minneapolis, MN 55415

Boosey and Hawkes, Inc.
30 W. 57th Street
New York, NY 10019

Hymn Society of America
Wittenberg University
Springfield, OH 45501

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

Lawson Gould
866 Third Ave.
New York, NY 10022
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November 14-18
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CALIFORNIA

LOS ANGELES
October 12-13

FLORIDA

ORLANDO
March 17, 1980
Workshop and Ecumenical Hymn Festival, Sponsored by the Hymn Society of America and the Central Florida Chapter of the American Guild of Organists. To be held at the First United Methodist Church, Magnolia and Jackson Streets. Downtown Orlando. Contact: Mr. Tom Smith, Executive Director, Hymn Society of America, Wittenberg University, Springfield, OH 45501. (513) 327-6308.

GEORGIA

ATLANTA
October 8-13
Avon Gillespie Conference. NOBC Workshop in Black Liturgical Worship, Choral Techniques, and Music in Childhood Education. For more information, contact Mr. Ronald Sharps, National Office for Black Catholics, 1234 Massachusetts Avenue, NW, Washington, DC 20005.

ILLINOIS

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November 3
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Federation of Diocesan Liturgical Commissions meeting. Theme: "Discovering the Good News in Our Midst." For more information, write the FDLC, 1307 S. Wabash Avenue, Chicago, IL 60605; or call (312) 663-1187.

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The deadline for ads to appear in the December-January issue of Pastoral Music is October 10. 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 files for referrals for six weeks only, following the last contact with the person(s) or parish involved. Please call Sister Jane Marie at the Hot Line number to update the status of your Hot Line listing.

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Errata
Pastoral Music, August-September 1979, Vol. 3:6, p. 6: Mr. James Schafflter (correct spelling), Trenton, NJ. p. 7: Sister Carol Hemmell (correct spelling); Rev. Gary Kraffl (not Rev. Daniel Kraffl), Region IX Core Committee.

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Music Industry News

Jack North Choral Series
Alfred Publishing Company has recently contributed to the body of sacred choral music by introducing a new series of compositions under the guidance of Mr. Jack North. So far, 50 compositions have been released in the series, called Sing for Heaven's Sake.

The selections are aimed at several levels and combinations of the parish choir, and many are suitable for specific holiday needs.

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The Archdiocese of Chicago has recently produced a three-cassette series for cantors and leaders of song, recorded at the recent workshop of The Liturgy Training Program. The series ($19.50) is a practical demonstration of what the leader of song can bring to the beauty and strength of the parish celebration.

The cassettes may be ordered directly from The Liturgy Training Program, 155 East Superior Street, Chicago, IL 60611.

BCL Publication: Evening Prayer With Music
The Bishop's Committee on the Liturgy this June announced its publication of Sing Praise to the Lord, a booklet containing a musical setting of evening prayer appropriate for use on Sundays and Solemnities. The music, by Howard Hughes, SM, was commissioned for the November 1978 meeting of the National Conference of Catholic Bishops, and was originally celebrated at St. Matthew's

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Copland Motets from Boosey And Hawkes

Four motets by Aaron Copland, composed in 1921, have been published for the first time by Boosey and Hawkes, Inc., of Oceanside, New York. The composer was studying with Nadia Boulanger in Paris when he produced the works, and they were performed by the Paris-American-Garfenville Chorus in November of 1924. The first Paris performance was conducted by Boulanger herself in 1927.

The four titles are: Help Us O Lord; Thou O Jehovah, Abideth Forever; Have Mercy on Us, O Lord; and Sing Ye Praises to Our King. The music is available in octavo form from Boosey and Hawkes, Inc., P.O. Box 130, Oceanside, NY 11572.

Two Resources by Routley

The Liturgical Press has recently published two works by Dr. Erik Routley, the well-known Westminster Choir College professor who was one of NPM's featured speakers at the Chicago Convention last April. An English-Speaking Hymnal Guide is his compilation of 888 hymns with thorough annotation, including notes on their metrical form and rhyme scheme. Also included is a listing of the hymnals in which they appear. The collection is prefaced by a wonderfully witty essay in Dr. Routley's best English.

The other book, A Panorama of Christian Hymnody, is a survey of the history of the Christian hymn. For each of the 27 periods of hymnody that Routley outlines, there is an analysis of the hymns of the times, illustrated with the texts and their variations, in the original language and translated. All told, 590 hymns enter into the study. The book also includes an impressive 34-page set of indexes.

The books cost $29.50 each, and may be ordered directly from The Liturgical Press, Collegeville, MN 56321.
Is “Animation” Just Another Fad?

BY TOM CONRY

Joseph Gelineau, SJ is one of those rare individuals who may conceivably be possessed by genius. I have been an admirer of his since I first sang the compline with his psalm settings in seminary school. Our debt to him is profound.

His current book, The Liturgy, Today and Tomorrow, contains some observations that are so cogent and barefacedly true that one wonders why someone didn’t write them down before. One of the more provocative suggestions he makes for church musicians is that it may be possible to “animate” our people through music. Is this true? Is it desirable? What would this mean were it to happen?

To pursue the idea seriously, to talk about breathing life into our communities through musical technique and repertoire, is first to tacitly acknowledge that our assemblies are in some sense dead; that they lack the spirit (“anima”) they need to be alive. This is for the most part true.

It seems at least that the numerical majority of our parishes live, as communities, lives of quiet desperation. We do not sing well as a rule. Our theology is to some extent still circumscribed by the notorious Baltimore catechism. We are too often afflicted with celebrants who not only do not know how to preside (which may be excusable) but who also may flatly refuse to learn (which certainly is not). The hymnbook or missalet, whether “folk” or “traditional”—whatever those words mean nowadays—hardly has any foothold in reality at all, with music that reflects the worst excesses of 19th-century Romanticism or modern “easy listening” (with notable exceptions), and texts that reflect nothing at all. Prayers are read with all the conviction one would give a grocery list, which is an authentic response to much of their content. Uncomfortable pews and obligatory kneelers, appliances that unsuccessfully masquerade as musical instruments, a few lectors whose very literacy is in question, field-marshals ushers, soporifically nonrelevant homilists... dear God, we have reasons aplenty not to celebrate.

If this is depressing, hold on. It gets worse before it gets better. Beyond the practical difficulties, there is a more general malaise, which has its roots in our experience of the Church and American society at large. Both organizations have grown seemingly beyond our ability to touch them, much less to transform them. It is the same massive crisis of faith that all the great artists of the twentieth century, from Mahler and Schoenberg to the present, have confronted.

What do we believe in any more? Our money has failed. Our armies have failed. Our president has failed. Our church has failed. Who can be naïve any more about these things?

When Aaron Copland was interviewed on the occasion of his 75th birthday, he was asked why he was not writing music like Billy the Kid or Rodeo or Fanfare for the Common Man any more. Why did his new music lack the solid innocence of his old successes? Copland’s reply was to the effect that after Vietnam, it is impossible to write with mere affirmation; an artist deals in truth.

And yet, if we are really going to traffic in truth, we must say that there is certainly some hope. We all want to live, after all—to hear the sound of our own breathing, to know that we’re alive. In thousands of parishes in America and abroad, there are talented, committed individuals who will not be satisfied with anything less than a real manifestation of the kingdom of God, present and singing. The faith in a better tomorrow that persists in them may be taken itself as a gentle indication of the existence of a good God. I mean, here we are, reading this, after all. There’s you; there’s me. How can all be lost?

Indeed, all is not lost. This is what “animating the assembly” may really be—believing that all is not lost, that we may yet recognize one another in a song, a word, an embrace. It may bring us into being a resurrection, calling one another beyond the sullen limits of our disappointments, our limited vision, and opening ourselves to a passion for living justice and the proper celebration of that passion, that living. It means committing ourselves to one another as bread that must be chewed to be useful, as a seed that must be buried to become alive. It is the
faith of a brother or sister who takes meaning and purpose from what “family” exists.

Father Gelineau calls us to all of this in his book, and in his music, but most of all in his life: by indicating that it is possible not to lose heart, he has kindled new life in us all. But is that new life possible, or is it an unrealistic expectation? It may be unwise to lay the entire burden of “animation” on the broad shoulders of music. Song seems to be just as much thermometer as thermostat; that is to say, it measures and ratifies what is already present more than it creates something new. Ultimately, better songs, better instruments, and better songleaders are no substitute for metanoia, a change of heart. In the end, we must live the Gospel as well as celebrate it. And yet, at times it is possible to sing more than we are; to reveal our common humanness in music in a way that mere speech cannot capture. In those moments, prepared for carefully over time, we know once again why we are present. Music is capable on occasion of that much.

It is important to understand what animating the assembly is not. The call for animation is not to be construed simply as a call for more enthusiasm in our celebrations. The lust that Erik Routley described in Chicago as the quest for “sensation without responsibility” is an easily observable phenomenon in many of our parishes. We musicians are perhaps more guilty of this than our other colleagues in the ministry; that damnable striving for effect, the urge to send ‘em out humming a tune, and feeling good rather than feeling like doing something good. We certainly don’t need to recall the coronation of royalty at the close of every service. A thoughtful song, a little more unadorned perhaps than we are used to hearing in church, one that may ask important questions in a straightforward fashion—that is rare and valuable indeed.

It is not a call to spiritualism, sacramalism, or otherworldliness. My experience is that the plea we hear so often for “more mystery” in our liturgies is, when we get to the bottom of it, not a call for hamhanded mysticism or the realization of magical fantasies, but an appeal for meaning. The cheap experience of the supernatural—what Bonhoeffer called “cheap grace”—is ultimately unsatisfying. We cannot encounter God until we have encountered one another, and our liturgies will not be livable until they are about the living. The Gospels are clear on this point. No amount of pretty bells, or stiff genuflections, or robed pre-adolescent acolytes, or sweet-smelling incense will achieve the experience of the transcendent for us. We will see that in the least among people, in one another even, or we risk missing it altogether.

Finally, it does not imply the separation of the assembly into animators and animated, into active and passive roles. There is no class that wears exclusive responsibility for breathing life into a community’s ritual—not celebrants (a misnomer—we all celebrate), not musicians, not planners, or anyone else. Animating the community means accepting at the practical level the axiom that we all want to celebrate, and even need to celebrate. This has real consequences for musical liturgy. It means discarding the old role of “creating an environment” so that others can pray. It means we all pray. It means we don’t “transport” the congregation with pretty tunes or facile answers. It means we all walk together, equally responsible for our mutual progress. Animating the assembly means acting out the belief that celebration is shared, from each according to one’s ability, to each according to one’s capacity.

What it may mean for us, if we allow it, is another insight, another glimpse of a possible kingdom and some pithy suggestions as to how to get there. To animate, fill with life; to name ourselves, tell our own stories; to recognize one another in the breaking of that bread not as musicians, technicians, shepherds, or sheep, but as pilgrims—Isaiah says “no longer abandoned”—this is worth celebrating. This is worth reflecting on. This is worth living out. Merci beaucoup, Père Gelineau, encore.
“Then they opened their coffers and presented
Him with gifts of gold, frankincense, and myrrh ...”
(Matt. 2:11)

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