Music in Catholic Worship

Theology of Celebration
Rodgers

Carnegie Hall, New York City

The Concert Hall Organ
For Church, School or Home

Rodgers Organ Company · Hillsboro, Oregon 97123
"The organ he advised is exactly what we wanted."

Jerry Mattheiss, Minister of Music,
Grace Baptist Church,
Wilmington, North Carolina

"I've been in the church music field all my life, and as far as I'm concerned, the Baldwin organ is a top quality instrument. Our 640 is so practical for us because of what you get for your dollar's worth. With so many other higher priced instruments, you don't get the quality you get with Baldwin. Our Baldwin Master Organ Guild dealer knew what type of building we were getting. He knew what I desired in an organ for our particular congregation, our type of singing, and our style of music. And the model organ he advised us to buy is exactly what we wanted."

The Baldwin Master Organ Guild is a select, nationwide group of Baldwin dealers, comprehensively trained to offer you the finest in specialized custom organ service. You can depend on your Guild dealer for helping you select the Custom Organ most suited to your needs. Then, he will personally plan and supervise the installation, whether it be a Modular II speaker system or CathedralSonic pipes. He will then make periodic checks on the instrument's performance and guarantee you fast, efficient service by a certified Guild technician. Your Guild dealer can also help you plan your fund raising activities and dedication service. Baldwin Custom Organ quality and Baldwin Master Organ Guild service are making satisfied customers out of churches all across America. If your church is considering a new organ, cut out and send in the coupon.

Baldwin®
In this issue . . .

A commentary on the first section of the Bishops' Committee on the Liturgy's most popular document, Music in Catholic Worship. This is the last of five issues of Pastoral Music devoted to MCW: April-May 1977, The Mass; December-January 1978, The Musical, Liturgical and Pastoral Judgment; August-September 1978, Planning Celebrations; April-May 1979, The Sacraments. We finish evaluating this document none too early, for as you will notice in this issue, the Bishops' Committee on the Liturgy, in conjunction with the Federation of Diocesan Liturgical Commissions, has begun a process for "updating" MCW.

We have held our comments on the first section of MCW until last because we felt that it is an excellent statement of liturgical principles which needs close attention. Almost all commentators on the liturgical reforms of the Vatican Council today are pointing out the need to move beyond the surface of reform to underlying principles. This section does just that.

Kavanaugh comments on the entire first section; Norris indicates the centrality of community in worship (articles 1 and 2); Melloh stresses the importance of emotions in liturgy and music (articles 3, 4, and 5); Walsh addresses the question of whether or not the document should be redone (articles 8 and 7); and Krosnicki stresses the importance and role of signs in worship (articles 8 and 9). Planners must ask just how important theology/principles/background are to practice? (McKennan and Zahara) Do clergy understand any of these principles? (Boyle) Finally, perhaps the most quoted and important phrase of the document: "Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith." (Pfeil) It strikes me that we all agree with the first half of that statement; but my experience tells me that the overwhelming number of poor celebrations indicate we don't really believe that poor celebrations weaken faith, or we wouldn't allow so many of them to take place. (Indeed poor celebrations do destroy faith!)

Music in Catholic Worship stands out as one of the most important liturgical documents written for the American Church. Its clear, non-jargonized language is a model of brevity and clarity. In my opinion its greatest weakness is its lack of principles concerning liturgical music—an accurate reflection of the stage of liturgical development in the United States today. Any revision of MCW should include liturgical and musical principles.

Excerpts from Music in Catholic Worship are printed adjacent to the appropriate commentaries; but there is much more to MCW than we have included. We urge everyone to read, mark and digest the entire document. You can obtain a copy of the 22-page booklet by sending $.50 to us, NPM, 1029 Vermont Ave., NW, Washington, DC 20005.

With this issue, we begin the formal announcements of the convention centers of 1980. The first three, Philadelphia, Miami and Providence, are ready to go! There is no doubt that these conventions will be landmarks in NPM's history. Your participation and active support of other musicians and clergy will make the difference. Plan now to attend. Like all conventions, especially music conventions, not all that happens can be written down. (Those of you who attended Scranton and Chicago will second that.) And be assured, a whole lot is gonna happen!

V. C. F.

Cover photo: King David playing the harp; from a 12th-century English manuscript. Reproduced by permission of the British Library.
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.

Statement of Ownership, Management and Circulation (Required by 39 U.S.C. 3685)
Pastoral Music is a bi-monthly magazine, totaling six issues annually at an annual subscription price of $15.00. Pastoral Music offices are located at 1029 Vermont Avenue, NW, Washington, DC 20005. Pastoral Music is the membership magazine of The National Association of Pastoral Musicians, Rev. Virgil C. Funk, Publisher. The average number of copies per issue over the past 12-month period, 6616; actual number, last issue, 7000; total paid, past twelve months, average, 5173; last issue, 5392.

Editorial and Executive Offices: 1029 Vermont Ave., NW Washington, DC 20005
Publisher: Reverend Virgil C. Funk
Managing Editor: Connie Szostak
Music Consultant and Advertising Director: Sister Jane Marie Perrot, DC
Circulation Manager: Kay B. Meyers
Art Director: Gerard Valerio
Layout: Artwork Unlimited
Regular membership (clergy and musician, both included as members) $35.00 per year. Single membership $25.00.
One year subscription, $15.00. Library subscription, $12.00. Single copy, $2.50.
Second class postage paid at Washington, DC.
Pastoral Music (ISSN 0363-6569)
Copyright 1979 by National Association of Pastoral Musicians

Contents

Letters 4 Association News 5

FOR MUSICIANS AND CLERGY: PLANNING
Liturgy committees:
Where have all the theologies gone? 8
BY JOHN MCKENNA

FOR MUSICIANS AND CLERGY: LITURGY
Let's stop plastic responses 10
BY IRIS ZAHARA

FOR CLERGY
From theology to practice:
Making it work in the parish 12
BY ALLAN BOULEY

Theology of celebration 16
BY AIDAN KAVANAGH

Boring, isn't it? 18
BY FRANK NORRIS

Feel the music 22
BY JOHN MELLOH

Keep it the way it is! 26
BY EUGENE WALSH

Mean what you sign 29
BY THOMAS A. KROSNIKII

Ministry Formation Program 40

Roundelay 42
BY FRED MOLECK

Commentary
Good celebrations nourish faith;
poor celebrations destroy faith! 63
BY ELMER PFEIL

Reviews 44 Music Industry News 58 Calendar 60
NPM Hot Line 62
Letters

That's Church Biz?

COVENANT

Songs Celebrating
the Love Relationship
between God
and His People

James V.
Marchionda, O.P.,
with Sunday

An exciting collection like COVENANT doesn't come along very often. It's the product of a team that has had years of experience in music ministry at Blessed Sacrament Parish in Madison, Wisconsin, which recently won an award from the National Association of Pastoral Musicians for its "exemplary music program."

The album explores Scriptural themes of love, redemption, faithfulness, and longing for God. These themes are given expression by hauntingly beautiful melodies and dynamic rhythms, by the mellow vocals of Sunday and the superb instrumental arrangements.

Father Jim and Sunday are available for concerts and workshops. Write or call us for more information.

WORLD LIBRARY PUBLICATIONS, INC.
5040-P N. Ravenswood
Chicago, IL 60640
(312) 769-1000

Cat. P-76

I have a friend who directs a church choir and got talked into doing one of those current sincere-but-mindless works that pass for church music. The congregation applauded. Applauded for God's sake! No, not for God's sake, probably—and therein lies the rub: they more likely applauded because they felt entertained. Entertain! Entertain! Entertain!

I trust the world will forgive me for not sharing the current commonly held view that all of life is to be entertained. Sometimes I like to drink from deeper wells—to withdraw from the "hype" and ballyhoo—to learn, to cogitate, to think deeper thoughts, to be edified, to listen for that still, small voice of God that comes after the whirlwind has blown itself out.

"Gospel" music (I'm not always sure what that means) seems to be the current rage. And much of the music industry is trying to cash in on it. We're getting a paper flood of third-rate stuff with no real depth of quality in either music or text. But as one composer friend points out, it's all "so sincere"—one can "emote to heavenly delights." At its best, "gospel" music seems to be a stylistic thing based on the performer (as in jazz improvisation), and hence cannot really be written down. And we're back to that word, entertain. People see and hear this stuff in slick hyped-up, high-powered, professional performances on TV church programs. I should think that the poor average church choir director would get discouraged in trying to take this stuff "home" to Tiny Timothy Church. Tiny Timothy's choir's "performance" could never match what was heard on TV or at a "church music" workshop.

Somehow, let's get people back to understanding once again that somewhere between mindless emoting and correct dullness is some excellent church music. Church music should be aimed first of all at conveying the Word of God. If it doesn't do that, it is inappropriate. But conveying the Word is no excuse for using any ole lousy music! If the music attracts most of the attention to itself, it is probably entertaining rather than edifying. The church cannot compete with the secular world for entertaining. Nor should it try. That's not what worship is all about.

Current trends are setting church music back several decades. I trust you will join me in doing whatever you can to re-educate the people...

Bob Wetzler
Minneapolis, MN
FDLC Meets in Kansas City

Participants at the meeting of the Federation of Diocesan Liturgical Commissions held in October in Kansas City, MO, were challenged to hear, live and proclaim the Gospel. Principal speakers were Robert Hovda, Andrew Ciferni, O. Praem., Nathan Mitchell, O.S.B., Mary Collins, O.S.B., and Carl Dehne, S.J. Fr. Hovda encouraged participants to recognize the social context in which the Word was to be proclaimed. Fr. Ciferni and Fr. Mitchell emphasized the importance of poetry in proclaiming the word. Sister Mary Collins demanded that we be hearers of the word before we begin to speak. Fr. Dehne summed up the entire week with a challenge to proclaim the scriptures in our parishes.

The FDLC obviously went to exceptional effort to provide effective celebrants for each liturgical function in order to increase the ministry. Mr. Robert Thompson, musician and Director of Liturgy for Kansas City, was much in evidence throughout the meeting.

Bishops' Committee on the Liturgy

A highlight of the FDLC meeting in Kansas City, MO, was the report on the activities of the Bishops' Committee on the Liturgy given by Most Rev. Rembert Weakland. Several actions and documents in progress are of particular interest to the National Association of Pastoral Musicians.

The major study of the structural elements of the Ordo Missae seeks to discover what cultural adaptations should be made for the United States. Cosmetic changes will be avoided, and a study workbook will be developed; both will provide a deeper understanding of the structure of the rite of the liturgy.

A focusing on the unity of the assembly will attempt to deepen the spirituality of the worshiping community and heighten its ability to hear the word of God as community.

The BCL will attempt to deal with some of the feelings of alienation expressed by various groups within the Church. The Committee will examine

the role of women in ministry; develop a resolution that the word "men" be dropped from the words of institution and develop a second directive that will permit the celebrant to exclude sexist language from the human family.

Another action is the consideration being given to provide guidelines for Eucharistic bread.

Several documents are now in progress:

- A study text on deacons directed toward the permanent deaconate from the sacramental aspect. Additional material will be forthcoming on the social ministry of deacons.
- A commentary of the Rite of Christian Initiation and its importance for the American Church.
- A document on the Liturgy of the Hours which emphasizes parish participation and involvement.
- A section on liturgical leaders which emphasizes cathedral workshops and additional symposiums on art and architecture.
- A document on litanies and their role within the Eucharist.
- A paper on family and Sunday worship.

The BCL will continue to publish the Journal of Pastoral Liturgy.

Report on the Work of Federation of Diocesan Liturgical Commissions

The Federation of Diocesan Liturgical Commissions (FDLC) is a national organization of commissions and staff from dioceses throughout the United States. A national board directs the policy of the organization. Rev. Carl Last serves as its administrator, and various committees administer and execute the work throughout the year. The following is a synopsis of some of the work FDLC has undertaken this year.

The Eucharist and the Liturgical Year Committee (Sister Janet Baxendale) has begun a three-year study and evaluation of the Ordo Missae and has participated in planning an evaluation tool which will provide both “grass roots” education and input into this effort. This publication will offer a historical survey, Vatican II revisions, liturgical reflection, questions for discussion and evaluation and recommendations section for each of the structural elements of the Mass. It should be ready for dissemination around the country by next summer.

Another committee project is the
Pastoral-Liturgical Statement on Sunday. This document will include historical, theological and liturgical significance of Sunday; Mass scheduling; relationship of the Sunday assembly and Christian community and an ecclesiological summary.

The Ministries Committee (Rev. Paul Demuth) is preparing sample diocesan programs for formation and education in the liturgical ministries.

Liturgical Arts Committee (Rev. Richard Vosko, Dr. Fred Moleck) is producing A House for the Church, a film strip for parishes who want to build a church. It is an effective program developed by Rev. C.P. Mudd. The second area of this committee’s work is the revision of Music in Catholic Worship.

Prayer Committee (Rev. James Mongielluzzo, Mr. Charlie Clemons) is working on a program for the National Shrine as well as a continuation of Vespers for seasons of the year for parish use.

Sacraments Committee (Rev. John Slampak) is collating and synthesizing existing diocesan programs for the implementation of the Rite of Christian Initiation of Adults.

Revision of Music in Catholic Worship Moves Forward

The Bishops’ Committee on the Liturgy and the Arts Committee of the Federation of Diocesan Liturgical Commissions presented a proposal for updating the document Music in Catholic Worship. The following is the basic plan:

Phase I Paragraphs one through 41 deal with the theology of celebration, pastoral planning for celebration and the place of music in celebration. No revision is planned here but a brushing-up of the language. The language is sexist and the emphasis will change from the Eucharist to broad principles of liturgical celebration. A draft will be prepared and submitted for evaluation to the constituency of the FDLC and other music committees.

Phase II Paragraphs 42 through 78 deal with elements in the celebration of the Eucharist. The editor will rewrite this material to collapse or telescope each paragraph to accommodate the broader scope of the new document. This rewritten draft, with the draft of Phase I, will be mailed to the same constituency. The vehicle for soliciting this response will provide code information, not narrative information.

Phase III Paragraphs 79 through 84 provide a scant five paragraphs dealing with non-Eucharistic liturgical celebra-

Green Bay Commission on the Liturgy Publications

Several new liturgical publications have been announced by the Diocese of Green Bay. A number of them are of particular interest to pastoral musicians and planners.

“Guidelines for Parish Worship Committees” is a 50-page booklet which includes a short history of liturgy and an explanation of the organizational components of a parish worship committee with job descriptions for each committee member.

There are two wedding resources, a booklet for couples to use in planning called “Liturgical Guidelines for Planning Christian Weddings” and a 60-minute cassette, “Music Selections for Christian Weddings,” to aid couples and their pastors in planning wedding music.

Another set of guidelines, for “Planning Children’s Liturgies,” is also available. This booklet serves as a practical guide for teachers, pastors and anyone else who is involved in liturgical planning for children. It includes an overview of liturgy, a discussion on classroom presentation, a diagram and outline of the Mass, and suggestions for each part of the liturgy plus specific ideas for general intercessions and the Litany of Thanksgiving.

All of these resources are reasonably priced and may be obtained by writing the Commission on the Liturgy, P.O. Box 937, Green Bay, WI 54305.

National Symposium on Environment and Art

The Bishops’ Committee on the Liturgy and the Federation of Diocesan Liturgical Commissions co-sponsored a National Symposium on Environment and Art in Catholic Worship at Marquette University, Milwaukee, WI, this summer.

William Conklin, senior partner of the
architectural firm of Conklin and Ros- sant and designer of the city of Reston (VA), Battery Park City (New York, NY) and the new capital of Tanzania, praised the renewal of ritual and liturgical art in the Catholic Church. In his keynote address he lauded Environment and Art in Catholic Worship as a most significant contribution to contemporary architecture because of its reverence to "The beingness of the object, the holiness of the real." Conklin pointed out the dilemma—historically faced by architects—of "material-spiritual chasm, a philosophy which introduced "into everyday thinking a degradation of all things physical and an elevation of what was referred to as the spiritual."

Other addresses presented by theologians, liturgists and architects explored the meaning of sacramental and liturgical celebrations for the assembly and how the environment influences worship during these celebrations.

Welch Chorale Celebrates Anniversary

Congratulations to Mr. James B. Welch and the Welch Chorale, who on September 29, 1979, celebrated the 40th anniversary of the Welch Chorale. Bishop Edwin C. Broderick celebrated a liturgy that featured music by Father Joseph Roff, C. Alexander Peloquin, Flor Peeters and Jean Langlais.

Irish Institute of Pastoral Liturgy

For those who would like to expand their knowledge of the liturgy and liturgical practices in a beautiful setting, the Irish Institute of Pastoral Liturgy offers a one year residential program which can lead to a diploma. A place of "research, prayer, education and hospitality," the Institute is located at Carlow, 52 miles southwest of Dublin.

The course is open to priests, religious and lay people who are actively involved in liturgical renewal.

Course participants study the liturgy under its spiritual, theological, historical and pastoral aspects, and related subjects—Christology, scripture, music, ecumenism, art and architecture and many others—round out an individual's program of study.

For further information, please contact Rev. Sean Swane, Irish Institute of Pastoral Liturgy, College St., Carlow, Ireland.

New USCC Publication

Recently released from the USCC Office of Publications: Ordination of Deacons, Priests and Bishops: Study Edition. The book contains both the Apostolic Letter and the Constitution of Pope Paul VI regarding these ordinations and the new rites, along with the complete rite for the ordination of deacon(s), priest(s) and bishop(s). The only "official" music (or any music) in the book is that for the Prayer of Consecration in each of the three rites. Available from USCC Office of Publications, 1312 Massachusetts Avenue, NW, Washington, DC 20005.

How they're doing it in Baltimore

Carole Sorrell of the Liturgy/Music Office has prepared Process: Psalm Tone Patterns, a simple, mimeographed publication whose purpose is "to help non-music teacher(s) teach children how to sing psalm tones." Using simple two-and-three-note patterns (not the traditional eight psalm tones), the process leads graphically and tonally to slightly more intricate chanting with introductions, inflections, cadences. An aid to teachers in both elementary schools and religious education "as a means of sung prayer with your students." Available from the Liturgy Office, 320 Cathedral Street, Baltimore, MD, 21201, (301) 547-5555.

Des Moines Commemorative Book

The Diocese of Des Moines has prepared an official commemorative book on John Paul II's visit to rural central America. Rev. John Buscemi, of Holy Name Seminary, Madison, WI, was artistic coordinator and chief designer for the diocese for the papal visit there in early October. Buscemi, who designed the NPM convention logo and art in 1979, is a consultant to the Meredith Company, Des Moines, IA, who publishes the commemorative book.

Designed to reflect the spiritual as well as visual beauty of the event, the book also deals with art in relation to the liturgy. This section will interest pastoral musicians.

For complete ordering information, contact: The Catholic Diocese of Des Moines, P.O. Box 10651, Des Moines, IA, 50336.
Liturgy committees: Where have all the theologies gone?

BY JOHN MCKENNA

The testing ground of good and bad theology often lies in the local church. The liturgy committee, for instance, may make or break the best of theologies. The task? To educate the educators.

Why? Without motivation which leads to the practical allotment of time, energy and talent, theologies of the liturgy and reforms of the rites remain bookish. Liturgical reforms rely on good people for their fulfillment—and good people are among the busiest. Why should priests and lay people invest precious time on meetings to plan liturgy? A couple of aphorisms might serve as starters. The process is more important than the product. Involve yourself and others in the planning process and you will discover that participation in the preparation enhances participation in the celebration. You will discover that many of our people have an intelligence of heart which stems from faith-filled lives and leads to profound insights into liturgical celebration. You will discover that “There is a hunger in the land, not a hunger for bread . . . and not a thirst for water . . . but for hearing (and reflecting) on the Word of the Lord” (Amos 8:11). “Good celebrations foster and nourish faith . . . .” If we really believe—and we should—that faithful entering into the dying and rising of Jesus Christ is the goal, then the exciting enterprise of creating good celebrations must be worth a few hours of our time.

What is the purpose of the committee? There is neither time nor need to go into detail here. That has already been done thoughtfully and well. Some questions cannot be answered, they can only be experienced; some liturgical problems can never be solved, they can only be outgrown. What follows are suggestions, not recipes. Basically, what we are trying to do is create an atmosphere in which our people—and we ourselves—can more readily experience Christ’s dying and rising. This means changing attitudes along with rubrics. It means an attentiveness to art and environment, to music, to the readings and to the “style” of the celebrant.

The liturgy committee’s first function is to educate its members on the purpose and meaning of the space and banners, the music, the prayers and preaching, the symbols (both things and people)


which shape our celebrations. Closely allied to this is an effort to relate the elements above to life moments, to personal, local and global needs. All this could serve as the basis for another function of the liturgy committee, namely, the preparation of specific liturgical celebrations. The final function is to help educate—from the members’ experience of both the input and the process—the larger community.

How are we to realize the committee’s various functions? The “what” often comes easier than the “how,” but the “how” is crucial. First, figure out who you are as a committee. What do you expect to do? What do others expect from you? To whom are you responsible? How much time are you going to give to this liturgy team? Second, begin to educate the educators (that’s you!). A brief discussion at the start of each meeting of the meaning and purpose of the committee, as well as of the liturgy itself, would be a good beginning. The works mentioned in footnote 1 could serve as a basis for understanding the nature of the committee. The Constitution on the Sacred Liturgy has some theological principles underlying the liturgy, Environment and Art in Catholic Worship holds rich insights into that area as does, in the area of music, Music in Catholic Worship, a fine document in the process of being “updated.” The General Instruction of the Roman Missal contains a wealth of information on the meaning and purpose of the prayers, readings and rites of the Mass. A word of caution is due here: Be patient. Good celebrations, like good wine, take time. So does understanding what goes into them. The study of a paragraph or two each week would reap an extraordinarily rich harvest.

In addition to the discussions at meetings, participating in diocesan programs for continuing education could be enriching and satisfying. Last but by no means least, liturgy is prayer, and there is no better way to appreciate it than by praying! Besides beginning each meeting with a prayer, an occasional retreat for committee members seems called for. The local community should encourage and support both the education and the prayer life of its liturgy committee.

Third, help prepare the actual celebrations. In our community the primary responsibility falls to the main celebrant,
Involve yourself and others in the planning process and you will discover that participation in the preparation enhances participation in the celebration.

who should have done the exegesis and some prayerful reflection beforehand. A brief presentation of the context of the readings and some possible directions the homily might take can serve as food both for discussion and faith. Something like Fuller's Preaching the New Lectionary is helpful here. The committee then responds by fleshing out an outline with personal insights and examples or by indicating another direction. I personally have never enjoyed preaching so much nor I think, preached so effectively as when I have listened in this way to both God's Word and his people. I suspect, too, that committee members have not listened so effectively as when they have shared this process. At least one member of the music group should also be involved in this reflection so that he or she can share, with those responsible for the music, the main thrust of the celebration. The main celebrant, in his final preparation, will often find something in the music which can be used to illustrate the homily. At other times, after having preached, one will simply experience a sense of awe at the ability of the sung word to convey the message more powerfully than the spoken word.

Fourth, evaluate the celebration. During the celebration the most important thing is to celebrate! After the celebration it is important, on a weekly basis, to reflect on success and failure. What do you think of last Sunday's celebration? What were some good points? What were parts that could have been better? Did we celebrate?

Fifth, be ready for tension, even conflict. Some main celebrants will welcome assistance in homily preparation; others will not. Some will feel comfortable with lay involvement and see its value; others will not. The factors are many and complex. For instance, I recently assisted two sisters whom I both like and admire in a prayer workshop. Much to my astonishment I felt some difficulty in assisting. Since renewal is internal, what happens within the group and between the priests and people is important.

Finally, help to educate the larger community. Maybe a short summary of the committee's discussion plus a direct quote from the document discussed could appear in the parish bulletin. At times an honest—not bitter—appraisal of success and failure, of conflict and compromise might aid the community in accepting the dying and rising of one another as well as the dying and rising of Jesus Christ.

Where have all the theologies gone? They have gone to you, the liturgy committees. Of course, you are only one small part of the community but you are crucial in the breathtaking adventure of being what we celebrate!

At other times, after having preached, one will simply experience a sense of awe at the ability of the sung word to convey the message more powerfully than the spoken word.
For Musicians: Liturgy

Let’s stop plastic responses

BY IRIS ZAHARA

While the Mass is the center of our sacramental traditions, it has suffered from its own importance.

Make a joyful noise unto the Lord ... Praise Him with trumpet sound. Praise Him with lyre and harp, praise Him with timbrel and dance ..." Above all “Let everything that has breath praise the Lord.” Since the liturgical renewal of Vatican II, we have praised God in his holy place with everything external from gaily colored banners, broadly lettered with phrases of joy and wisdom, to high powered celebrations, loudly proclaiming the glory of the Lord. We have planned unique liturgies to activate the people to higher heights of worship. We have ultimately crashed the gates of silence and expounded on thematic ideas in every possible direction. We have planned, arranged and programmed every posture and every expression. We have delved into every act of celebration and come up with an extravaganza called SUPER-MASS.

This is all very well and good. I like banners and I like celebrations. However, while the Mass is the center of our sacramental traditions, it has suffered from its own importance. Elaborate ceremonial ornamentation has devoured its character and obscured its shape. Powerful symbols are reduced to token gestures. The people leave the sanctuary exhausted instead of renewed and refreshed. Actually we have mismanaged the liturgical renewal as much as we overdid the traditions prior to the Second Vatican Council. Imposing the new methods of worship is as intolerable as forcing the old rules of tradition. Demanding identical participation from everyone is just as insensitive as allowing only the ordained clergy to celebrate. At the same time, a free form of liturgy, completely regimented and continually different from Sunday to Sunday can confuse the people as much as the same, dull styles can be disappointing to them. While a structure can be as familiar as it is firm, the shape can still conform to openness and to fresh experiences.

We assume that the song of the people must be part of the celebration. True, that denotes involvement. However, for years people prayed quietly and publicly. Their first response to vocal participation was as negative as it was resentful. Singing was one of the greatest threats to the liturgical renewal. While cherished moments of private prayer were replaced with hymn singing, St. Augustine’s encouraging comment, “singing is praying,” fell on deaf ears. At large liturgical gatherings for musicians and liturgists, the hymn singing was a true celebration of praise to God, but the singers were not struggling with a strange, new medium of music and text. They were honestly praising God with a familiar expression. While congregations shuddered in anticipation, piano players were converted to organists, choirs gave way to leaders of song and folk musicians found a new identity with the Church. Scores of music were hastily composed. New melodies and texts were begged, borrowed and plagiarized. A parish without a liturgy team was a parish without liturgical renewal. All of this was an attempt to involve the people “meaningfully in the thoughts, songs and gestures of a worshipping community.” The cry “Participation” was heard from coast to coast. Meanwhile, back at the Church, the New Order of the Mass was found to be a very authentic, scriptural, Christian liturgy, capable of being as dynamic as it was celebrative.

The liturgical super structure was a neat, orderly mosaic of celebrational acts, some being more significant than others, and some preparing for the more significant acts. However, each part fitting well and tastefully complimenting the next. As with many super structures, it is only after it has been tried that mistakes surface. Congregational singing was attached to the New Order of the Mass in such a way that it set up a pattern counter to that of the Eucharist. The “four hymn syndrome” gave significance to all the secondary moments of the Mass, while the primary moments suffered from musical support. The signs were unclear and misleading; the messages, confusing and misleading. We hastened to correct the mistake by suggesting that the most important parts for the people to address in acclamations were the signs of God’s words, promises, his union with us in the Eucharistic Banquet and our wholehearted commitment to him. It is these signs of God’s love that bring about the interaction of God’s love for and by his people. These signs which express love surface the faith commitment of the people and renew and deepen it.

Successful liturgy depends not only on the external participation but internal participation as well. We need liturgies in which all the appropriate responses to God are possible. There must be times of peace as well as times of joyous acclaim. These are the moments when the signs and the symbols of God’s presence touch us. These are the moments when we “stand in awe and praise.”

Since infancy we have been conditioned by signs and responses. We responded to the tenderness and warmth of the womb and realized, at an early age, that our cries summoned immediate attention. As we grew, there were signs that made us happy and signs that made us sad. Certain kinds of music exhilarated us, yet others made us passive. Bright colors inspired us, while somber tones made us solemn. The signs were

Dr. Zahara is Music Director at Infant Jesus of Prague, Flossmoor, Illinois, and a concert pianist, organist, composer and teacher.
indicative of the response.

On a theatrical stage, the delivery of one actor's response is completely dependent on the tone of another's original statement, just as an artificial invitation to worship provokes a plastic response from the people. Music can make the celebration's signs and symbols effective and meaningful. Music is intrinsic to the celebration of a worshiping community.

Today, we expect faith response in more expressive, revealing actions that vividly show the action of the people in liturgy. If we want to bring about church, to bring about worship, we need to bring about liturgy, the interaction of God and people. There is no liturgy without the people. The main element of any celebration of the Church is the sense of the already present Christ which we recognize through our response in faith—just as the disciples on the road to Emmaus recognized Christ's presence when they opened their hearts in faith. It was not the eyes of the body but the sense of faith which brought about the real recognition. “Blessed are those who have not yet seen and yet believe.” Whether it be a quiet meditation after a reading of the scripture or an exhilarating amen, our signs must stimulate the people to surface their faith.

The opening article from “Theology of Celebration” states: “A man is a Christian because through the Christian community he has met Jesus Christ, heard his word in invitation, and responded to him in faith.” The sacraments are signs which symbolically indicate Jesus' presence. *Sacramenta propert dictum*, sacraments are for people. It is not only in the Eucharist, the great sacrament of his presence, that he acts upon us. When a child is born or an adult taken into Church, there is a baptism in Christ. At the moment of Christian maturity, there is a confirmation. The mutual consent of a man and woman pledging their troth is a sign of Christ's presence. He does not abandon us even in sin, for there is the Sacrament of Reconciliation; in times of sickness there is the Sacrament of Anointing. Yet sacramental celebrations are not ends in themselves. While the sacraments provide for an encounter with the Lord, it is not to be an encounter on one side only. The sacrament offers his faithfulness to us; without us, it is an empty promise. The sacraments are meant to help Christian people to become the signs of God’s presence to one another. “We are the light of the world, may his light shine on men, that they may come and worship with us and give glory to God.”

Let us make a joyful noise unto the Lord. Let us praise him with trumpet sounds, with lyre and harp, with timbrel and dance. Above all, let our internal prayer become external signs of our faith in praise to God. The “Theology of Celebration” is a living and viable document. It is not visionary; it is the Church today and tomorrow. Its concepts should awaken and alert every gift and talent within us, not primarily for the benefit of ourselves, but for the people of God and the Church. Its principles should make us aware of the highest gift to which we, as ministers, can lead all others, the gift of God's love shown by our love. Most of all, this is a theology of celebration that works! Praise the Lord. Alleluia!
Over and over again at meetings of liturgy commissions, parish liturgy directors, musicians and religion teachers, one hears the same answer to an important question. The question is: What is the most serious obstacle to achieving good communal celebration of the liturgy? The answer is: The priest on whom we must depend once our work is done. It is a fact that much hard work in liturgical education, catechesis, planning and celebration founders because priests who lead the liturgy have little or no theology of liturgical celebration to manifest when they preside. What has been carefully prepared by others crumbles during the liturgy because the way the priest carries out his pervasive role is not in harmony with good liturgical celebration.

To lead the celebration competently, a priest needs to have a sound theology of liturgy, priesthood and church, and he needs to put that theology into practice when he presides. His theological understanding of the liturgy must be large enough to embrace the fact that the liturgy is the Spirit-filled celebration of the death and resurrection of Christ the Lord by the entire priestly people of God; a celebration in word, song and symbolic action by which the people whom God has made his own declares and deepens its faith and affirms its baptismal covenant with God; a celebration in which the Church becomes actively its priestly, praising self standing in thankful awe before the creative and saving activity of God in its midst.

How can a priest assimilate a deeper theology of liturgical celebration? There are at least a half dozen things he can do.

First, he needs to learn what contemporary theologians and pastors are saying about the liturgy, the priesthood and the Church. If his basic theological understanding of the Mass, for example, is derived from dogmatic manuals studied years ago in seminary, he will be ill-prepared to understand the Eucharist as a communal celebration. If he thinks priesthood is pretty well summed up in certain powers, especially sacramental powers—given to him personally along with authority and status—he will find it difficult to take seriously the priesthood of all the baptized or to understand his role as presbyter in a liturgy that is the action of the people. If he thinks of the Church mostly in juridical and hierarch-
ical terms, then he will be hard pressed to appreciate the responsibility of lay people for church life and worship.

To broaden his theological vision, he need not adopt "liberal" views. It is his responsibility, at least, to assimilate the moderate insights of Vatican II with regard to liturgy, priesthood and church. Without some study of these issues, he will have little to translate into liturgical action. He will continue to "say Mass," doing what he considers to be his priestly act while the people watch. What is conceded to the people and to lay ministers and whatever else happens by way of music, symbol and word, will be considered dispensable frills, so much icing on the "essential rite." A freshened, widened theology will help him renew knowledgeably his role as leader of the community's worship. Without it, he may continue to repress his people, cutting them out of the liturgy he completely dominates, or he may obstruct the efforts of liturgy planners and musicians by allowing them to function but being unable or unwilling to change his own style of leading the liturgies they struggle to enliven. He may go to the other extreme and frantically try one liturgical gimmick after another to spruce up his performance, not realizing how false they appear because they belied his real understanding and attitudes.

---

He will continue to "say Mass" while the people watch.

---

Just as important as study, which may remain too theoretical, is another way of doing liturgical theology. That way is for the priest to reflect theologically and pastorally on what is happening when he celebrates liturgy with his people. He needs to reflect on what the content and dynamics of that liturgy are expressing and what they might express. He needs to consider carefully how he enunciates the community's faith in word and act, and what is his proper role in the dynamic interplay of word, symbol, song and action pertaining to himself, other ministers and the whole assembly. Such reflection will help him develop a theology of liturgical celebration rooted in the very experience of celebrating with his community.

Third, he needs to become cooperatively involved in teaching, planning and preparing for the liturgy. If he refuses to allow others to do this work, or if he lets the work be done but refuses to be involved personally in it, then he is losing a prime opportunity to learn through dialogue with others what the community believes its worship to be. He is missing a chance to work with his people toward a lived theology of celebration. If he cannot find the time for this challenging process, then he needs to reconsider his pastoral priorities. He communicates with the greatest number of his people at regular weekly worship. He is in service to the needs of the whole community. This is more important than hours spent in service to individuals or to small groups or in myriad administrative duties. The presumption that others will take care of liturgical planning or that a few minutes are enough for preparing a homily and his own parts of the liturgy is a disservice to the entire community.

Fourth, he needs to participate in the life of the various people in his community: the young, the old, middle aged, married, single, black and white, ethnic groups. From them he can find out what they believe the liturgy is, how they perceive their part in it, what concerns they want expressed in it, how they respond to his leadership in worship. Their experience of the liturgy can contribute to his theology of liturgical celebration.

Fifth, he must work at developing his own style as leader of common worship. The heart of good presidential style is a personal, prayerful presence to the communal word and action of the liturgy, being attentively, actively within every moment and movement of the celebration. This will be possible if he roots his own prayer and spirituality in the liturgy. His sense of hospitality is crucial: his every word and gesture must invite and welcome the participation of the people and other ministers in the common celebration. This will grow of he has a profound respect and reverence for their priesthood. He needs to polish as well as he can the fundamental skills of communicating by word and gesture in a manner that is wide open to the assembly. Since he is involved repeatedly in leading the liturgy, especially the Eucharist, the pitfalls of routine, sloppiness and mechanical indifference and the unexamined acceptance of efficiency and ritual minimalism as standards must be strongly resisted if he wants to wor-
If he is just beginning to involve others in liturgical planning and ministries, then he is likely to be the principal teacher and example available to them.

ship wholeheartedly with his people and to discover with them what it means to celebrate the liturgy.

Finally, it may help if he examines his attitudes and the image he has of himself as a priest. If he sees his role primarily in terms of authority, of rights and powers that laypeople do not have, or if he hangs on to the liturgy as one area that cannot be taken away from him in a time when the role of the priest is undergoing a lot of change, then he will find it hard to learn in theory or in practice how to truly share the celebration of liturgy with his people.

If a priest is trying to form a theology of celebration in these various ways, he will be helped all along by being in communication with others. If he is just beginning to involve others in liturgical planning and in liturgical ministries, then he is likely to be the principal teacher and example available to them. Through conversation, discussion and teaching he can convey to them his vision of liturgical celebration, and in the struggle to do so, learn more himself. By working with them in liturgical planning and actual liturgical celebration, he communicates his view of celebration in actions more powerful than words, and everyone learns in the ongoing experience.

Where liturgy planners, musicians and lay ministers are already a part of a parish’s liturgical life, then the communication can occur in the conversations between them and the priest as the group formulates liturgical policies and goals, discusses its understanding of what the liturgy is and what it could become and as they plan specific celebrations. It occurs also in the “conversation” that is the experience of celebrating the liturgy itself and in evaluating the celebrations. It is a situation in which the priest cannot afford to close himself to learning from others.

what it means to celebrate the liturgy. If he has engaged the services of competent music and liturgy directors who are reasonably well-trained, then there is much they can teach him if he is receptive to their understanding of liturgical celebration and involved in their efforts to shape good liturgies for the church community.

If the priest and the liturgy and music directors engage in evaluating their parish liturgy, then the process of shared education and formation is carried even further. Such periodic evaluation should also include the insights of other liturgical ministers and representatives of the community at large. Together they can reflect on essential questions: Does our liturgy express and deepen the community’s faith? Does it inspire awe and praise of God’s loving work among us through Christ and in the power of the Holy Spirit? Does everyone become involved in the Word proclaimed and in the holy signs and symbols of the celebration? Do we lavish faith, care, attention and enthusiasm on every sign we make together?

The priest, if his personality is strong and open, can seek help from others in reflecting on his own understanding of liturgical celebration. He can ask others for an evaluation of his preaching, his praying, his attention and care as leader, his openness to the assembly and the kind of priestly image he projects. Good, prayerful evaluation of the liturgy will get down to the questions on which a sound theology of celebration is grounded.

If a priest who undertakes liturgical ministry is asked what his theology of celebration is, he should be able to articulate it, however haltingly or tentatively. More important, he should be able to word his reply as an invitation: “Come and see what we do.”

The heart of good presidential style is a personal, prayerful presence to the communal word and action of the liturgy: being attentively, actively within every moment and movement of the celebration.
Theology of Celebration
Theology of celebration

BY AIDAN KAVANAGH

There seem to be two theologies of celebration, neither of which is fully worked out or wholly reconciled.

Rivers are bodies of water which move from place to place. While this movement may not always be immediately perceptible, it is constant. Should movement cease altogether, river becomes swamp, and the organisms that feed on death take over with relentless vigor.

The liturgy is like a river. At certain places, in certain times, it runs fast, clear, deep and alive; at others sluggish, muddy, shallow and stagnant. We measure vitality by visual reference to fixed points: a tree or rock for a river, a text or artifact for the liturgy. While such reference points are not the life of a river or a liturgy, they do help us gauge the vitality of each.

Music in Catholic Worship, issued in 1972, is a case in point. Revisiting it after eight years may give us some notion of how both the liturgy and we have changed during that time. This knowledge cannot be inert, for what it really tells us is what the liturgy and we who celebrate it are in the present.

Eight years is not a very significant span of time for the liturgy, but it is indeed a considerable period for one-sixth of my life. Allow me thus to reflect on how I read the document's first part, "The Theology of Celebration," eight years after it first appeared, understanding as you read this that I have changed more, perhaps, in the past eight years than has the liturgy.

First, the title is misleading. What this initial section offers is not the but a theology of celebration. More precisely, there seem to be two theologies of celebration encased in this section, neither of which is fully worked out or wholly reconciled to the other.

One theology is based on a modern philosophy of personalism and may be detected in the affective words and phrases of paragraphs 1-4 and 9 (hear and express, renew and deepen; to deepen our awareness of and commitment to . . . ; meaningfully, wholehearted and authentic for us; personal and prayerful faith, care, attention and enthusiasm).

The other theology is based on a more objective notion of the social nature of sacrament and liturgy. Paragraph 7 states: "To celebrate the liturgy means to do the action or perform the sign . . . " "To do the action" is the strongest objective statement in this section. But it is immediately qualified by being made apparently synonymous with "perform the sign," a scholastic phrase foreign to modern usage, which then leads into another affective, personalist statement, " . . . in such a way that the full meaning and impact (of the action-sign) shine forth in clear and compelling fashion." A certain objectivity may also be detected in paragraph 5, but it is muted by being made an awkward caution against too much emphasis on "feelings."

In sum, one might say that the section encases both personalist-affective and social-objective theologies of celebration, each of which is exploitable independently of the other but are here rather juxtaposed, the latter being qualified by the former.

I think this was an accurate reflection of the state of the question eight years ago, and I suspect it is the opinion generally shared by most people today. The liturgy surely shows its effects: it has become didactically verbose and preoccupied with generating a cogent experience for a whole range of special interest groups, becoming more an educational than a ritual event. Texts increasingly displace images, and a creeping impatience with ambiguity visits on liturgical space, things, music and ceremony a certain iconoclasm that may promise more clarity concerning the affairs of God and humankind than can be delivered. We talk much about how to prepare children for celebration, as though celebration were a commodity absent from children's lives in the first place; as though a farmer needs a course in agriculture to celebrate the harvest festival.

What results is to heat up the liturgy as a medium of communication, making it a teaching device one must do homework to understand rather than a profoundly human institution that inevitably occurs in some form whenever people assemble for a common purpose. In the latter circumstance one discovers a vast roominess and rich ambiguity that seduces all into active participation.
(as does a football game or Thanksgiving dinner). In the former circumstance, one discovers a narrow and brittle rationalism that both tires its audience and reduces participation to passive receptivity. The Unknown is explained, often with palpable condescension, to the unknowing, and the reality of Christian existence is thus not so much secularized as trivialized in the process. It is this notion of celebration, apparently, that the document chooses to emphasize.

This may go far to explain why our liturgical celebrations often fall short of our expectations. We promise people a party and then give them a more or less deritualized event of religious education in this or that. The germs of this attitude, it must be admitted, already lie embedded in the Constitution on the Sacred Liturgy, which shows some naivete concerning the nature of rite itself when it states in its paragraph 34 that “The rites . . . should be short, clear, and unencumbered by useless repetition, they should be within the people’s powers of comprehension, and normally should not require much explanation. The statement appears again in paragraph 8 of Music in Catholic Worship. The fact is that rituals are almost never short, clear and without repetition; nor do they always fall within everyone’s power of comprehension (as a classroom lecture must) when they are concerned with matters of divine service.

Many Protestant denominations have journeyed down the road of worship-as-education for four centuries. It is paradoxical that just as some of them have begun to rediscover the participatory power of true ritual, Roman Catholics have embraced what these Protestants have discovered from much experience does not work.

The mistake is not a minor one. It seems to involve the assumption that once one has said that sacraments are about meaning there is nothing more to say. This is not true. Sacraments are about human meaning, a qualification that rises to the first rank among theological assertions when one deals with a faith resting on incarnational foundations. If human nature has been invested, so to speak, with divinity in the incarnation of Jesus Christ, then human meaning must equally have been thrown open to the abiding presence of divine resonances no ear has heard nor eye beheld. Human effort to verbalize this whole theandric sweep of meaning in short, clear and unrepetitious assertions or ritual acts is simply not possible. One doubts it is even possible when human meaning alone is concerned, as poets and musicians surely know.

Equal reserve needs to be used in dealing with the often unexpressed assumption that since the liturgy and the sacraments, like the Sabbath, are for us rather than we for them, they are therefore ours to dispose of as we will. This also is not true. While whole cultures do form their own idioms of faith, including liturgical systems, these idioms and systems remain accountable to the Word enfleshed; they may not run counter either to revelation or to the nature with which the Creator has endowed humankind. These are givens, implacable necessities about which faith and worship can do nothing, but against which faith and worship must always be measured. In this view, while the liturgy is for us, it is for us not as a plaything but as a standard of fidelity to what we have become by the divine pleasure in Christ. Rather than “celebrating” the liturgy, perhaps it is more accurate to speak, as the Byzantine tradition does, of “serving” the liturgy, since its very core is of divine endowment upon us (“Do this as my anamnēsis”) rather than something produced wholly out of our own resources.

It is for these reasons that I would urge readers of the first nine paragraphs of Music in Catholic Worship to give primary weight to the fundamental statement (even though it appears only in paragraph 7) that to celebrate the liturgy means to do the action or perform the sign. All else is subordinate to this, and paragraph 8 is simply a well-meant inaccuracy.
Boring, isn’t it?

BY FRANK NORRIS

“A man is a Christian because through the Christian community he has met Jesus Christ, heard his word in invitation, and responded to him in faith. Christians gather at Mass that they may hear and express their faith again in this assembly and, by expressing it, renew and deepen it.

We do not come to meet Christ as if he were absent from the rest of our lives. We come together to deepen our awareness of, and commitment to, the action of his Spirit in the whole of our lives at every moment. We come together to acknowledge the love of God poured out among us in the work of the Spirit, to stand in awe and praise.”

—Paragraphs 1 and 2 of “Music in Catholic Worship”

Liturgical celebration is not meant to bring about or “create” faith in the individual or in the community as a whole. The young pre-Christian Augustine may indeed have been moved by the sight and especially the sound of the Liturgy of the Word at the cathedral church in Milan, but the experience, of itself, was not enough to bring him to embrace Christianity. At most it was a modest link in a long chain of events that contributed to his surrender to the Lord and to the consolation and the demands of the Gospel. Liturgical celebration presupposes an existing faith community, an assembly of women and men who have already undergone conversion and who are open to the continuing process of reconversion that is at the heart of the Christian life.

This is a point that should in theory need no belaboring. In actual fact it is far from being universally or perhaps even commonly grasped. Some years ago a friend, a teaching sister in a parochial school, generously volunteered to spend time on Saturdays with a group of boys and girls of high school age who were almost all dropouts from regular church attendance. “Boring” was the word they used repeatedly to describe their experience of the Mass. My friend thought that were they to take part in a celebration that actively involved them and that was geared more to their level of understanding, they might see the Mass in a new and more positive light. She and her young companions set about preparing for “their Mass” for more than two months. They chose readings that appealed to them, music suited to their tastes, the “right” young priest, who agreed to celebrate the Eucharist with them on a quiet beach in the late afternoon as the sun was setting over the Pacific. They themselves made the bread, the plate and the cup for the celebration, the simple table and the vestments the celebrant would wear. When at last it took place the actual celebration was to all appearances an unqualified “success.” The feedback that the sister later received from the group was exuberant in its enthusiasm. “If Mass were like that all the time I’d never miss.” “Why can’t all priests be like Father Bob?” “That was the most moving experience of my life.”

Fr. Norris is Associate Director of the Institute for Continuing Education, sponsored jointly by the Society of St. Sulpice and the Jesuit School of Theology at Berkeley, California. He was formerly a member of the Board of Directors of the Liturgical Conference.
One of the young persons, however, expressed her reaction to the Mass on the beach with a bit more precision, and in so doing probably voiced the sentiments of others in the group. The music, the sense of fellowship, the beauty of the setting and warmth of the celebrant all evoked the highest praise from her. But, she concluded, "I liked everything about the Mass, Sister, except that boring part in the middle—you know, that prayer where the priest says, 'On the night he was betrayed' . . ."

We sometimes expect too much of the Mass. In the years prior to the liturgical changes of the past decade many of us who were pressing for those very changes probably entertained unrealistic and naive notions about the results a reformed and revitalized liturgy would surely effect in the lives of Catholics generally. Certainly few of us anticipated the present state of affairs, one that is by no means totally negative, to be sure, but one that is far from a realization of our dreams of ten and fifteen years ago. Doubtless disaffection from the Church (expressed, in part, by decreased Mass attendance) is, in its causes, a complex and not a simple phenomenon. Andrew Greeley, for example, sees the Church's stand on birth control as the primary reason for the departure of many Catholics from active Church life. However that may be, it should be apparent to all that liturgical celebration, however well prepared and carried out, has not in and of itself renewed and revitalized parish life in this country. Liturgy presupposes a community of faith.

All of which corroborates, in my view, Juan Segundo's thesis that the crisis facing the Church today is not a liturgical crisis; it is a crisis of community. The liturgy is not meant to be an "isolated" moment of grace but rather a "recapitulating" moment. Liturgical celebration—the Sunday Eucharist par excellence—should be the moment when the believing community gathers to bring into focus, to celebrate and, by the power of the Spirit, to deepen its commitment as a community to be the Body of Christ in the world. Therefore if there is not a faith-inspired struggle on the part of the local church to engage in the work of healing, reconciliation and liberation that is demanded by the conditions under which all humanity lives in one form or another, then there is little or nothing to recapitulate and to be deepened at liturgy. No authentic community, no authentic liturgy. To believe or act otherwise, is, like it or not, to make liturgy at best an esthetically pleasurable experience removed from the reality of human existence and at worst, a species of magic. Liturgy, once again, presupposes for its "validity" a faith community actively engaged in the tasks of healing and reconciling love that are the core of the Church's mission.

This is not to say that those concerned with the excellence of liturgical celebration are wasting their time. The urgent reality of the crisis of community does not, in my opinion, render of little account the efforts of those who—at both the theoretical and the practical level—endeavor to renew and revitalize worship in our churches, to make liturgical celebrations the finest, the most appealing and the most challenging signs (for that is what they are meant to be) of the Paschal Mystery of the Lord and of our incorporation into it. My only reason for dwelling on the need for a faith community as a presupposition of liturgical celebration is my conviction that heightened consciousness of this need is absolutely necessary if we are to understand in perspective and evaluate correctly our roles as liturgical ministers of whatever sort. A revision of articles 1 and 2 of "The Theology of Celebration" (Music in Catholic Worship) might profitably be expanded to spell out explicitly the relation between the community of faith and liturgical celebration.

Although liturgy is not intended of itself to bring about initial conversion to the Lord Jesus, it surely is meant to be the occasion for reconversion, a deepening of the com-

Liturgy presupposes a community of faith.
mitment of the local church to be a Christian community, an incarnation and epiphany of Christ's redemptive love in this world. Whatever those who plan liturgical celebrations and assume roles of leadership at liturgy can do to enhance the act of worship and make it a "better sign" is important. What follows are some general considerations—presented by one who admittedly is not a church musician—as to how those who plan and lead in liturgical celebrations, including musicians, should, in light of the theological observations presented, go about their task.

We sometimes expect too much of the Mass.

Good liturgies are integrated in their various parts. They present a clear and unified central message: an aspect of the Paschal Mystery to be proclaimed and responded to in faith and to be celebrated likewise in the action of a sacramental meal. While care must be taken not to impose extrinsically a "theme" upon a given celebration—something that occurs all too often in our churches—one of the several ideas that are genuinely conveyed by the biblical readings of the day and the surrounding liturgical texts should be chosen and developed as the unifying message of the service. This is so that the music, both congregational and choral, the readings and responses, the homily, the Prayer of the Faithful and the other texts (especially the opening prayer and the prayer after communion) may all blend to form one clear proclamation of the Good News. Obviously I speak of an ideal that perhaps seldom will be fully realized. The role of music in the celebration, however, can be enormously helpful in the achieving of this goal, albeit imperfectly. A sensitive selection of hymns whose texts and melodies reinforce the central message of the day contributes mightily to the making of a good liturgical service. In fact there are times when the hymns and other musical portions of the service can actually "bail out" other parts of the celebration (e.g., the homily) that have failed to do their job.

I remember hearing, years ago, an Anglican priest (now a bishop in the Northwest) describe to a group of ministers and priests how he enlisted the aid of the choir in "getting the message across" at Sunday Eucharists. Early in the week he would select the theme of his homily from the biblical readings and the collect of the day. On Wednesday morning he would meet with the organist-choir mistress and together they would select congregational hymns and choral music that would reinforce the central theme he had chosen. That night he would come to the choir rehearsal and for about half an hour explain what he hoped to develop in his homily and how the music chosen reinforced his message. Invariably he would conclude by telling the members of the choir that although he well might fail to put across the message through preaching, he was confident that they would proclaim it adequately, indeed powerfully, through song.

"Qui cantat bis orat." They who sing—and who encourage others to sing with robust faith—pray twice!

Again, while liturgy is not intended to effect initial faith-conversion, it can and does bolster flagging faith. Who among us comes to worship each Sunday with serene, unwavering, untroubled faith? Who among us does not doubt? Even if we have experienced genuine conversion to the Lord, we often find it hard to believe, to maintain a sense of vital contact with the unseen realities that are the objects of our faith. Here, again, music in the context of a community celebration can support and lift us up in our weakness. The singing of texts, especially those that challenge us by the depth of the mystery to which they point or by the awesomeness of what they demand, reminds us that our "statements" about God and our relationship with Him are symbolic statements. This is not to relegate what we profess at worship to the level of "just poetry" or "mere rhetoric." But it is to be aware that all our language about ultimate reality, ultimate mystery, is incapable of bearing the depth of meaning to which our spoken human words so feebly point. The scholastics of old reminded us that in speaking of God and the things of God we are at best "homines balbutientes," poor stutters. But just as those who stutter in speech can often sing with ease, so we who stutter in our words about faith can take courage and sing those words with a greater measure of trust and belief. A friend of mine who for years struggled to hold on to his Christian faith once said, "I cannot say the creed but I can sing it."

Finally, we are told in article 2 that at liturgy we assemble to acknowledge God's love and "to stand in awe and praise." Once again music comes to our aid. All celebrations must be characterized by a primacy of thanksgiving and praise. "Let us give thanks to the Lord our God," and invitation to worship that comes to us from our Jewish forebears in the faith, introduces the Great Prayer of the Eucharist and expresses the mood or atmosphere that should envelop the entire act of worship. Hymns and
choral music that evoke by word and melody a sense of wonder, praise and thanksgiving are appropriate at virtually any part of the liturgy. This is especially true at the entrance procession (we are a grateful people coming into the Lord's presence) and during and after the communion procession (with grateful hearts we taste and see the goodness of the Lord). The importance of reinforcing the central theme of the celebration does not mean that we are to look only for hymns that "say the same thing" as the biblical readings or the homily. Frequently we can effectively reinforce the message of the day by a hymn that gives voice in words of praise and thanksgiving to the sentiments of awe and gratitude that the more didactic portions of the liturgy inspire. If the message of the liturgy is always God's love for us (what else have we to proclaim and to celebrate?), then songs of praise should be ever in our hearts and on our lips. That has been the conviction of the Church from the time of Paul the Apostle to the present day. "Amantis est cantare" it was said anciently: a lover cannot help bursting into song. Organists, instrumentalists, choirs, cantors—all who perform a ministry of music in our churches—please help us to do just that!

Coda. Two observations, by way of a postscript, concerning a possible revision of the text of articles 1 and 2. I have already suggested an expansion that would include an explicit treatment of the relation between liturgical celebrations and the faith community. I would add here that both for the two articles that formed the basis for my essay and for the other articles of "The Theology of Celebration" there is need of a slightly more developed text. The present form of this section as well as the rest of Music in Catholic Worship is first-rate. The introductory section, which lays the theological basis for the entire document, is so dense, however, that some of its richness and force might escape many a reader. I would estimate that two pages of text rather than simply one would suffice to open up more explicitly the theological wealth of this section. A final suggestion for revision, simply for the record. The sexist language of the opening and concluding articles of the document should be eliminated. In the less than ten years since the publication of Music in Catholic Worship some raising of consciousness in this regard has fortunately taken place. I am sure that any revision of the document will reflect this gain.
Feel the music

BY JOHN MELLOH

“We are celebrating when we involve ourselves meaningfully in the thoughts, words, songs, and gestures of the worshipping community—when everything we do is wholehearted and authentic for us—when we mean the words and want to do what is done.

People in love make signs of love, not only to express their love but also to deepen it. Love never expressed dies. Christians’ love for Christ and for each other, Christians’ faith in Christ and in each other, must be expressed in the signs and symbols of celebration or it will die.

Celebrations need not fail, even on a particular Sunday when our feelings do not match the invitation of Christ and his Church to worship. Faith does not always permeate our feelings. But the sign and symbols of worship can give bodily expression to faith as we celebrate. Our own faith is stimulated. We become one with others whose faith is similarly expressed. We rise above our own feelings to respond to God in prayer.”

—Paragraphs 3, 4 and 5 of “Music in Catholic Worship”

Every liturgical document has two dimensions: a “better” and a “worse.” Documents, on that account, need to be read quite critically; they should not be shunned like a pork vendor in downtown Jerusalem, nor should they be beheld in awe as though they had miraculously fallen from heaven, hermetically sealed in a Glad bag. Readers need to uncover the encased principles and ask perceptively how these principles find application in the pastoral situation. To do so is to be true to the best tradition of the Church and to further its growth. Progress is made only through analysis of such documents and their application to the liturgical celebration (Crichton, Ch. 1).

Music in Catholic Worship is almost a decade old. It has provided not only guidelines for the use of music in worship, but also sound liturgical principles. The first chapter offers a framework for approaching the liturgy and for coming to grips with the musical questions that have plagued Christians for centuries. First of all, it presumes that liturgy is an action, an outcome of responding to Jesus Christ in faith (Article 1). Second, this action is communitarian (Article 2). Third, the liturgical act is an affair of the heart (Article 4), involving not only the intellect and will (Article 3), but also the religious affections (Article 5). In short, the opening chapter describes, albeit in condensed phrases, the nature of the liturgical act and suggests summarily how Christians can actually be involved in the act itself. (Succeeding chapters explicate these principles with a view toward praxis.)

Having celebrated the rites revised by Vatican II and having put into practice the pastoral admonitions of Music in Catholic Worship, we need now to reflect on the current status of the liturgical act in general, and on music as an integral part of that act in particular. These reflections will provide a backdrop for closer scrutiny of the document and may allow us to refine both the guidelines and their applications. With this article I am offering my impressions of the status questionis—and they are really impressions, since they are not based on empirical data. They may be challenged, or, for that matter, roundly rejected—Gratis assertitur, gratis negatur, runs the old maxim—but they at least offer a point of departure. It seems to me that in the last ten years we have developed a renewed sense of community, a heightened sense of action, a deepened sense of authenticity and a more affective liturgy.

A renewed sense of community. The single most important contribution of Vatican II to the life of the Church is its reformed ecclesiology. The Church, a pilgrim people, is dynamic, not static. Thus, its worship is dynamic, not static. And the worship offered by the Church is offered by a social body; worship is an outcome of a community’s living the conversion experience of dying and rising with Jesus.

It appears to me that the Church in the United States is grappling with this problem of being a community and expressing its life in worship. Liturgical celebrations are evolving—happily so. They are moving in the direction of genuinely shared activity. Witness, for example, the rooting of “new ministries” in the average parish: readers, eucharistic ministers, leaders of song. This points to the fact that we are overcoming the long-seated spectator approach to worship. The fact that ministries are shared among the community indicates growth and a return to traditional practice. With regard to music, specifically, we note that our congregations are singing. (I am not commenting on the quality of the music or its
We are overcoming the long-seated spectator approach to worship.

*A deepened sense of authenticity.* Article 3 comments on genuineness and asserts boldly (though perhaps in a somewhat unrefined manner) that “we are celebrating ... when everything we do is ... authentic.” In the wake of Vatican II, the United States saw the growth of “experimental” liturgies; one of the main purposes of these events seemed to be the effort to make liturgy relevant (to whom? by what standards?) and meaningful (for whom? at what price?) (Crichton, pp. 39 ff.). Perhaps the innovators (or instigators) were trying to make (or force) “everything” relevant. The days of uncontrolled (and somewhat mindless) celebrations has passed. But the underlying question—the one that spawned the growth of such underground church groups—is with us: Is our worship meaningful? Is it authentic?

A linear approach, somewhat wooden, was taken by many experimenters, change (or even mutilate) the liturgical act so that it becomes relevant. The other possible approach to the answer was neglected: How must we, as a community, change—along with the rite—so that we can enter meaningfully into it? The emphasis on the RCIA document and serious concern about initiatory praxis, for example, indicates that there is hope for the alternative approach to the question.

A more affective liturgy. “Lift up your hearts.” This introduction to the Eucharistic Prayer could well be the initial invitation to worship. Liturgy is an affair of the heart. *Music in Catholic Worship* rightly contextualizes the acts of worship as “signs of love” (Article 4). Liturgy is nothing more and nothing less than a love affair between God and the assembly.

In an age when liturgical law reigned supreme (at least notionally), the “objective” character of worship was first and foremost. “Subjectivity” was suspect; attendant affections were to be scrutinized scrupulously, because intellectual and will governed the heart.

In the United States, an “Anglo Saxon” approach has often been taken vis-à-vis the place (or lack of it) of emotions in worship. The mere thought of religious enthusiasm or the sight of a revival tent was enough to bring scorn to the lips of many practicing Roman Catholics. Rightly afraid of rampant emotionalism, the Roman worshipers may have effectively ceded the place of genuine emotions in worship.

True worship is not only cerebral, but emotive (Micks, Chapter 3). Praying liturgically is an act of the whole person, mind and heart (or however you wish to phrase it). The duality of matter and spirit, body and soul, is still operative in our attitudes toward worship and needs further scrutiny.

Having given my brief analysis of the current situation,
I would like to focus specifically on the contributions of Articles three, four and five of Music in Catholic Worship to a revitalized sense of worship. The above commentary should provide a basis for some comments specifically related to liturgy as a musical event.

A renewed sense of community. "We are celebrating when we involve ourselves meaningfully in the thoughts, words, songs and gestures of the worshipping community" (Article 3). Worship, ecclesial prayer offered in assembly, is involvement—in the songs, gestures, thoughts and words of the action. This involvement, however, flows from the life style of the believers. It is because they are involved in the life of Jesus and because they are involved in the building up of the social Body of Christ that they can be involved in the act of worship.

Singing with one voice can bolster a sense of community, but only if such a sense is already extant. Singing together does not create community ex nihilo. Real and strong feelings of belonging can be produced through involvement in common song and may speak to the mystery of fellowship in the Church. Diversity and individuality are put into perspective through common song (and common action, for that matter); we function as a unit when we sing God’s praises together (Gelineau, p. 441).

Does our music do all that? Really? Is koinonia fostered by song? If music is to do that, then both text and melody must be inherently capable of welding the assembly together. One of the reasons, I believe, why we cringe at some 19th-century hymns is that their texts are excessively individualistic (to say nothing of the overly sentimental affections expressed). Text needs to challenge the assembly—theologically. If we want to “mean the words” (Article 3), then we need texts that express mainline Catholic tradition in appropriate 20th-century language (cf. Crichton, Ch. 3-4).

Moreover if the melody is to serve as “congregational glue,” it had better be strong and vigorous. Uninteresting melody lines—trite tunes—can never live up to that expectation.

A heightened sense of action. One of the functions of music in worship is to accompany ritual action. If we want “to do what is done” (Article 3), then the music truly must be ministerial. It needs to provide a “minimal catechetical explanation”—in a richly ambiguous and poetic manner—of the ritual action, providing an insight into the communal activity of the assembly.

Are we still singing music not integral to the essential actions of the liturgy? Do echoes of old Marian favorites still persist as unrelated “accompaniment” to the preparation of table and gifts? And if such refrains are used, do we sense their inadequacy? Is the communion rite at a celebration of Eucharist on the Fourth of July, for example, blemished by a rousing rendition of “America, the Beautiful?”

To allow music to be integral to worship calls for sound judgment on the part of liturgical planners. Congruence and consistency between action and music word is demanded.

A sense of authenticity. Ritual action can be cathartic

Liturgy is an action, an outcome of responding to Jesus Christ in faith.
—it can relieve tension and move participants to an inchoative ecstasy. But this is not the primary purpose of ritual action. Repeated patterns of social behavior invested with religious significance—rites, in a word—do give “bodily expression to faith as we celebrate (Article 5). In doing so, the rite forms the believers. Rite, a habitus in the scholastic sense of the word, forms attitudes (Langer, Philosophy in a New Key).

Ritual action is evocative and expressive; it summons and projects ways of understanding our world (Micks, Ch. 3). But the rite is not always effective; sometimes it doesn’t work. The rite will have a chance at being effective only if the believer can enter freely into the act, whether it be ritual dance, ritual song or ritual movement. The community needs to rediscover “a whole world of acts which have become atrophied” (Guardini, p.24); only through entering the act can we “mean” what we do.

Giving oneself over to the rite creates attitudes. Assuming a posture of reverence gives us a chance to be reverent; joyfully singing praise allows us to be thankful; listening attentively moves us to be meditative. Our initial dispositions are thus deepened and furthered.

Such an ideal is possible only if we submit (not slavishly, but humanly) to the power of rite and symbol. Banal musical compositions, ersatz art, stereotyped stiff gestures will never provide an ethos that encourages entering personally into the assembly’s actions.

An affective liturgy. “I wept at the beauty of your hymns and canticles, and was powerfully moved at the sweet sound of your Church singing. These sounds flowed into my ears and truth streamed into my heart.” (Augustine, Confessions, IX, 397). Faith can be stimulated by our music—when it is inspiring, when it is a symbolic utterance replete with Christian meaning (not only in text, but in the expression). Augustine was taken by the beauty of the musical art and his faith strengthened. There was a connection between the emotional impact of song and truth that resided in the heart.

Our musical art is the “creation of forms symbolic of human feeling (Langer, p.40). The performing congregation’s attitudes and religious feelings are formed and shaped under the aegis of music; the import of music is the pattern of feeling, the pattern of life itself as it is felt and directly known” (Ibid.). For those who hear with Christian ears and sing with Christian lips, this outpouring of life in musical form is nothing but the expression in sound of the one mystery, that of Jesus’ dying and rising. Beethoven is reported to have said: “What is to reach the heart must come from above, if it does not come then, it will be nothing but notes—body without spirit.”

Through singing hymns and canticles, through listening to instrumental music—through being moved by musical artistry—the Christian appropriates the great mysterium. The mystery touches our hearts; our feelings are formed; our bodies, already enspirited, are even more vivified.

“We rise above our own feelings to respond to God in prayer” (Article 5). I believe that such phraseology is misleading. Christians, in the very act of celebrating, are forming attitudes of faith, forming religious affections. The assembly does not rise above its feelings, but rather, in entering freely into the ritual act, allows the feelings to be transformed, to be touched and shaped by the presence of the transcendent and immanent Godhead.

If there are acts of the will involved in liturgical celebration—and there are—they are not for the dismissal or control of the feeling states, but are, on the contrary, directed toward choosing to give oneself over to the communal action of the assembly. “In the liturgy we act in order to be acted upon” (Grimes, p.134). In our positing of the liturgical integrated act of the community, we make ourselves the very symbols which speak—mind and heart, body and spirit, flesh and bone, emotion and will (cf. Matthews and Berntsen).

Roman Guardini in 1964 struck the chord: “The question is... whether we shall relearn a forgotten way of doing things and recapture lost attitudes.” (Guardini, p.24) We are in the process of relearning and recapturing. The questions we have are better questions, even if we still do not have better answers. Progress is being made. We are a pilgrim people in via, ever in via.

Our liturgical celebrations, enriched by the sound principles in Music in Catholic Worship, give testimony to a renewed sense of community, but the question is still with us: Is there a sufficient communitarian foundation to support a worship in koinonia, genuine Christian fellowship? Our sense of liturgy as action is heightened, but we still query: Is our integrated liturgical act musical in its very structure? A deepened sense of authenticy is permeating the church at celebration, while we pose the question: How must we change in order to allow the power of rite to be effective in our lives? Worship that is all too cerebral is giving way to a more affective liturgy, and we ask: Can we offer really heartfelt praise?

References
Bernis, John A. “Christian Affections and the Catechumenate.” Worship 52 (1978), 194-211.
“Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith.

To celebrate the liturgy means to do the action or perform the sign in such a way that the full meaning and impact shine forth in clear and compelling fashion. Since these signs are vehicles of communication and instruments of faith, they must be simple and comprehensible. Since they are directed to fellow human beings, they must be humanly attractive. They must be meaningful and appealing to the body of worshippers or they will fail to stir up faith and men will fail to worship the Father.”

—Paragraphs 6 and 7 of “Music in Catholic Worship”

Father Walsh publishes, lectures and gives workshops in the theory and practice of effective sacramental celebration.

Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith.”

This sentence has become the all-time favorite quotation from the document we are writing about. The phrase has become a kind of touchstone of what is new and different in the understanding of the sacramental theology of our time. It says very simply that sacramental signs give life or deprive life according to the manner in which they are done.

This quotable quote belongs to sections six and seven of this document. Sections six and seven in turn belong as an organic part to the entire first section, numbers one to nine. And this entire first section stands as a simple, almost classic, expression of the theology of sacrament and celebration we are expected to bring to life today.

I began this article with the idea that the document Music in Catholic Worship should be revised and rewritten. Now I want to suggest that the document not be revised or rewritten. Keep it the way it is. It is a forthright document that says well what needs to be said. It is a good
summary and a good outline. That is what it was meant to be. Any rewriting would necessarily expand it into a sizable book. And that is definitely what we do not need. I suggest, therefore, that the document be edited for sexist language and for format, perhaps that it be expanded carefully to address what needs to be said about other sacraments.

What needs to be done beyond simple reediting is to spell out in much more detail and in simple language for music ministers (for all who celebrate) the sacramental theology that is summarized in the first nine articles of this document. We are at that point in renewal that we cannot make a life-giving celebration of Sunday Mass unless we work out the principles of the “new” theology in a form that can be communicated to everyone. Everyone who gathers on Sunday to celebrate Eucharist must know why they are doing what they are doing. If they do not know why they are doing what they are doing, they simply cannot make the life-giving signs that make a good celebration. They cannot do it well. “Faith grows when it is well expressed in celebration.” Failure to understand the “new” sacramental theology is, I think, the biggest reason why so many Sunday Mass celebrations are so boring and not life-giving.

More specifically there is need to spell out for music composers and music planners and music makers what it means to make music signs that are “humanly attractive” and signs that are “clear and compelling.”

The task in front of us at this moment in history is not to revise a document that stands already as a fine summary of principles. The task is to provide materials that spell out the implications already contained in the document. There are a number of ways to do this task. One is to publicize existing materials that already do the spelling out. My own published materials are exactly and specifically an attempt to do that spelling out. They have been received as such, recognized as such, and are working. (He said modestly.) Another is to put out an accompanying study-text to this present document such as has been done for the different sacramental rites. However it is done, the immediate task is not more theory. It is to spell out what the theory means and how you get it to work in practice.

The materials contained in sections six and seven raise three issues that need to be spelled out: 1. The issue of sacraments as life-giving signs; 2. The issue of sacraments as attractive human communication; 3. The issue of sacraments as clear and compelling signs. In what remains of this brief article I would like to sketch what I think needs to be spelled out in each of these areas.

Ritual is disciplining human communication so that it is strong and beautiful and loving for all the different people that celebrate.

Sacramental signs give life or deprive life according to the manner in which they are done.

First, the issue of sacraments as life-giving signs. This means very simply that sacraments are signs. The whole sacrament is the whole sign, and the whole sign is the whole sacrament. You cannot split sacraments into outer form and inner reality any more than you can split a human person into outer form and inner reality. You can distinguish but you cannot separate. When you take away the outer form the sign that the person is and through which the person expresses self, you kill the person. The same is true for a sacrament.

Sacraments, therefore, are signs of human communication and are subject to all the laws of human communication. This means that sacraments are life-giving only when life-giving people make life-giving signs. Life-giving people make life-giving signs only when they put themselves into the signs they make. Sacramental signs are life-giving when they are filled with the personal presence of those who make them. They are life-depriving when they are empty or routine or perfunctory. As the sign flourishes, so the sacrament flourishes. As the sign fails, so the sacrament fails.

All this and much more of the same needs to be spelled out as clearly as possible in any study-text that would accompany this document. All who celebrate have got to understand this sacramental theology or they are doomed to make poor signs, and poor signs make poor celebrations and . . . there we go again.

This personal investment is not a “gut-spilling” event for the person who invests. It has a clear object and pur-
pose. It has a clear discipline. Personal investment is for the purpose of engaging and supporting others in the common act of worship. Any personal investment that is not captured by this discipline becomes an ego trip and an affront to the celebrating community.

Second, the issue of sacraments as attractive human communication. Spelled out this means that the life-giving signs must be fitting and acceptable to the persons who make them and to the persons for whom they are made. Another way of putting it is to say that sacramental signs become more and more humanly attractive as they are subject to the discipline of the principles of all art: unity, harmony, proportion, balance, integration, rhythm, direction, emphasis. There is a difference between "huggy-kissy bear", and warm disciplined human communication. Ritual is precisely the business of disciplining human communication so that it is strong and beautiful and loving for all the different kinds of people that celebrate. Ministers of worship are not expected to achieve high art in this area. They are expected, however, to achieve the discipline of the skill, because they are capable of gaining the skill. All this and much more needs to be spelled out in detail for the music minister.

Third, the issue of sacraments as "clear and compelling" signs. Spelled out this means that signs of sacramental celebration must communicate "clearly and compellingly" what is there to be communicated. The Eucharist, for instance, is a definite reality that has its own structure and dynamic. The musical signs we make must serve to reveal that structure so that it shines clear for all to behold. Enlightened music ministers use their musical signs very carefully to reveal the beauty that "lies deep down in things."

Enlightened music ministers use their musical signs very carefully to reveal the beauty that "lies deep down in things."

There is no excuse to program music for Sunday Mass in an undisciplined and careless way, in a way that suits the personal taste of people who really do not know what they are doing. We have now a clear picture of the pattern and the dynamic of a eucharistic celebration. We know the important parts of the Mass and the less important parts. We know that we cannot follow any longer patterns inherited from the recent past: the "high Mass" pattern, the "four hymn" syndrome. These no longer work. They render the eucharistic sign confused and ambiguous. The sign becomes less revealing, therefore less life-giving. Nostalgia is not a good enough reason to hold onto anything of the past when it clearly does not fit, when it clearly gets in the way. Once you bring out clearly the pattern and structure of the eucharistic action and its dynamic, there are many other creative ways to use the best of our inherited tradition.

An example. People who know what they are doing will look first to make the two major events of the eucharistic action shine with as much brilliance as possible: The Liturgy of the Word and the Liturgy of the Eucharist. To enhance the Word they will look for a beautiful and carefully crafted responsorial psalm and for a strong gospel acclamation. They will see that these are carefully integrated with the other elements of the Liturgy of the Word: reading, listening, silence. They will be assured that these choices will be executed in a manner that will enhance the power and strength of this action. They will carefully design the structure and the dynamic flow.

Music ministers who know their stuff will give the same attention to the Eucharistic Prayer. They will seek out strong, vigorous acclamations and see that the community learns them by heart. They will make sure that these "shouts" of praise and blessing and remembrance are truly shouts and not weak and ineffectual whimperers. They will find musical and artistic ways to link the acclamation with its particular invitation so that the acclamation springs spontaneously and immediately from its invitation without benefit of foolish and delaying introductions.

For the same reason enlightened and competent music ministers will take care not to clutter up the Entrance Rite. They know that one good, strong opening hymn is called for and that is enough. They will be reluctant to sing "Lord Have Mercy" and "Glory to God" because doing that defeats the purpose of the Entrance Rite and gives out confusing signals. Will the real part of this Eucharistic celebration please stand up? They will give the same attention to reduce the musical signs of the Preparation of Gifts. No song for the people most of the time. Let them relax. Just fine instrumental music or a choral offering. If the people must sing—please, no songs about bread and wine.

I could go on for pages with details that need at this time to be spelled out for music ministers to help them do the job outlined for them in this document Music in Catholic Worship. But I was told to quit at six pages and I am perilously close to the bottom of page six. Since I didn't make the date deadline I ought to meet the page deadline.

I hope that all this has something to say about Cambodia, or we are all in bad trouble.
Mean what you sign

BY THOMAS A. KROSNICKI

"The signs of celebration should be short, clear and unencumbered by useless repetition; they should be within the people's power of comprehension and normally should not require much explanation.

If the signs need explanation to communicate faith, they will often be watched instead of celebrated.

In true celebration each sign or sacramental action will be invested with the personal and prayerful faith, care, attention, and enthusiasm of those who carry it out."

—Paragraphs 8 and 9 of “Music in Catholic Worship”

part one of Music in Catholic Worship concludes with two articles addressing the question of signs in liturgical celebrations (articles 8-9). In fact, these articles reiterate and briefly expand an earlier statement of the document: "...signs are vehicles of communication and instruments of faith, they must be simple and comprehensible" (article 7).

Without doubt the articles under consideration from the 1972 music document remain valid statements of basic liturgical principles. The distinction generally made between signs and symbols, alluded to in articles 5-7, is maintained. Sign, however, is understood in the broadest context. Whatever is intended to make a statement in the liturgical celebration is in effect a sign. Sign is comprehensive: the gathering, gestures, art, architecture, language (spoken and sung), et cetera. Thus, these introductory articles are as applicable to the sign of the assembly as to the celebrant’s gestures over the gifts placed upon the altar.

Three principles emerge from articles 8 and 9 of this document:

1. Signs should be clear and unencumbered;
2. Signs should not be repeated unnecessarily;
3. Signs as a part of the faith experience of the celebrants should need no explanation.

A brief consideration of each of these principles in the light of our recent experience will assist in the evaluation of these two articles from the well-studied 1972 music document.

Signs should be clear and unencumbered. As with any type of statement, clarity is essential for signs to be comprehended and effective. Needless meandering blocks communication; a sentence really needs only a subject and predicate!

The Vatican II revision of liturgical rites did much to clarify and disentangle the signs of celebrations from centuries of unnecessary accretions. Consideration was given to both the clarification of the purpose of the sign (what it is to say/do) as well as its proper execution (how it is to be said/done). The reform in this regard is generally judged positively.

That is not to say that the basic Roman reform is...
definitive, since any statement is made in the context of a particular time and culture. Thus, it is not difficult to understand that we recognize elements in the present eucharistic ritual where the principle of clarity needs to be reapplied. One thinks, for example, of the washing of hands and the private prayers of the celebrant during the presentation of the gifts. Another example is the sign of peace. Could it be that in the American cultural experience this sign can signify only one thing: a greeting of welcome? If this is true, then it is imperative that the present position of this sign be reconsidered. Many see these three signs as ambiguous liturgical statements.

The three-study of the structural element of the Ordo Missae, recently decided upon by the Bishops' Committee on the Liturgy, is an example of ongoing concern for the quality of each liturgical statement and ultimately of the quality of the entire prayer statement of the community as such.

Such consideration must also be given to the type of statement music makes within the liturgical action. It betrays, for example, one's understanding of community participation and how well one has comprehended the function of the musical signs within the various parts of the given celebration.

Notice that the 1972 document states that signs should be short in addition to being clear and unencumbered. I would suggest omitting "short" from the paragraph in any future revision of the text since brevity is not always a criterion of effective signs if, by sign, one accepts the comprehensive understanding of liturgical sign statement.

Signs should not be repeated unnecessarily. Those of us who recall celebrating the Eucharist prior to the revisions of 1969 recognize the wisdom of this principle. The numerous signs of the cross previously made over the gifts were redundant, to say the least! Whereas structural repetition had been attended to in the revision of the liturgical rites, there are areas where more attention is called for.

In art and architecture the application of this second principle is just getting underway. The multiplication of altars, images of saints, etc., is now recognized as redundant (see: Environment and Art in Catholic Worship, no. 72). In music this principle is valid in most instances. Yet, recently I participated in a eucharistic celebration where, after communion, a choir sang a selection that virtually repeated the institution narrative of the eucharistic prayer. A fine

Brevity is not always a criterion of effective signs if, by sign, one accepts the comprehensive understanding of liturgical sign statement.
Americans, with an obsession for the "real," find it difficult to enter into the deeper orders of sign reality.

piece of music, yes; an example of unnecessary and inappropriate repetition, nevertheless.

The operative word in this principle seems to be "unnecessary." Repetition in musical sign statements, for example, is effective as experienced in the present Penitential rite and the refrain of the Responsorial Psalm. Even the "Lamb of God" may be properly extended to be functionally repetitious, as it accompanies the breaking of the bread.

Signs as a part of the faith experience of the celebrants should need no explanation. Of the three suggested principles, this is the most difficult. First of all, I would suggest that the principle be qualified in such a way as to state clearly that no explanation of the sign statements is needed with the initiated. In other words, the signs might at times be comprehensive only to those of the community of faith and are not necessarily comprehensible to those outside of it. The reasons for this are simple. We are working with various levels of understanding or interpretation of the sign statements. Thus, on the first level of understanding it is clear to all that the sign of bread and wine is simply that—a sign of foodstuff. Yet, the sign statement says something quite beyond the obvious when understood on a deeper level of faith interpretation. Thus, to the initiated the bread and wine signs within the Eucharist are eventually read as body and blood. It is the faith of the initiated that enables them to read the sign correctly by interlacing such elements as Christian understanding, memory and imagination.

This process is not always easy, since the faith-sign-statement goes beyond the purely empirical order, reaching into the noncognitive. Americans, with an obsession for the "real," find it difficult to enter into the deeper orders of sign reality. Is that why we are more comfortable with metaphors than symbols? Could it also be that many of the signs presently designed are ill-equipped to assist the individual and the community to go beyond the first level of meaning? How aesthetic are the signs we use in the areas of environment, art and music? On the one hand, we too often find what is decidedly in poor taste, if not outright vulgar, presented to the community. It is then that the environment of worship is bound to become the locus of conflict. On the other hand, what response is given to those places where the liturgical statement or signs employed are evocative, expressive and effective. Then they have truly become tools of good communication.

The three principles outlined in articles 8 and 9 remain valid. A sign as a statement is both informative and evocative. Yet, to truly savor a "Hot Meals" sign, it helps to be a hungry traveler.

To truly savor a "Hot Meals" sign, it helps to be a hungry traveler.
National Association of Pastoral Musicians

1980 This year, your Association will be sponsoring twelve regional, musical, educational, and different conventions.

Third Annual National Convention

Be a Song
They're all for You!

Attend the one closest to you and your parish. Or choose another. Each has its own theme, exciting and inspiring speakers and sessions, showcases, glorious services, and an important bond:

1980 Convention Centers:

PHILADELPHIA, PENNSYLVANIA
April 9, 10, 11, 1980
Spiritual Growth Through Musical Excellence

MIAMI, FLORIDA
April 14, 15, 16, 17, 1980
Faith and Fiesta

PROVIDENCE, RHODE ISLAND
April 21, 22, 23, 24, 25, 1980
The Musician — The Parish:
Relationship in a New Key

ALBANY, NEW YORK
May 7, 8, 9, 1980
Musician Transposed; Parish Transformed

SAN ANTONIO, TEXAS
May 22, 23, 24, 1980
Many Songs, One Señor

DUBUQUE, IOWA
June 3, 4, 5, 1980
Celebrating With All Our Resources

OLYMPIA, WASHINGTON
June 12, 13, 14, 1980
The Musician; the Church

COLLEGEVILLE, MINNESOTA
June 23, 24, 25, 1980
The Spiritual Renewal of the Pastoral Musician

RENSSELAER, INDIANA
August 5, 6, 7, 1980
The Spiritual Renewal of the Pastoral Musician

BATON ROUGE, LOUISIANA
September 10, 11, 12, 1980
From Reform to Renewal: Musical Challenges of the '80s

COLUMBUS, OHIO
September 23, 24, 25, 1980
The Musician Speaks Out

SAN FRANCISCO, CALIFORNIA
October 10, 11, 12, 1980
Music in Catholic Worship

The work of the National Association of Pastoral Musicians has barely begun. The first two years were devoted to national meetings drawing upon the talent of liturgists, clergy, congregations, but especially musicians. The 1980 convention centers were born out of the needs expressed in the national conventions of '78 and '79.

THE NEXT STEP

A major feature of all conventions will be Diocesan Chapter Formation. Father Virgil C. Funk will present an exciting diocesan program during the general session, with each diocese responding with their particular and local needs, as a further answer to the on-going work of musicians and clergy.

PRAYER AND CELEBRATION

Experience a glorious musical ministry of the congregation. The beauty of the Community in Prayer will come alive for you like never before. It's an enthralling celebration of musical prayer.

SHOWCASES AND EXHIBITS

Special features will be extended showcases, providing live demonstrations of new music and concretely addressing the questions posed by the major speakers and the workshops participants. Exhibits will also be available to furnish you with useful and practical material and aids.

When musicians gather, music is made!

Music conventions celebrate with music — in churches, in the halls, in the corridors. Jam sessions will be both formal and informal. Come make music with us.

For musicians, clergy, choir leaders, cantors, educators, and toe tappers.
Philadelphia, Here We Come!

APRIL 9, 10, 11

In Philadelphia, it's three full brainstorming, creative days to achieve

"Spiritual Growth through Musical Excellence"

KEYNOTE SPEAKERS:

**The Learning and Teaching Church**

Peter Stapleton, Director, Ministry Formation, NPM. How the church can learn — through secular organizations — to decrease costs, increase services, and grow and renew in its liturgical mission.

**Worship in Spirit and Truth**

Most Rev. Frank J. Rodimer, D.D., Bishop of Paterson. A truly motivational talk on how music can and does build a Christian community by one of the nation's leading promoters of liturgical renewal.

**The Power of Music**

Dr. Elaine Brown, founder and director of Singing City, Inc. (Philadelphia). The infinite potential of the art of music and the musical education of the musician, clergy, and congregation as well as the choir — its formation, function, and importance.

**Quality: Musical and Religious**

Rev. Martin Burne, O.S.B. Abbot president, American Cassinese Federation of Benedictines. The important needs of education, spirituality, communication skills, and quality within our liturgical celebrations.

**Toward a Spirituality of Liturgical Music**

Rev. Becket Senchur, O.S.B., professor at St. Vincent College and Seminary. Explore the spiritual dimensions of liturgical music... learn how — and why — music can assist in the search for God... how to evaluate liturgical compositions.

<table>
<thead>
<tr>
<th>CONVENTION SCHEDULE</th>
<th>APRIL 9</th>
<th>APRIL 10</th>
<th>APRIL 11</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>APRIL 9</strong></td>
<td>9:00 Registration</td>
<td>8:30 Morning Prayer</td>
<td>11:00 Keynote: Rev. Andrew Ceferni, O. Praem.</td>
</tr>
<tr>
<td></td>
<td>11:00 Martin Burne, O.S.B.</td>
<td>9:00 Becket Senchur, O.S.B.</td>
<td>2:00 Shows, 2:30 Morning Prayer</td>
</tr>
<tr>
<td></td>
<td>12:00 Showcases</td>
<td>10:30 Workshops II</td>
<td>10:30 Workshops III</td>
</tr>
<tr>
<td></td>
<td>1:00 Showcases</td>
<td>12:00 Showcases</td>
<td>12:00 Workshops IV</td>
</tr>
</tbody>
</table>

| **APRIL 10**          | 2:00 Membership Meeting — Virgil C. Funk | 2:00 Shows, 2:30 Morning Prayer |
|                      | 3:15 Diocesan Chapter Meeting | 3:30 Shows, 4:00 Bishop Rodmer/Peter LaManna |
|                      | 4:30 Summary — Virgil C. Funk | 4:30 Shows, 5:00 Bishop Rodmer/Peter LaManna |
|                      | 7:30 Eucharist — Cathedral Basilica | 7:30 Shows, 8:00 Bishop Rodmer/Peter LaManna |
|                      | 9:30 Celebration, Music, Song, Jam Sessions | 9:30 Shows, 10:00 Bishop Rodmer/Peter LaManna |

| **APRIL 11**          | APRIL 11 | APRIL 11 |
|                      | Clergy Day | Clergy Day |
|                      | 11:00 Keynote: Rev. Thomas Herron | 11:00 Keynote: Rev. Andrew Ceferni, O. Praem. |
|                      | 12:00 Showcases | 2:00 Shows, 2:30 Morning Prayer |

1:00 Showcases 2:00 Workshops 2:00 Shows, 2:30 Morning Prayer 3:30 Shows, 4:00 Bishop Rodmer/Peter LaManna 4:30 Shows, 5:00 Bishop Rodmer/Peter LaManna 5:30 Grand Finale

1:00 Showcases 2:00 Workshops 2:00 Shows, 2:30 Morning Prayer 3:30 Shows, 4:00 Bishop Rodmer/Peter LaManna 4:30 Shows, 5:00 Bishop Rodmer/Peter LaManna 5:30 Grand Finale

1:00 Showcases 2:00 Workshops 2:00 Shows, 2:30 Morning Prayer 3:30 Shows, 4:00 Bishop Rodmer/Peter LaManna 4:30 Shows, 5:00 Bishop Rodmer/Peter LaManna 5:30 Grand Finale

1:00 Showcases 2:00 Workshops 2:00 Shows, 2:30 Morning Prayer 3:30 Shows, 4:00 Bishop Rodmer/Peter LaManna 4:30 Shows, 5:00 Bishop Rodmer/Peter LaManna 5:30 Grand Finale

1:00 Showcases 2:00 Workshops 2:00 Shows, 2:30 Morning Prayer 3:30 Shows, 4:00 Bishop Rodmer/Peter LaManna 4:30 Shows, 5:00 Bishop Rodmer/Peter LaManna 5:30 Grand Finale
There’s also an extra special education day

T. J. Herron, professor, St. Charles Borromeo Seminary, Philadelphia will lead off Education Day with Music Teaching. Here’s where you can see and learn music’s own teaching function as a starting point in determining music’s rightful place in a religious educational curriculum.

Major religious education publishers will then showcase their latest and best music for the classroom.

The afternoon will be filled with workshops exploring the three fold concern of music education, music for religious education, and music for liturgy in schools, according to grade levels.

John Dunne, director of Bands, Villanova University will inspire with High School Liturgical Music: the Myth — Why high school liturgical music programs fail... what to do for success... how to work with pastors, administrators, and students.

Sr. Joseph Marie Logrip, IHM Chairman, Music Department, York Catholic High School will team with her brother, Rev. Joseph Logrip, Director of School Ministry Program, Bishop Henrick High School, Norristown, in a unique presentation for Intermediate and Pre-adolescent Liturgical Music Programs.

The many concerns of Religious Music for Elementary Level Teachers will be given by Sr. Antoinette Marie, RSM, Gwynedd Merk College, Gwynedd Valley, Pa. Discover creative approaches when working with the very young... the do’s and don’ts... the new and the old.

Music and Religious Education by Bro. J. Keenan, La Salle College. Explore why music is important in the religious classroom... how it can teach Christian beliefs... how it can integrate other religious disciplines.

Relax and enjoy afternoon concerts by the best school musicians available, while you share your ideas with other school musicians. There is no opportunity like this anywhere in the U.S. If you are a teacher interested in music, here is your chance to sing.

And the clergy will have their day too

The clergy workshops and sessions will be keynoted by the Rev. A. Ciferni, liturgy director, Daylesford Abbey, Paoli (PA) in his talk on Priest — People — Planning. How the liturgy belongs to both clergy and laity and through planning can become a regular experience of prayer... how to complement the ministries to build the Spirit’s many gifts, and Rev. E. DePaoli, teacher, Bishop McDevitt High School, Wynnewood (PA) who will discuss Priests, Ministry, and Music Problems and Hopes. Here you’ll learn about the “real” versus the “ideal”... what you can do at the parish level that is practical yet exciting, and the Most Rev. N. Gough, Auxiliary Bishop of Greensburg — Vicar General — will discuss Clergy and Musicians. The relationships between clergy and musicians... how to’s for the clergy to encourage, support... and even finance good music programs.

And there are workshops, workshops, workshops

WORKSHOPS I

“The Volunteer Organist” — J. Binsfeld, organist, director of music, Old Christ Church, Philadelphia

“Spirituality and Choir Recruitment — Organization” — Dr. Peter Lahauney, director of Music, Archdiocese of Philadelphia

“Children’s Choirs Unlimited” — R. Nelson, choir director, Westwood Lutheran Church, St. Louis Park, MO

“We Celebrate the Memory of... Music for Funerals” — Fr. Gall, pastor, St. Joseph Church, Bound Brook, NJ

“Copyrights and You” — James Harrington, organist and music director, St. Peter’s Cathedral

“Parishes Can Sanctify Time” — Rev. R. Ward, executive director, Diocesan Worship Commission (Pittsburgh)

“A Space Is Not a Blank” — Rev. K. Knus, associate pastor, St. John the Baptist, Erie, (PA)

WORKSHOPS II

“Dance — Education and Performance” — Jean Williams, director, Jean William School of Ballet, Philadelphia

“Music as Communication” — Dr. Elaine Brown

“Instruments in the Liturgy” — Dr. M. Giann, assistant director of music education, School District of Philadelphia

“Weaving Musical Themes” — Rev. J. Wozniak, instructor, Seton Hall University

“Song: The Assembly Responde” — Dr. Fred Melick, associate professor of music, Seton Hall College

“Creative Organ for Liturgy” — J. Binsfeld, organist, director of music, Old Christ Church, Philadelphia

“Creative Use of Options” — Rev. C. Gussner, director of liturgy at Darlington College

“The C’ Convergence — Cantor/Choir” — Richard Cuthbert, music coordinator, Diocese of Pittsburgh

WORKSHOPS III

“Celebrating the Liturgy of the Eucharist” — Alice Melick, director of music, Diocese of Patterson (NJ)

“Psalms in Eucharistic Worship” — William Herrig, minister of music, St. Peter Cathedral, Erie (PA)

“Let’s Open up the Symbols” — Cynthia Serjak, RSM, director of liturgy, St. Mary of the Mount Church, Pittsburgh

“Composing for the Church” — Ronald A. Nelson


“Add Harmony to Your Guitar” — Paul Byrne, teacher, Paul’s Guitars and Jaworski’s Music Center

WORKSHOPS IV

“Do’s and Don’ts of Parish Music Programs” — Rev. DePaoli, chairman, Camden (NJ) Diocesan Liturgical Commission

“Your Congregation Can Sing” — D. McNew, parish music director, St. Joseph Church, Mechanicsburg (PA)

“Let the Song Sing You” — Dr. Elaine Brown

“This New Music — Folk?” — Dr. Elaine Rendler, director of Liturgical Arts/Music, Georgetown University

“Cantors: Yesterday and Today” — Fr. Edward Foley, coordinator of liturgy, College of St. Catherine, Minn.

“Big and Little Children” — Rev. Jack Naz, associate pastor, St. Joseph’s Church, Port Vue (PA)

“Music for Weddings” — Rev. Florian Gall

Fill out your reservation card Now!

For Housing Information, contact:
Philadelphia Sheraton Hotel
1725 Kennedy Boulevard
Philadelphia, Pa. 19103
(215) 565-3300
Faith, Fiesta, and Miami!

APRIL 14, 15, 16, 17

Miami will be the host of a musical stew from Jamaica to Latin America, from reggae to classical, from bongos to organs as you will explore.

“Faith and Fiesta”

KEYNOTE SPEAKERS:

Sunday Mass: Life-Giving Fiesta
Rev. Eugene Walsh, S.S., priest of the Archdiocese of Baltimore. The stakes are high at Sunday Mass where we can give — or deprive — life to and from one another. Learn how Jesus works through the signs we make.

Taking “Here” to “There”
Rev. Lucien Deiss, French scripture scholar, liturgist, author, composer. What a good celebration should include ... the before’s and after’s ... the traditional and the new.

Musicians: The Ministers of Faith
Bro. Alfredo Morales, president of the Directory from the “Dominican Center for Studies on Education,” Santa Domingo. How the church musician can grow to see the liturgy as nourishment for personal faith, transformation in faith, and expression in faith.

Alone or Together: I or We?
Msgr. Joseph Champlin, Diocesan Vicar for Parish Life and Worship (NY). Do our liturgies abandon the individual versus community post-Vatican II approach? The why's and how's to individual expression within the congregation.

Celebrant and Musician:
Roles in Dialogue
The Dameans (Gary Ault, Mike Balhoff, Buddy Caesar, and Darryl Ducote). A lively and musical examination between God and His people ... how it is reflected in the liturgy ... a model for interworking liturgical roles and ministries.

CONVENTION SCHEDULE

APRIL 14
2:30 Registration
3:00 Pre-Convention Concerts
7:30 Welcome: Archbishop McCarthy
8:00 Eugene A. Walsh, s.s.
9:00 Fiesta: Richard Ho Lung, s.j. and Friends

APRIL 15
8:45 Morning Prayer
9:15 Dameans
10:30 Special Interest Session I
12:15 Showcases
1:30 Showcases
2:45 Alfredo Morales
4:30 Workshop Sessions I
8:00 The Dameans in Concert

APRIL 16
8:45 Prayer Experience
9:15 Joseph Champlin
10:30 Special Interest Session II
12:15 Showcases
1:30 Showcases
2:45 Virgil C. Funk
3:30 Diocesan Chapter Meetings
5:00 Summary: Next Step — Virgil C. Funk
6:30 The Festive Eucharist — Lucien Deiss
8:30 The Festive Dinner and Spanish Fiesta

APRIL 17
8:45 Workshop Sessions II
10:30 Lucien Deiss
12:00 Closing: Archbishop McCarthy

APRIL 15 YOUTH DAY
8:45 Celebrant and Musician — The Dameans
10:30 Music in the Rhythm of the Liturgy — The Dameans
2:45 Alfredo Morales
4:30 The Guitar as a Liturgical Instrument
The Gospel Alive and Lively
El Repertorio Contemporaneo Espanol

APRIL 16 CLERGY DAY
10:30 Joseph Champlin: The Parish Priest: A Family Builder
11:15 Joseph Champlin, Daryl Ducote: Question & Answer Session
12:00 Lucien Deiss: The Word and the Covenant
2:00 Eugene A. Walsh, s.s.: The Priest-Celebrant Makes Life-Giving Signs
Workshops for worship

SPECIAL INTEREST SESSIONS I

"The Parts of the Mass and Music" — Elaine Rendler, pastoral musician, Georgetown University, Washington, DC

"La Estructura de la Misa: Oración Y Música" — Bro. Alfredo Morales

"Music in the Rhythm of the Liturgy" (Youth Day Presentation) — Danesons

"The Multi-Cultural Liturgical Problem" — Rev. Lucien Deiss

"Music in the Catechesis of Elementary-Aged Children" — Cary Landry, priest of the Diocese of Lafayette (LA)

WORKSHOP SESSIONS I

"The Non-Catholic Musician in Catholic Worship," Part I — Bill Miller, director of music, St. Leo’s Catholic Church, Fairfax (VA)

"Music for Christian Weddings and Funerals" — Carey Landry, priest of the Diocese of Lafayette (LA)

"Organ: Foundation Instrument" — Rev. Jeff Ingham, director of music, Diocese of Raleigh (NC)

"The Guitar as a Liturgical Instrument" — Paul Lambert, music minister, St. Louis parish (Miami)


"The Children's Choir: Technique and Repertoire" — Paul Eisenhart, director, Miami Choral Society

"El Repertorio Contemporaneo Espanol" — Pasqual and Clara Otazu and Sr. Antonia Perez, Havana and Miami Musicians

"The Black Liturgical Experience" — Skipp Sanders, singer, Baltimore (MD)

"From School Days to Sundays: Missing Links" — Carole Sorrell

The Danesons in Concert

Miami Boys’ Choir

SPECIAL INTEREST SESSIONS II

"The Seasons of the Liturgical Year and Music" — Elaine Rendler, pastoral musician, Georgetown University, Washington, DC

"El Ano Liturgico: La Cultura Y La Piedad Popular" — Bro. Alfredo Morales

"Art and Environment for Worship" — Robert Rambusch and Bro. Eugene Laverdiere (Rambusch, Architect and designer, NY) (Laverdiere, liturgist, St. Pascal Baylon, Cleveland, OH)


WORKSHOP SESSIONS II

"Musical Creativity in the Liturgy" — Bro. Howard Hughes, choir director, Marianist Provincial House (Baltimore)

"Improving Choral Sound" — Paul Eisenhart, director, Miami Choral Society

"The Organ as Instrument of Prayer" — Rev. Jeff Ingham, director of music, Diocese of Raleigh (NC)

"The Cantor as Animator" — Skipp Sanders, singer, Baltimore (MD)

"The Non-Catholic Musician in Catholic Worship," Part II — Bill Miller, director of music, St. Leo’s Catholic Church, Fairfax (VA)

"Dance as Prayer" — Gloria Weyman, dance director, Thomas More College (KY)

"Children's Liturgies: Models and Methods" — Paul Lambert, Myrna Gallagher, George Mickaev, parish musicians, Miami (FL)

"Judging Repertoire for Liturgical Celebration" — Carole Sorrell, music consultant, Archdiocese of Baltimore

There’s a clergy day too!

"The Parish Priest: A Family Builder" — Msgr. Joseph Champlin. How the priest can lead people into faith and caring relationships and help them build a church family.

The Priest-Celebrant Makes Life-Giving Signs — Rev. Eugene Whibley, S.S. Principles and practical suggestions on leading the people to deeper faith through life-giving signs at Sunday Mass.


TWELVE SHOWCASES

Bilingual and centered about the questions discussed in Workshops and Special Interest Sessions will be supported by material and aids from the Exhibits.

Work, festive, celebrative and spiritual experience awaits you in Miami. This convention is about faith, the formation of a realization that the liturgy—in word and song—promotes the dialogue between God and man. The musician, as Minister, aids immeasurably in this task, reaching out to different types of communities with their different social, economic and cultural backgrounds.

It’s FIESTA time at the Miami Convention Center beginning with pre-convention music, song and dance in the sun on the beach a festive banquet and ending with the Danesons in concert — A time to gather and celebrate, to learn and to worship.

A BONUS — You can extend your stay two days before and two days after the convention at special convention prices.

Fill out your registration card now!

For Housing information contact:
Deauville Hotel
On the Ocean at 67th Street
Miami Beach, FL 33141
Attn: Mr. Larry Kosloski
(305) 865-8511

For Housing information contact:
Deauville Hotel
On the Ocean at 67th Street
Miami Beach, FL 33141
Attn: Mr. Larry Kosloski
(305) 865-8511

For Housing information contact:
Deauville Hotel
On the Ocean at 67th Street
Miami Beach, FL 33141
Attn: Mr. Larry Kosloski
(305) 865-8511

For Housing information contact:
Deauville Hotel
On the Ocean at 67th Street
Miami Beach, FL 33141
Attn: Mr. Larry Kosloski
(305) 865-8511
Jazz It Up in Providence!

April 23, 24, 25

In Providence, you can learn and experience the newest and most delightful in music, worship, and prayer by attending

“The Musician - The Parish: Relationship in a New Key”

Keynote Speakers:

The Musician as Minister
Rev. Nathan Mitchell, assistant professor of liturgy, St. Meinrad School of Theology (IN). How the musician can help Christians explore the reality of God ... the cultural role of music in America ... the role of music in non-Eucharistic liturgical celebrations.

The Musician’s Prayer
St. Louis Jesuits (Dan Schutte, Roc O’Connor, Tim Manion). Learn several different models to help the musician lead the community in prayer through this bright and lively demonstration. Analyse the importance of spirituality in a leader of prayer and the sharing of responsibility in the parish.

Integrity: Musician, God, Parish
Rev. Michael Hencal, executive secretary, Diocesan Liturgical Commission, Portland (ME). Explore the human questions beyond liturgical forms and artistic competence which affect parish music programs. Learn to become spiritually and pastorally equipped to minister. Analyse the practical problems facing you and your parish.

The Dilemma of Pastoral Music
Rev. John Melloh, musician and liturgist, Notre Dame Center for Pastoral Liturgy. Explore the new challenges of musician and parish in the 80’s. Study the need for mutual support between musician and pastor and the role of the parish council in financing the parish music effort.
Workshops for Worship

Workshops I

“Guitar and the Pastoral Musician” — David McLellan, lecturer, University of Connecticut

“Teamwork of a Singing Community” — A five-part presentation by the parish team of St. Catherine of Siena, Riverside, CT

“Music Minister: I Will Lead You” — Sr. Marianne Postiglione, director, Media Center, Diocese of Providence

“Misallete: A Musical Winner or Loser?” — Mary E. Begnell, professor of Music, St. Anselm’s College.

“Day by Day We Praise You” — Rev. James Mangelluzzo, Diocesan director of Worship, Worcester, MA

“Parish Musician Defined” — Miriam Terese Winter, faculty, Hartford Seminary Foundation

“The Choir as Animator” — Sr. Jeanne Cyr, Diocesan Director of Parish Worship, Springfield

“Amercian Culture versus Catholic Liturgy” — Rev. Richard Visko, Liturgical Consultant for Design Resources

Workshops II

“Spirituality for a Musician” — St. Louis Jesuits

“Accompany Versus Lead” — Robert Batastini, director of music, St. Barbara Church, Brookfield, IL

“Sing God a Simple Song” — Laetitia Blain, director of liturgical arts, Boston College

“But Is It Functional?” — Parish team from Christ the King Parish, Kingston, RI

“Training Cantors” — Peter Harvey, director of Music, Cathedral of St. James, Hartford

“Beyond the Spectator Sacraments” — Ken Meltz, director of liturgy and music, the Paulist Center, Boston

“Professional Status for the Church Musician?” — Maureen Morgan, chairman, National Committee on Professional Status, American Guild of Organists

“Money and Music” — Peter Stapleton, director, Ministry Formation NPM

“The Choir: Revisited and Revivified” — Rev. Francis Strahan, director of Music, St. John’s and Pope John XXIII Seminaries

And experience this first...

Dr. C. Alexander Peloquin and Dave Brubeck will perform a special concert premiering Brubeck’s “Mass — For Hope” with Peloquin conducting and Brubeck on the piano. Peloquin also will direct a collection of his own works.

A Gathering

To celebrate together, to hear or participate in jam sessions each evening, to exchange ideas over bread and wine; to sing at major sessions; to steep one’s self in music which invites sharing, provides joy and a sense of communal celebration; to worship God and be filled by the Eucharistic Experience.

Convention Schedule

April 23
8:00 Registration
11:00 Michael Henchal
2:00 St. Louis Jesuits
4:00 Workshops I
5:30 Showcases
7:30 Evening Prayer
8:00 General Sessions
   Sr. Jeanne Cyr, Fr. Paul Rouse, Mr. Geno Giuttari
9:30 Celebration
   Wine & Cheese, Jam Sessions

April 24
8:00 Registration
9:00 Morning Prayer
9:30 Nathan Mitchell
11:00 Workshops II
12:00 Discussion with New England Bishops
12:30 Showcases
2:00 Virgil C. Funk
3:15 Diocesan Chapter Meetings
4:30 Summary: Virgil C. Funk
5:30 Showcases
7:30 Evening Prayer
8:00 Peloquin/Brubeck Concert
10:00 Celebration
   Wine & Cheese, Jam Sessions

April 25
8:00 Registration
9:00 Morning Prayer
9:30 John Meleho, S.M.
11:30 Closing Liturgical Celebration

April 24
9:00 to
4:00 Study Day for Priests

Fill out your reservation card now!

For Housing Information Contact:
Providence Marriott Inn
Orms Street
Providence, RI 02904
Attn: Douglas McCarthy
(214) 272-2400
Ministry Formation for 1980

NPM's Ministry Formation Program will build on successes in 1979 and add more offerings in the coming year.

The seminar for diocesan directors of music which drew enthusiastic response from twenty dioceses will be held again with new material and practical assistance for diocesan music personnel. To be held in Washington January 24-26, the seminar will help directors define workable job descriptions and role, look at practical ways to enhance programs, make and implement policy, create budgets, build support and work with commissions and parishes. Participants will share what works and what doesn't and create some specific plans for their particular settings.

In the continuing talent search for NPM instructors two training seminars will be held in 1980. Musicians in the Instructor Program submit resumes to NPM and are selected to train for work in conducting workshops and classes for pastoral musicians in NPM chapters, in small groups, at NPM institutes, and in private teaching. (see Questions and Answers about NPM Instructors).

Resumes should be addressed to Peter Stapleton at NPM who will be reviewing them throughout the winter.

Participants at both the Eastern and Western Summer Institutes were enthusiastic about their experience. Many expressed the hope that they could attend more. In response, NPM plans three summer institutes in Los Angeles, Richmond, Virginia, and Weston, Massachusetts for 1980. The institutes are designed for parish musicians who want to explore skills in musicianship, liturgy and pastoral skills for leadership. New offerings in all these subjects will be presented by a faculty of nationally known musicians, NPM instructors, and NPM staff. Dates for these are: Colorado, July 7-11; Virginia, July 14-18; Massachusetts, July 28-August 1. In-

Oberammergau with NPM

Have you ever dreamed of seeing, hearing, sharing the Oberammergau Passion Play?
Have you dreamed of the Bavarian Tyrol, Mozart's Vienna and Salzburg?
Have you longed to see the fabulous "Old City" (Roman ruins) of Luxembourg? The Old Roman Gate and Wall of Trier, city of Constantine?
And what about learning more about liturgy and music at the University of Trier?
The National Association of Pastoral Musicians invites you to realize your dreams. Use this coupon to send for complete details on the September, 1980 Oberammergau Tour sponsored by NPM.

NPM Tours
1029 Vermont Avenue, N.W.
Washington, DC 20005

Please send me complete registration and travel information on the NPM Oberammergau Tour.

Name

Address

__________________________________________ Zip

__________________________________________

Membership Number, if applicable
stitutes have been scheduled so that regional convention programs will not be hampered by these offerings. Often convention-goers find that an institute picks up on learning from the convention and reinforces their enthusiasm and skills.

Peter Stapleton will offer the seminar “Developing Your Career in Church Music” in Washington, June 19-21. For those who want to take stock, set directions and move toward their career goals, the seminar provides training and practice in determining appropriate job goals and strategies for moving into jobs where their talents will be used most effectively.

The aim of the Ministry Formation Program for 1980 is to reach people where they are: in Diocesan programs, in developing parishes with a growing commitment to renew musical liturgy, in the careers of committed musicians who wish to further their careers, in the work of musicians who wish to build skills they need or further develop skills they have.

Questions and Answers about NPM’s Instructor Program

What is an NPM instructor?

An NPM instructor is an expert in pastoral music. In addition to having a high degree of musical skill, an instructor is a gifted teacher trained to present outstanding workshop offerings to pastoral musicians.

What is the Ministry Formation faculty?

The faculty will consist of 25 instructors in five areas: organ, choir, singing, applied liturgy and folk music. They will be chosen from resumes, references and records of outstanding experience. After screening in an intensive workshop in Washington, the instructor is commissioned by NPM to serve members in NPM chapters who are engaged in learning new skills, upgrading their competence and growing as liturgical ministers.

What do instructors offer?

Instructors provide proven competency in their fields to share with diocesan education programs, NPM workshops and chapter projects designed to train pastoral musicians thoroughly.

What do NPM Instructors receive from NPM?

Each instructor is listed in the Instructor Directory in “Pastoral Music.” This serves to make his/her name known to members who wish to organize workshops, receive private or small group instruction and to promote him/her as a resource to the Church in the area where he/she is located. Instructors articles will be published in Notebook.

Do Instructors work full time?

Most instructors are working professionals in church music. They hold parish or cathedral positions as music directors or teach in schools, colleges or universities. Some may wish to build their careers toward fulltime work in the education of pastoral musicians as they become more widely known.

Why have instructors?

Since NPM members continue to see training and formation as vital to their ministry, the Association has begun to meet their need by identifying people who will provide a high degree of musical and instructional quality to workshops—goers and NPM chapters. Because quality is so important to the offering of liturgy, it should be equally important in the education of pastoral musicians. Instructors are consistently excellent because they are rigorously trained and consistently evaluated.

When will instructors be available to work?

The first class of instructor candidates was held in Washington in October 1979. Successful instructors will be announced in November. A national talent search will recruit candidates for two more classes in 1980. From these classes, NPM hopes to select all 25 faculty members by late fall 1980. If necessary, additional classes will be held.

What do the categories of instruction mean?

Organ instructors work to train classes in the effective use of the organ as a liturgical instrument. Singing instructors teach ways to build and enhance congregational singing, cantoring, solo song and vocal skills for lead liturgy. Choral instructors assist choirs and choir directors in creating high quality choral music for worship. Instructors in applied liturgy use their training in liturgy to train liturgists who make music. They instill in their students liturgical awareness, sensitivity and understanding. Folk music instructors teach repertoire, technique and strategies for the use of the folk idiom in liturgical worship.

Who Will Lead Pastoral Music in the 1980’s?

NPM announces a new Formation Program for those committed to making a significant contribution to liturgical music.

Leadership will be crucial to the work of pastoral music in the 80’s. To identify and nurture leaders NPM will offer an intensive program of 15 days to 30 selected participants this year. Careers for leaders include roles:

- Diocesan Music Director
- Parish Program Coordinator
- Teacher/Clinician
- Cathedral Musician
- Commission Chairperson

To fill these roles and others those attending the NPM Leadership Program will work toward expanding skills in:

- Planning
- Program development
- Spiritual renewal in the arts
- Group leadership
- Educational program design
- Career management
- Musical leadership styles
- Liturgical renewal

Applicants for the program will have a high commitment to serving the field in a leadership role, education and experience in pastoral music, recommendations from clergy and musicians or liturgists, and the willingness to commit three five-day weeks to intensive learning during the course of a year.

Applicants will be encouraged to apply to parish, diocesan or other sources to help finance their participation. Those leading sessions, themselves leaders in pastoral music, include John Melloh, Notre Dame Center for Pastoral Liturgy; Peter Stapleton, NPM Ministry Formation Director, and Laetitia Blain, Boston College.

For further information and application materials write:

Peter Stapleton
National Association of Pastoral Musicians
1029 Vermont Avenue, N.W.
Washington, D.C. 20005
Roundelay*

BY FRED MOLECK

The season is Advent. Into a darkened chapel, a Sister of St. Francis who is known far and wide for her musical expertise, comes and settles into a pew. To protect Sister's anonymity she shall be referred to as Sister Stella Maris Stellar. This pseudonym is used to insure her privacy and to respect her sensibilities. Sister Stella, as her name is given in all Urtexten, relates her Advent experience to colleagues at dinner several months later. She reports, "When I heard the O antiphon in the chapel, I was tremendously moved and can honestly call the experience a religious one. Not a solemn service or a solemn Mass, but a pure, unadorned chant melody sung in the confines of the convent chapel.

The scene now shifts several hundred years to St. Ambrose's Milan. The worshiping assembly of the Milanese church has a visitor, an artistically type, freshly arrived from the South. He is overwhelmed by the chant in the Ambrosian Liturgy. The importance he attaches to this emotional high is seen later in his life as he writes, "What tears were shed, as I fell myself embracing the heart of the sweet melody of the hymns and canticles that re-echo in thy Church! What psalm melodies entered my ears, and truth poured itself into my heart and stirred up the flame of affection, and I wept with consolation." That visitor was St. Augustine.

These two accounts of two artists who were to serve the Church at different times and in different ways bear out a truth which many of us have been mildly aware of for some time. There seems to mushroom in the history of the Church's art an uncanny similarity of experiences and movements, all of which point to the Latin dictum, "Nihil sub sole novi," or "There is nothing new under the sun."

During the past fifteen years of post-Conciliar bumbling, the wheel has been invented and re-invented. The wheel, of course, is the musical machinery that carries the liturgy along to where it is today, and not without tears and not without smiles. The tears may not always be Augustinian, but the smiles, frequently, are Stellaric.

Remember the delight of singing an antiphon and psalm while Communion was being distributed? Now, that was liturgical innovation, and it truly created spontaneous, easily performed music. Such an innovation! Antiphon and psalmody have been around since the primitive Christian service incor-

Dr. Moleck is Professor of Music at Seton Hill College in Greensburg, PA.

*A sort of antique poem, in various parts of which a return is made to the first verse or couplet; a poetical rondo.
porated that form from Jewish music. This incorporation or absorption provides the lively evolution of liturgical music that persists no matter how the musicians battle or how the Church articulates its official worry.

One need only to peruse some of the papal legislation on church music for the past two millennia to see the frequent uncompromising condemnation of a liturgical or musical practice. For example, Pope John XXII declared from Avignon in the first quarter of the fourteenth century,

These musicians run without pausing, they intoxicate the ear without satisfying it, they dramatize the text with gestures and, instead of promoting devotion, they prevent it by creating a serious and innocent atmosphere.

Two hundred years earlier Aelred, rumbling out of his Abbey in England, chides:

At one time the voice is strained, at another broken off. Now it is jerked out emphatically, and then again it is lengthened out in a dying fall. Sometimes, and I write it with shame, it is forced into the whinnying of a horse, and sometimes it lays aside its manly power, and puts on the shrillness of a woman’s voice, or is made to twist and turn first one way, and then back again in artificial circumvolutions... The whole body is agitated by theatrical gestures, the lips are twisted, the eyes roll, the shoulders are shrugged, and the fingers bent responsive to every note..."

Sts Disco and Travolta, preserve us! Aelred prophesies liturgical disco dancing! To date, there has been no sign from sources close to the Vatican of any liturgical wrist-slapping or the erection of the Office of Liturgical Discotheque to regulate and preserve the pristine movements of twelfth-century liturgical gyrations. Nothing has been said about the garb appropriate for such dancing amongst the clerics or what style of hairdress is permitted. Will it be afro or will macho be the only accepted trendy head-style for the American Presbyterian? Or must we return to the crewcuts of the sixties?

Now, isn’t that silly? Perhaps, but we can do some of the silliest things, even with the advantage of historical perspective; for example, regulating the type of strum the guitarist is to use at a “string Mass;” or building a modesty shield near the organ pedals if the organ is to be placed in full view of the assembly.

For what it’s worth, I have observed that whatever the rage or outrage in contemporary liturgical practice, that practice has probably occurred in the Church already. Perhaps it’s only my naturally curly mind, which interprets things a little differently from most, but how else does midrash happen? In subsequent columns some outrageous comparisons will be attempted, such as the performance practice of the assembly “sine participatio actuo sum fum facti” as compared with the nonvocal participation Mass of the eighteenth century. Or the astonishment when one sees the purity of John Foley’s Come to the Water and the innocence of C. P. Mudd’s I Shall See Songs as compared with the same precious qualities present in the urban and rural revival hymns of the nineteenth century. Imagine Sister Stella Maris Stellar’s surprise when she discovers that she has been placed in the same aesthetic as that of Augustine.

I hope that by linking Sister’s emotional reaction to those of Augustine’s the continuum taking place in the history of the Church’s art will emerge. This juxtapositioning of a practice current in the liturgical scene with one from the past will help us discover that there’s something for everybody in this Catholic Church of today. No matter how outrageous or how far out an event or practice might appear to us, it has probably happened before. As one erudite priest of the Eastern Pennsylvania Church has said, “No matter what kooky thing is prevalent in the Church today, we’ve already seen it in the history of the Church, and, more than likely, with more class and taste.”

So let’s explore. Let’s take a look at something familiar, whether an aggravation or an exhilaration, and make a comparison with a similar experience in history. History may or may not repeat itself. That depends on what paperback one is reading at the moment. But what does happen again and again is the Church’s call to build anew and to become exhilarated and to become frustrated. Historical perspective urges: “Try it out. Trust it. Be courageous and embrace or discard. With Augustine, trust your tears. But this time with Sister Stella Maris Stellar smile, be of good cheer, and know that we’ve been here before.”

2. Ibid. p. 21.
3. Ibid. p. 10.

---

**UNIVERSA LAUS**

An International Study Group for Liturgical Music

**BENEFITS OF MEMBERSHIP:**

- International Congress held every two years
- Smaller International Study Groups two or three times a year
- National Group Meetings periodically
- Universa Laus Bulletin (in English)
  - Includes a translation of the International French edition with additional material from the English Study Group. Published three times a year.
- Research directed toward pastoral liturgical music.
- Forum for exchange of ideas, compositions
- Comradery — opportunity for sharing on an international level

**Participating Countries:** Argentina, Australia, Belgium, Brazil, Canada, Germany, England, Spain, France, Italy, Yugoslavia, Holland, Austria, Ireland, Scotland, United States, New Zealand, South Africa.

**SUBSCRIPTION RATE:**

$6.00 per year

(Membership runs January to December)

Contact:
UNIVERSA LAUS
Suite 203
1029 Vermont Ave., N.W.
Washington, D.C. 20005
Reviews

Children’s Choir

Celebrating Songs

Celebrating Songs is an effort to make music an integral part of the religious educator’s class. The purpose, principles and activities set forth in the Teacher’s Guide are praiseworthy, but the music presented in the kit is less worthy. With the exception of a few traditional hymns, the music and texts are geared to pre-primary and primary students and will hardly interest modern intermediate and junior high youth who are accustomed to sophisticated rhythmic patterns and syncopated melodies. Even the taped music has nothing creative or imaginative to encourage children to learn the songs. In fact, all the music is basically 4/4 or cut time, with the exception of four pieces. Despite the good advice given in the Teacher’s Guide, the Gregorian Chant on the tape is sung in a metered style, and some of the hymns are pitched quite low for children’s voices.

This liturgical kit might have been of great service to the religious educator had the music offered been of better quality. For instance, many of the music textbooks used in schools contain hymns, refrains and arrangements of the music of the masters, e.g., Tallis’ “Canon,” Mozart’s “Alleluia” and others. A limited collection of these pieces in kits compiled for various age levels (rather than one kit for all ages) would be a valuable tool in the hands of the religious educator and also a useful service to the church.

Granted, catechetical songs are expressive and instructive, but this musical diet must be supplemented with melodious themes—the rich sounds, intricate rhythms, refined nuances and tuneful airs created by recognized composers of the past and the present. To deprive children of this education is a disservice both to students and the People of God.

Children’s Overture

Children’s Overture is an introduction to music listening and creative musical activities for young children. The book’s twelve sections begin with nursery rhythms, and each section includes detailed notes on the children’s activities. The elements of music are taught simply, and a variety of instruments are introduced and explained.

Although the content of the book and the accompanying record by the London Symphony Orchestra is not religious, such musical training will lead the children to recognize truth and beauty in music. Rather than feed young children a steady diet of catechetical songs, the teacher will serve both the students and the Church well if students are led to appreciate basic music principles and elements, even in an extremely elementary fashion.

This creative, symphonic approach to the nursery rhymes should be in the hands of every nursery and primary grade teacher. Because every lesson is planned and explained, any teacher will find this booklet and record a joy to use.

"...His Fleece Was White as Snow!"

“This musical accomplishments with the Easter story what ‘Mary Had a Little Lamb’ did for Christmas. It is a natural sequel, telling the story (as in the earlier musical) from the animals’ point of view.” His Fleece Was White as Snow is a lively, down-to-earth presentation of the Easter story which gives young children an understanding of the Easter events in a clever, yet respectful manner. Although understandable by the young, the performance would have to be done by older students and adults.

A musical for all ages, it presents many creative possibilities, such as the use of puppets, local musicians and scenery within the six scenes. “The story tells of prophecy fulfilled, that man nor lamb need ever again be offered as a sacrifice. Simple but profound.” The Baby in the manger grows to become the “Man of Sorrows” and thus fulfills God’s plan of redemption and love.

The entire musical is fifty minutes in length. Just listening to the recording is an exciting and learning experience. Full-color posters with space for Time and Place and full-color church bulletin covers are also available.
The Small One

This musical is based on the story by Charles Tazewell from Christmas Stories From Many Lands, edited by Herbert H. Wernecke. This musical setting, and possibly the only one, of the beloved Mexican folk tales of the disreputable old donkey, the Small One, and his young friend, David, is full of pathos, humor and hope. The songs are lively, melodious and entertaining. Children quickly catch the spirit of the story, with or without the support of the recording. However, the accompaniment tape with its variety of sounds and instruments does add a finished, professional touch. There is much room for creativity in costumes, dancing, and stage movements, yet the entire play is relatively simple to produce. As one who used this musical last year, I highly recommend it for elementary and junior high school grades.

Barbecue for Ben

A modern view of the biblical story of the Prodigal Son, Barbecue for Ben unites humor and drama. The lively, contemporary music interests students, especially in the junior high and high school levels. Elementary students will enjoy performing this musical but may need the assistance of older students. The Jay Stream Singers perform the songs on the recordings superbly. The drama is colorful and moderately difficult to produce, but most rewarding. Barbecue for Ben is just the musical for the director who is searching for something new, different, and worthwhile.

Rainbows
John Smith and others. Franciscan Communications Center, 1977. Album.

An interesting collection of easy catechetical pieces for young children, the songs are similar to the many guitar pieces written in an effort to reach young hearts and minds, but the music assumes a new dimension when heard on the record. Recorded in New Zealand, the voices of the children and the variety of instrumental accompaniments make the music "come alive" in an unusual way. For nursery school, kindergarten and first grade levels, these songs are good for listening as well as singing.

Festival Praise
Erik Routley. A hymn service. Hinshaw Music, Inc. 1979. SATB with descants. Vocal score, HMB-119, $1.95. Rates for bulk orders apply. Accompaniment, Festival Praise Companion, HMB-120. This excellent booklet contains sixteen texts and tunes that span three centuries or longer—hymns that are both familiar and unfamiliar. A worthwhile addition to the choir's repertoire, this booklet is practical for a boy choir or well-trained youth choir which can perform the lovely descants used with the harmonies of the adult voices. Festival Praise supplies the best music for the production of solid sounds both from the choir and the congregation.

When Jesus Christ Was Born

This short carol is melodic, simple and moving. Suitable for the light voices of children with or without the support of an SATB group, it will be quickly learned and well worth the time spent.

A Festive Psalm

A majestic, full-sounding accompaniment, yet simple melody, the unison part can be sung by youth choirs with accurate pitch and moderate range. Easy harmony parts.

Gracious Spirit, Dove Divine

Although written for SATB harmony, youth choirs can effectively sing the unison section and the upper harmony parts supported by men or instruments. This is an easy six-page number with a pleasing melody and text, especially suitable for Confirmation programs.

Four Introits

Four two and three-line texts and melodies that are simple, gentle and interesting, the introits are suitable for various occasions. "The Spirit of the Lord Is Upon Us" does require tenors for one line only.

May the Road Rise to Meet You

A delightful, refreshing, moving melody with an Irish lil, this three-line text rises right off the page when sung by the light voices of children. An excellent number for children of all ages, a more polished effect will be achieved when sung by youth with accurate pitch and dulcet head tones. Extremely simple!

Sing to the Lord a Joyful Song

An excellent number for youth choirs, this simple melody is enhanced by the instrumental accompaniment, easy yet effective. This is a noteworthy example of the music of the masters, edited and adapted for use with children. This three-page number will be quickly learned, and the performance of it will be both enriching and rewarding.

Lift Up Your Eyes

Ten pages of well-written easy music suitable for SSA youth choirs, it sounds more complex with all the instrumentation. A good program number that can be mastered quickly!

There is No Rose

The simple harmony and elaborate accompaniment are suitable for voices with accurate pitch and clear tones—high tessitura. A beautiful piece of music with many accidentals.
Carol of the Nuns of Chester
The flowing rhythm and chant style make this an effective blending of voices and parts. The simple melody and accompaniment are appropriate for soprano "flute" voices of children and create an ethereal atmosphere.

There Once Was a Man and I Have a Secret
Two easy catechetical songs related to the Advent season which are more appropriate for classroom use than for church services. Very young children could sing these.

Come Rejoicing
An interesting folk melody, both short and easy, which is nice for younger children. Worth learning for church services or Christmas programs.

The Three Kings
A unique arrangement of the traditional carol with recorders (flutes), tambourine, finger cymbals, bells and guitars. A youth choir can sing the melody line, and men’s voices are suggested for lines sung by the kings. Eleven pages of musical fun!

Carol of the Birds
This delightful, flowing carol, creatively arranged, is an excellent number for a men and boys’ choir and would be just as effective as the TTBB arrangement provided. The minor sounds woven throughout several key changes are beautifully haunting and uplifting. For a well-trained youth and adult choir combination, this would be a rewarding choral work.

Noel Sing!
A light, novel arrangement of an ancient lovely carol. The soprano parts are quite suitable for young voices, especially boys with high, flute-like sounds. An adult choir is needed to supply some melody sections. A simple yet interesting piece.

Sweet Sleep, Sweet Dreams
A flowing melody, artistically written, and a good text, with easy harmony. This is appropriate for children ages ten and older. A fine program number.

Hush! My Dear
Children will like the peacefully-moving melody and good text, and they can sing the descant section. A standard arrangement of hymn tunes, major sounding harmony and easy.

Carol of the Little Shepherd
The unaffected, flowing melody with variations and major sounds is excellent for youth choirs. Instruments enhance the simple melody and text. Easy to learn.

Sing We a Carol Low
Eugene Butler. Text by: Mary Ann Butler. Unison-chorus accompanied by keyboard and optional flute (or C-treble instrument), tambourine and finger cymbals. Carol Fischer, Inc. 1979. Score, CM8092. $0.45.
A tuneful melody enhanced by instrumental descants and easily learned, this four-page carol can be used as a choir rendition during Mass or for any Christmas program. This is an excellent number for junior choirs.

Sing, O Sing
David Eddleman. Text: adapted from Christopher Wordsworth (1774-1846).
Two-part chorus with piano or optional brass quintette and bongos. Carl Fischer, Inc. 1979. Score, CM8080. $5.50.

This is a happy, lively melody with an interesting accompaniment. The instruments add syncopation to the piece, yet the harmony is simple. Moderately difficult, it can be effectively performed by children between ages ten and fourteen. Although nine pages in length, it moves quickly and is an excellent choral piece for Christmas performances.

Sing Softly of Him

With simple words and lilting melody, this carol tells of the wind in the palm trees singing softly a song. Youth choirs will find this four-page carol easy to learn and remember, especially children in grades three through seven. Sing Softly of Him presents possibilities for creativity in performance, such as instrumental descants. For the choir director who is searching for new melodies with a traditional flavor.

Christmas Bells

Light and brisk, this Norwegian folk carol sings itself through six delightful pages. Although the arrangement is SATB, children enjoy singing this type of carol and could easily perform the SA parts while instruments supply the TB voicings. Written in patterns of eighth and sixteenth notes, the melody has few accidentals and maintains its major sound to the end. This is definitely a worthwhile investment.

The Love Carol

A lovely melody with harp-like accompaniment, The Love Carol is moderately difficult but beautiful. Flute-like voices of young boys and girls could turn these seven pages of music into an etheeral experience, the TB sections can be instrumented. Strains of “Silent Night” flow against the broken-chorus accompaniment to conclude the piece. Because the melody contains many accidentals, only young people who are well-trained in singing half steps and whole steps accurately should attempt to perform this carol.

The King Has Come

An excellent carol for any well-trained youth group, the minor melody flows in a gentle 6/8 rhythm with a simple, light accompaniment. Creative use of instruments would enhance even more the delicate chant-like air. Only one verse and four pages in length, The King Has Come will leave listeners wishing for more!

Raise Us to Thy Glorious Throne

Popularly known by the first sentence, “Come, thou long expected Jesus”, this hymn, written in the traditional four-part choral arrangement, is interesting and gives new life to the familiar text. Well-trained children, especially boys, singing with an adult choir could easily manage the soprano melody and be happy with it. By using instruments to supply the lower-part melodies, children over ten years of age could perform quite beautifully the entire four pages. Choir directors will want to try this recent setting of the timeworn text, especially during the Advent season.

Anne Kathleen Duffy

Holy House

Like its predecessor Make a Wonderful Noise, Holy House contains music that can be used in the classrooms, at home, or in children’s liturgies. Intended for use with the middle elementary grades, it is coordinated with Levels 3 and 4 or You Are Invited, World’s Library’s religious education program.

In addition to the 14 songs found on the recording, the songbook contains

---

Why is the Creed Recited with Such Lack of Interest?

Maybe it’s because it is spoken each week by the congregation in the same listless monotone (“He suffered” is said as routinely as “He rose again”), at the same tempo, with everybody saying everything!

Are you adventuresome enough to help your congregation overcome boredom
— by varying the speed of the spoken participation,
— by varying the dynamics,
— by alternating shorter phrases by sides of the church,
— by assigning appropriate phrases for the children to say,
— by alternating men and women,
— by using a spoken three part fugue to suggest the diversity of the Spirit?

THEN SAMPLE ONE COPY FREE!

THE MASS IN DRAMATIC SPOKEN DIALOGUE
BY THE CONGREGATION
(The Ordinary of the Mass on an 8½ x 11 card: Glory to God, Nicene Creed, Apostles’ Creed, Holy, Lord’s Prayer, Lamb of God)

Write or call: ENGLISH CHANT SCHOLA
1925 Pontius Ave., Los Angeles, CA 90025 Phone (213) 478-0053

Publication No. 934: 1 copy sent free; 2 @ $1.00 each; 10 @ $0.50 each; 25 @ $0.50 each; 100 @ $0.50 each; 250 @ $0.40 each; 500 @ $0.35 each; 1,000 @ $0.30 each. Add 10% for shipping and handling (min. charge of 75c). Please prepay. Visa/Master Charge cards accepted.
There are a lot of reasons why you should buy the Songs of Praise songbooks as a supplement to your current hymnal or missalette. We think the most important one is... The SONGS

Songs of Praise contains a rich variety of songs, all of which have a unique characteristic: they work for worship. They're the kind of songs that involve people in singing. They capture and express a spirit of worship and praise in a way that makes people want to sing them with all their heart. These songs have been selected from the thousands of songs produced by hundreds of publishers. Many have come from the charismatic renewal with its rich tradition of praise and worship. They're the kind of songs your people will sing with enthusiasm.

SEND FOR A SAMPLE!

We think that the best way for you to decide about Songs of Praise is to listen to the songs, and to sing them yourself. So we've developed a Songs of Praise Sampler Pack. It includes copies of all three volumes of Songs of Praise, the binder for them, selections from the accompaniment editions, and two Songs of Praise records (27 songs recorded by The Word of God Orchestra and Chorus). It's a total retail value of more than $20.00. It's yours for only $6.00.

Send for your Songs of Praise Sampler Pack today! Mail $6.00 (payment must be included with your request) to: Distribution Center, Dept. 208, 237 North Michigan, South Bend, IN 46601. (One Sampler Pack per parish please).

★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...
G.I.A. is to be highly commended for this project. It is simply a basic and indispensable resource for any cantorial program! I believe all parishes in the English-speaking world should invest in at least one copy of "The Gelineau Gradual" as it contains responsorial psalms for the Sundays and principal feasts of the Church year according to the Roman Lectionary.

The Antiphon melodies by various composers are designed for easy congregational participation. The psalm-verses are arranged so that the cantor may choose one of two styles of rendering the psalm-text: according to the Gelineau "pulsed" patterns or according to a pointed psalm-tone. All of the congregational refrains are correlated with the WORSHIP II hymnal, but if the local worshipping community chooses not to buy that hymnal, the refrains are also available in a small booklet called "The Sunday Antiphonary" (publishers' number C-1989 at $1.00 per copy, $.79 per copy for 50 or more) from G.I.A.

A set of 18 cassettes which demonstrate the entire range of the Gelineau Gradual are designed as a teaching tool in the local parish. Permission is given with the purchase of the set to reproduce copies of the cassettes for the use of the cantors in the community. Admittedly the quality of performance on the cassettes is not high but is more than adequate to acquaint volunteer cantors with the psalmody. I believe this volume is a "must" for any pastoral musician's library!

Confession of Praise (Kyrie)
Litany for the Breaking of the Bread (Lamb of God)


Commissioned for the 125th Anniversary of the Diocese of Brooklyn, these two pieces of service music in G.I.A.'s "Cantor-Congregation" series show the fruit of collaboration between composers and liturgists: eminently practical and useful music for ritual action. Instead of the usual lugubrious minipenitential rite, Roff's Kyrie is a festive and joyful series of greetings to the Lord as 'image of the invisible God,' "Splendor of the Father," and "Word made flesh:" the "Lamb of God" appears as a real litany with a series of tropes inserted between the congregation's repetition of the invocation "Lamb of God, have mercy on us." Both pieces are handsomely printed on oversize sheets for ease of reading by the cantor and both have the congregational parts already prepared for photoduplicating on the back cover.

Though Roff's musical idiom is not to my taste, and I fear that congregation's might find their parts unmemorable, I applaud him for his liturgical sensitivity and I applaud G.I.A. for this contribution to the growing literature for cantor and congregation.

Psalms for Feasts and Seasons

Christopher Willcock, SJ, is a student of Joseph Gelineau and a leading liturgical composer in Australia. This collection represents settings of the 22 psalms that appear in the Lectionary as "Common Responsorial Psalms." There are many affinities with Gelineau's style of responsorial psalmody, but Willcock is harmonically more adventurous and chooses to notate the exact rhythms for his verses rather than allow the singer free range of speech rhythm over the recurring "pulse."

I find his writing for the congregation fresh and engaging, if a little more difficult and unexpected than most congregations are presently accustomed to. (The rhythm shifts in the refrains of "This is the Day" and "Let All the Earth," while eminently suitable and logical, are still shocking to congregations accustomed to four-square meter.) The cantorial lines are even more adventurous, often leading to unanticipated harmonic movements, that nevertheless always evoke the congregational response.

I hope that many communities, especially those that have already established the singing of the Responsorial Psalm as the normative Sunday pattern, will employ these settings for their depth and powerful spiritual evocativeness. I hope that P.A.A. will continue to make more of Fr. Willcock's music available in the United States and Canada.

Mike Joncas

Folk

There's a Time, There's a Moment
Ron Ellis and Michael Lynch. Raven Music Company. Distributed by NALR. EL01, stereo LP, $6.98; CEL01, cassette, $7.95; EL01M music book, $2.00.

With All My Heart
EL02, stereo LP, $6.98; CEL02, cassette, $7.95; EL02M, music book, $3.95.

Gentle Rains
EL03, stereo LP, $6.98; CEL03, cassette, $7.95.

Handbook for American Catholic Hymnals
J. Vincent Higginson

1100 texts - 1000 tunes
$18.00 Plus Postage

For NPM members $16.00 with check Postpaid

In preparation: History and Backgrounds of American Catholic Hymnody
Write: Hymn Society of America (Dept NPM)
Springfield, Ohio 45501
Life Is You


Grayson Warren Brown's second recorded collection of worship music was recorded "live" at the NPM convention in Chicago last spring with the assistance of Clarence Joseph Rivers, Joe Wise, Arthur Patterson, the Howard University Gospel Choir and hundreds of convention-goers. This album represents both a fine record of an electric moment of common musical prayer on that spring evening and a demonstration of the cross-cultural power of Brown's music. As in "Hymns of a Soulful People," his first collection, most of these pieces are adaptations of liturgical texts, presumably intended for worship use ("Lord Have Mercy," "Glory to God," "Holy, Holy," "Preface" (actually the Opening Dialogue), "Amen, Thank You Jesus," "Litany of the Saints," "Lamb of God"). Other works include a magnificent meditative solo on a "Hail Mary" text and the concluding Gospel hymn "I Will Rejoice."

To my ear this music retains the freshness and rootedness of Brown's earlier collection, but there is nothing I would identify as a compositional breakthrough or advance. I also have a question about the liturgical utility of one of the pieces: simply to sing an expanded version of the Opening Dialogue of the Preface with no indication of how to continue that dialogue and ecstatic stance through the presidential prayers seems irresponsible, if not to miss the point of a unified texture of ritual music.

Once again I recommend this project as an example of the multicultural possibilities open to us in our ongoing liturgical renewal.

Choral: Mixed Voices

Followers of the Lamb

Shaker hymnody has always fascinated me, both for the modal charm of its melodies and the rich yet earthy imagery of its texts. This rhythmic hymn with a characteristic refrain ("Sing on, dance on, followers of Emmanuel/Sing on, dance on, followers of the Lamb") is well arranged for SATB a capella choir by Robert Wetzler. To my understanding, most Shaker hymnody was sung in unison or rounds to comply with their principle of nonoration; the arranger uses more conventional harmonies but preserves the "scops" of folk-singing. I think that this piece might be a fine source for liturgical movement as the lilting melody and text cry out to be dance.
Choir and Congregation

The Notre Dame Mass
David Clark Isele. SATB, cantor and congregation, organ accompaniment. ICEL text. GIA Publications. Vocal score, G-1908, $2.00. Congregation card, 533-E, $0.25.

Commissioned for the University of Notre Dame, where Mr. Isele had been a member of the music department, The Notre Dame Mass contains 17 sections arranged so that it can be used either within the Roman Catholic liturgy or the liturgy of the Episcopal Church.

The overall writing style is accessible, easily learned and within comfortable singing ranges, with a simple and effective organ score. The Mass is "keyed" in C major, except the Our Father in D major, so that a certain degree of tonal unity is achieved. The voice parts move together with no imitative or contrapuntal workings for either organ or voices.

Such a structure of straightforward homophonic writing will probably be welcomed by most choral groups interested in performing The Notre Dame Mass, since the voice parts are vertically conceived and the organ part doubles the vocal writing, with only occasional excursions at major cadences. As a result, the feeling of "boxiness" is built into the work; and even though the harmonically sophisticated language is well-wed to rhythmic variety, the overall effect is one of sameness bordering on dullness. A competent director, however, can ward off the tedium that could attend this opus.

GIA's publication of Dr. Isele's work is a welcome arrival to a church music scene that seems to be straightened and locked into the monolithic bind of not knowing whether to go forward, backward, or stand still. The Notre Dame Mass combines craftsmanship, understanding, and liturgical sensitivity, all of which augur well for its use in worship.

It is unfortunate that the board of rank and tenure at Notre Dame University did not view Dr. Isele's work with a benevolent and positive attitude. Good liturgical musicians are a rare breed, possibly even an "endangered species"—who will come to their defense?

Psalms for Feasts and Seasons

If you are interested in Australian church music, then Psalms for Feasts and Seasons will give you an idea of how one composer "down under" tackles the task of setting the common responsorial psalms.

Using photocopies of the original manuscripts, PAA has put forth a book that is attractive in its calligraphy and manuscript deftness, but not exactly designed for ease of reading. The long-tailed serifs need a second look to see if it's a "j," an "i" or a leaning "p."

Musically, the arrangement of the 22 selections has the initial antiphon stated and the verses set in metric form following. Father Willcock's composition is on the naive side, both in his vocal writing and his harmonic underpinnings. Yet this seems to be true of music from overseas (witness recent musical publications from Ireland). The impression seems to be that these composers are definitely behind their American musical counterparts such as Peloquin, Proulx, Kreutz, and so forth.

It is an interesting publication, however, because it comes from Australia and we rarely see much of Australian compositional work. The accompaniment appears to be conceived more for the piano than for an organ, as agogic accents abound. Willcock's work deserves a viewing, but I doubt if it will receive many hearings.

Music for the Rites

Psalms and Acclamations
Robert Tynsham. Pastoral Arts Associates. Number RT78, $6.95, cantor/organ score. CC113, choral antiphons, $0.75.

"While one or two of the Responsorial Psalms may be more difficult than others, the music in this book can be used effectively in any church which takes its music program seriously." Thus Robert Tynsham concludes his foreword, and, in effect, says that the church music scene within the Catholic Church should be about 350% better than it is.

His writing is eclectic, highly individualistic, colorful, and virile. His homage to the French Impressionists is indelibly apparent, but it is fused with an idiomatized muscularity of lean and austere cantorial writing supported by sensitive chromatics that paint a rich tonal atmosphere. By contrast, his antiphons for the congregations are models of tonal directness and are easily learned.

For the best effect, these psalms and acclamations need a gifted cantor and a sensitive organist with an instrument capable of doing registrational justice to the organ accompaniment; indeed, these accompaniments tailor "registrational orchestration" for maximum effect. Anyone who has heard these works in their home church of The Cathedral of Mary Our Queen in Baltimore, Maryland, knows how much the richness of organ color adds to the total effect of these dynamic and rewarding settings.

Truly these Psalms and Acclamations are worth investigating, learning, and singing. Yes, they ask much from the performers, but they give much in return.

JAMES M. BURNS
for greater understanding on the part of the listeners.

(Musically these settings emphasize the "wordiness" of the rites themselves, and provoke the question, Do these words and these rites really fit the purpose for which they are intended? Children are simple, direct and brief. Perhaps the rites should be examined for their simplicity, directness and brevity, especially in view of the people for whom they are intended.)

In the musical settings for Holy Communion and Worship of the Eucharist outside Mass, Psalm 34 is found in versions by Nicolas Reveles and William Lovelock, respectively. Both composers set the overly-long and clumsy antiphon with music that can be learned by the average congregation. How much more satisfactory and pastorally efficient would have been the use of the first phrase only as the antiphon. (Congregations, as a rule, do not respond well to long antiphons.) It almost seems as if "Wordiness becomes your house, O Lord." Lovelock's setting does offer the singers the option of using just the first phrase within the composition. Both settings have cantorial lines which are lyrical, repetitive and interesting.

The three settings of the Johannine text, "I Am The Living Bread," offer interesting comparisons and differences. Harold Barker, Terence Greaves and William Lovelock have all set the antiphon to lyrical melodies which can be learned with a minimum of rehearsal. Barker's version provides an ostinato organ accompaniment for both the antiphon and the cantorial psalmody with discrete chromatic variations in the organ part. (Whether or not the ascending tri-tone on the words "down from heaven" can be sung in tune is moot at this point.)

Greaves accommodates the text to a rhythmically interesting three-against-two which flavors the text with elements of proclamation and declamation. Quietly moving chromatic harmonies in fifths characterize the organ accompaniment.

Lovelock's setting has the flavor of a verse-anthem, especially if the parish choir can be present to sing the gratifying choral parts. His is a large-scale work conceived in generous, broad flowing lines.

(While all of the aforementioned settings of "I Am The Bread" deserve attention and examination, Sister Suzanne Toolan's setting of the same text and verses remains the most immediate and "catchy" version of this text to date.)

Since most ordinations are celebrations on a fairly large scale, the musical settings for ordinations contained in this publication are compositions of larger stature, both in view of the texts employed and the nature of the celebrations for which they are intended. Noel Goemann's "Blessed Are They" combines rhythmic vitality, melodic forcefulness, and directness of musical ideas, with a richly supportive organ accompaniment. The result is a brief, direct, simple and effective setting which would enhance the ordination ceremony.

"If Anyone Serves Me," by Robert Kreutz, is a quiet, meditative type of composition framed with a short antiphon set to a simple melody. (Organists, be careful! In measure 5 there is a missing D natural in the right-hand chord on the third beat.) Grateful cantors will find the tessitura set in the mid-range for most altos and baritones.

Sr. Theophane Hytrek has set the text, "Christ, The Lord, A Priest For Ever," to a strongly rhythmic antiphon for the congregation with suitable verses for the cantor/choir which alternates with quieter vocal-line harmonies.

Also by Sr. Theophane is the text, "You Are My Friends," in quite a different vein. Replete with rhythmically subtle cantors for the congregation this setting explores the textural possibilities and heightens the natural word accents. A flavorful organ score at times supports the singers with exact harmonic duplications, and at other times adds a luster all its own.

The ordination of a bishop is represented by a setting of Psalm 96 (95), "Go And Teach All People My Gospel" by Robert Kreutz. Designed to be sung during the kiss of peace, the alleluia antiphon with its accompanying brief text contrasts well with the metrical settings of the psalm verses. Simplicity, directness and vocal felicity make this composition well-suited for the moments of the kiss of peace.

An important practical note is contained in the opening pages of the book. Parishes or groups intending to reproduce the melody lines for the congregation (contained on separate pages in the book) for one time use may do so without obtaining permission as long as the ICEL copyright notice appear with the setting.

After examining this ICEL publication, several items need noticing. (1) If celebrants are expected to be "singing ministers," then preparation and train-
supplements to these hymnals. Only those hymns that have appeared in four or five of the sources were selected. On the surface this may seem to be a rather arbitrary and undesirable method. In some instances, some fine contemporary hymns were excluded such as Frederick Pratt Green's hymn on the Trinity, "Rejoice with Us in God the Trinity," which Dr. Routley himself once called the greatest hymn of the twentieth century. (This hymn does appear in A Panorama of Christian Hymnody.)

In comparing his selection, however, with the selection made by the Commission on Ecumenical Hymnody, Dr. Routley has provided background materials for over 95 percent of the hymns recommended for ecumenical use by this ecumenical committee. This book thus serves as a useful "Companion" for practically all hymnals available today.

The Hymnal Guide is divided into two major parts and is conveniently arranged alphabetically according to the
first line of the hymn. The first part covers hymns that originated in English and translations of hymns of foreign origin in which only one English translation is in common use. The second part covers hymns of foreign origin in multiple English translations.

For each hymn, after the first line is cited, the number of stanzas and meter of the text are given. This is followed by the author’s name and information concerning the original published or non-published source of the hymn, and, in some instances, by a description of what inspired the author to write the hymn. Then follows a listing of current hymnals in which the hymn appears. Lastly, a biographical sketch of the author is printed the first time one of the author’s texts is listed in the book.

In reading through this wealth of background material you cannot help but be impressed by the scholarly care taken by Dr. Routley in gathering this very useful information. You are even more impressed by his frequent attempts in making the material come to life for the reader. In writing about Frances Ridley Havergal’s text, “Thy Life was Given for Me,” he notes that she was inspired to write this text when seeing a picture of the Crucifixion. He then proceeds to quote her description of her reaction to the painting and the writing of the hymn itself. Obviously this kind of information is not given for every hymn; it, however, reveals Dr. Routley’s concern in making this material as engaging and interesting as possible.

Dr. Routley’s second volume, A Panorama of Christian Hymnody, truly serves as a supplementary volume to An English-Speaking Hymnal Guide. In this volume he traces the story of hymnody both chronologically and thematically. The book is divided into 28 sections which cover, among other topics, Luther, Watts, the Wesleys, hymns translated from different ancient and foreign sources, metrical psalmody, women writers before 1900, hymns from the poets, hymns for children and contemporary hymns and hymn writers.

Each section begins with a brief article describing the main characteristics of the hymnody to be presented in that section. The article summarizes the theological, social and literary influences on the hymn writing of the group or individual being discussed. Specific comments on most of the hymns that appear in the section may also be found in the article.

There are altogether 593 hymns in this volume. The hymn texts, which appear without their musical settings, constitute the major part of each section. With the exception of the original archaic spelling and punctuation, the hymns are printed in their original and unabridged form. Undoubtedly, this will assist the student of hymnody who will not find many hymns in current hymnals printed in their unabridged form. When appropriate, lines within each stanza of the hymn are indented to indicate more clearly the rhyme scheme and structure of the stanza. Thus a four-line stanza with an ABAB rhyme scheme is printed with the first and third lines flush left and the second and fourth lines indented. This arrangement allows the reader to perceive more readily the structure of each stanza. It is clear that, in his presentation of each text, Dr. Routley has made every effort to aid the reader in the appreciation of reading hymns.

The book is well indexed and contains a first line index, an index of authors, a biographical appendix with biographical sketches of those authors appearing in this volume and not treated in the Hymnal Guide, a table of current sources and a chart indicating where the hymn is located in current sources.

In his introduction Dr. Routley notes a threefold purpose for writing this book. First he attempts to introduce those used to seeing hymn texts interlined with music to the “godly and sensible pleasure of reading hymns.” He has more than adequately achieved this purpose in his well written introductions and his discriminating choice of texts. Second and third, this book is intended to serve as a textbook for the new student of hymnody and as a guide and resource for the experienced hymnal editor. By his intelligent arrangement of the material and careful scholarship, he has succeeded in supplying a thought provoking textbook for the new student of hymnody and a useful guide and resource for the experienced hymnal editor.

In An English-Speaking Hymnal Guide and A Panorama of Christian Hymnody, Dr. Routley has shown how a work of scholarship, written with the sensitive care of an experienced teacher and pastor, need not be as dry as dust.

PETER FINN

Books

Planning Guide for Lent and Holy Week
$4.95.

This is a brief work set out in workbook form meant to help ministers and liturgy committees prepare for celebrations during Lent and Holy Week. It is quite elementary in that it attempts to provide very basic principles for interpreting and implementing the texts and rites of the Roman Sacramentary and Lectionary. Because of its basic nature and concern for elementary principles, it partially duplicates other publications issued by Pastoral Arts Associates, especially those prepared by Eugene Walsh. It regularly refers to the Rites for the Christian Initiation of Adults and also to The Music Resource for Lent and Holy Week, published by Pastoral Arts Associates.

Although the statement of basic principles may be very useful, they are sometimes open to misinterpretation unless ambiguity has been precluded by sufficient theological elaboration. For example it is true that Lent is a time for self-denial, but that statement has in the past frequently led to unfortunate ascetical practices which are not at all consonant with Christian anthropology. There is no assurance that the simple statement will not encourage similar practices here and now. Likewise, it is possible that a series of carefully planned homilies might be used during Lent to catechize the community regarding central matters of belief, but there is the danger that preachers will ignore the prescribed liturgical readings and that sermons will replace genuine homilies. The book is obviously aimed at personnel who have minimal liturgical background and who are presumably in need of attitudinal changes. In such instances it is rash to take anything for granted.

Most of the statements in the volume are sound, simply expressed and con-
duction to pastoral effectiveness. Several, however, are questionable. The author asserts that Holy Thursday is not a day for first communion celebrations. "Such an element is simply wrong. The celebration for First Communion, if desired at this time, is the Vigil celebration." Not only is no rationale provided for these statements; their validity is dubious. Holy Thursday is certainly a day on which we remember in a special way the institution of the Eucharist and celebrate the gift of the Lord's Body and Blood to his people. For those who have already been baptized, Holy Thursday might well be a day then for the reception of first communion provided there has been a proper catechesis. However, the celebration of first communion as the culmination of the rites of Christian initiation should naturally be reserved to the Vigil celebration.

The author also notes that a plain table, placed off-center, may be covered with a small cloth, a corporal and the Sacramentary for the Communion rite on Good Friday. Why a small portable table should replace the altar at this time is not at all clear. The Eucharist should never be dissociated from the altar where Mass is celebrated, even on Good Friday when no Mass is in fact celebrated. We seem too easily to forget the recent past when Eucharist celebrated, Eucharist received and Eucharist adored were clearly separated from one another and not related to the altar. The basic question is whether or not the Eucharist should be received at all on Good Friday.

In spite of some inherent problems, this book does call worshiping communities to take liturgical planning seriously. Likewise it invites planners to reflect on liturgical texts in the first place and then to consider creative possibilities. Such recommendations are always welcome and useful.

The Holy Week Book

This volume is a resource book for those responsible for planning and celebrating the liturgy during Holy Week. It includes about 65 items ranging from word services, mimes and poetic meditations to musical selections and graphic designs. No attempt has been made to treat all the aspects of the Holy Week liturgy; the selection has been somewhat random. Ms. Freeman, whose work regularly appears in the Liturgical Conference Homily Service and in Modern Liturgy, has produced about a third of the articles. There are four principal sections of the book: Passion Sunday, Holy Thursday, Good Friday and the Easter Vigil. The volume concludes with seven musical selections by Sister Suzanne Toolan, four pieces from the Oxford Book of Carols and one by Sydney Carter.

As is to be expected, the quality of the selections covers a wide range; likewise the appeal and usefulness of the various items will not be uniform. However, the compositions generally manifest an awareness of actual parochial situations, a pastoral responsibility to such diverse situations, and a regular concern for aesthetic experience in the course of the liturgical celebrations. There is no indication that the volume has been prepared for celebrations in accord with a prescribed Holy Week Order in a particular denomination. What is useful to ministers in churches free to create their own liturgies will not be equally appropriate in churches whose celebrants are required to follow a prescribed format. However, several of the proposed celebrations reflect a liturgical poverty when compared with those that are set forth as prescribed in the Roman Catholic and Episcopal Orders for Holy Week. This is especially true of Michael Moynahan's "The Passionate Christ" and "The Compassion of the Lord." His poetic pieces which introduce each section of the volume, however, are of superior quality.

In addition to the musical section of the volume, Ms. Freeman has included her own reflections on music for Holy Week. Her comments should be helpful to ministers of music who might be sensitive to the quality of music to be used but not equally aware of the pastoral and liturgical requirements. Sister Suzanne Toolan's "Holy Thursday Entrance Hymn" and her "Like a Lamb" are especially useful in capturing an appropriate mood for the celebrations on Holy Thursday and Good Friday. Her musical setting of the "Renewal of Baptismal Promises," however, appears to be strained and is apt not to enhance that segment of the Easter Vigil. Not every liturgical text is rendered more effectively by setting it to music. Although Christian Rich asserts that the traditional chant version of the litany of the saints works best, there are a number of contemporary settings which are in fact much more interesting and appropriate for English, especially that by Jerome Collier.

A rich collection of "hymns of the Lord's Rest," taken from the "Odes of Solomon," has been included in the volume. These poetic pieces provide challenging material which might be reset to contemporary music by competent composers. The texts might also be used to enhance the lyrical dimension of celebrations throughout the whole Easter season by rendering them against a background of simple stringed music. Craftsmen will be interested in the articles on the design and execution of candles, crosses and white garments. There are eight recipes for those who exercise the baking ministry in parishes.

It is surprising and disappointing that there are no extended treatments of the rites for the Christian initiation of adults. This is a serious weakness in such a resource book. Likewise, efforts should have been made to publish the volume at a much lower price.

R. KEVIN SEASOLTZ, OSB

Folk Music in Transition:
The Pastoral Challenge

Over the past ten years, there have been numerous magazine articles about liturgical folk-style music; but the appearance of a small book (or large pamphlet) on the subject, this soon, somehow seemed premature. Nonetheless, here is Father Schoenbachler's orderly, thoughtful study, tracing the idiom from the mid-1960s to the present. With twelve years of experience to draw upon, he knows his subject well, and he has positive ideas about where the composers should direct their efforts.

The two earliest hindrances to new church music in the folk idiom were the unprofessionalism of the performers (and the corresponding amateurism of many composers), and the monumental indifference shown by most professional liturgist-musicians and pastors. Schoenbachler traces the several phases of development of the folk style, and believes that now, in the late 1970s, the movement is at a genuine transition.

First, we need composers who have studied music and are more interested in quality than in personal fame and record sales. (Let those who have ears to hear, hear. The commercialism of the pop music market has without doubt entered...
also into the liturgical music market.)

Second, it is important that more qualified people step to the forefront and begin discriminating between good music and poor or trite compositions. To this end, dioceses should establish boards to review available music, and to set appropriate standards. Father Schoenbachler offers many practical suggestions, but he insists on very high standards: quality is a major agenda today.

In a recent book, Rev. James Dallen points out that "liturgy is event rather than text." I believe Father Schoenbachler shares my feeling, though he does not use the words, that very many neo-folk composers are first preoccupied with the text rather than the "event." This may be one reason why for so much of their music they write their own verses, or freely adapt the texts in the official books, often omitting some of the key ideas in the process.

At any rate, I recommend this book for composers, practicing musicians, and for those who wonder if folk-style composers are serious.

**Infant Baptism Today**

**The Sacraments of Initiation**

Although both of these publications deal with our new understanding of the sacraments of initiation, Rev. Dallen's book was written for the public market, and its tone is strongly pastoral throughout. The second publication, a pamphlet-sized booklet, is a report to the Bishop of Rochester made by an eleven-member task force after several years of study of the official documents that deal with the sacraments of initiation.

Both booklets agree in their fundamental attitudes: that the early Church was primarily occupied with "initiating" adult converts into the Church, and that this involved various stages of the catechumenate—reaching completion during the Paschal Season. If a family had children, they too were baptized with the adults; but children were not singled out for special baptism.

Father Dallen proceeds to deal with the problems facing the baptism of children in the contemporary world, a world that is actually becoming a "post-Christian society." "Unless parents are themselves committed to Christian faith and living and determined to raise their child within its community, their child should not be baptized" (p. 9). Although many priests are clearly committed to this conviction, so often, when it has come to a specific case, a doubt has been resolved or a decision made in favor of baptism.

The rest of the book is devoted to pastoral/theological considerations on the baptism of infants for cases in which the pastor can act with assurance that the child will be raised in a believing community. Although the book is short, it is by no means a superficial treatment, and can be recommended to parents, lay deacons, teachers, and pastors.

The Rochester report is primarily an investigatio theologica, and it is a masterful treatment. A few representative quotations must suffice. After a thorough study of the Constitution on the Liturgy, and the Rites of "Christian Initiation of Adults," "Baptism of Children," and "Confirmation," the task force concludes: "However difficult restoration of the Order [of Baptism, Confirmation, and Eucharist] may be in pastoral practice, the restored theological concepts are more consistently expressive of Christian commitment. The detailed development of the Rite of Christian Initiation of Adults with its emphasis upon mature faith commitment indicates, at least theoretically, that adult Baptism, Confirmation, and Eucharist is the intended norm for administering the sacrament of initiation" (p. 10).

A special appendix "On Infant Baptism" contains several important conclusions. Among them are: "Indiscriminate baptism of infants seems questionable. A person does not fall into faith. He/she learns to believe and must pay the price." And later: "The Church has always baptized infants and this practice seems to be theologically legitimate. But to view infant baptism as the pastoral norm for how one becomes a Christian is questionable," particularly in the dechristianizing atmosphere of today's society.

**Hymn Preludes and Free Accompaniments**

Augsburg has published four more sets of easy hymn preludes are quite short and could serve as an introduction to the hymn. The free accompaniments are very useful and will add interest to hymn singing.

**Hymn Accompaniments**

Here is an interesting and useful series of hymn accompaniments by various composers, including Jan Bender, Emma Lou Diemer, Philip Gehring, Austin Lovelace, Hugo Gehrke, Wilbur Held, Charles Ore and Donald Busarow. Each set contains twelve arrangements which have a free harmonization of a hymntune and a short prelude which could serve as an introduction to the hymn. Each hymn is printed on sturdy paper and punched for keeping in a notebook. Here are some fine arrangements. I look forward to more of these from Augsburg!

**Preludes on Six Hymn Tunes**
James Engel. Augsburg Publishing House. $2.00.

If you can use short hymn preludes, here is a book for you. All are easy to medium, in varying styles. Registration is suggested.

**Hymn Preludes and Free Accompaniments**
Richard Hudson. Augsburg Publishing House. $2.50.

Of moderate difficulty, these 12 preludes and free accompaniments will make a useful addition to your library. The preludes are short and could serve as an interesting introduction to the hymn. The free accompaniments are not tonally daring but still offer something different for a verse of the hymn.

**Eight Hymn Preludes**
Austin C. Lovelace. Augsburg Publishing House. $3.00.

Here are eight short, easy to medium preludes on well-known hymn tunes. They could serve as preludes or communion music. Registrations are suggested, and parts are clearly marked.

**Wine of Peace**
Charles Camilleri. Theodore Presser Company. $1.00.

This quiet work is very easy with only mild dissonance. The constant meter changes give it a chant-like flavor. Very effective during communion.

Dale Krider
Instruments

Come Back, Jesus

The theological content of the text could be questioned, but the melody is light and wisful. An easy composition to perform, homophonically and contrapuntal techniques furnish some variety. A very easy descant can be played by the flute, oboe, recorder, or organ.

Festival Canticle:
Worthy Is Christ

This composition was performed at the First Annual Pastoral Musicians National Convention. Those who attended the Mass experienced the power and majesty of this composition. The composer states in his preface that the Festival Canticle may be sung in place of the Gloria or as a canticle in festival services. It is appropriate as a procession, especially during Easter. The setting is for voices unison and is suitable for choirs of adult, high school or children's voices. It may be performed by a single or multiple choral groups with organ and instruments, or with organ alone. The recurring refrain can alternate between two or more choirs, choir and a smaller group (or soloists), or between choir and congregation.

Let All Creation Praise the Lord

A majestic mood makes this suitable as an entrance procession. The homophonic sounds of the choir dovetail with repeated instrumental imitations. The form is tripartite with a modulation from the key of Bb major to C major in the middle section. The opening theme is repeated in the key of C major in the closing section. Optional brass parts are available for two trumpets and two trombones.

About Reviewers

JAMES M. BURNS is Music Director of St. Ursula's Church, Parkville, MD.

SISTER ANNE KATHLEEN DUFFY is Director of Liturgy and Music at Our Lady of Lourdes in Daytona Beach, FL.

MR. FINN is the Assistant to the Executive Secretary in Music and Publications for ICEL. He is also a member of the Hymn Society of America.

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

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

DALE KRIDER is Organist and Choirmaster, First United Methodist Church, Hyattsville, MD.

REV. ROBERT E. ONOFREY, C.P.P.S., is Assistant Professor of Music at St. Joseph's College, Rensselaer, IN.

FR. SEASOLTZ teaches in the Liturgical Studies Program of the School of Religious Studies at Catholic University, Washington, DC.

Publishers

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

Abbey Press
Hill Drive
St. Meinrad, IN 47577

Abingdon Press
201 S. 8th St.
Nashville, TN 37202

Agape Publications
Carol Stream, IL 60187

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

AMSI
2614 Nicollett Ave.
Minneapolis, MN 55415

Anfor Music Publishing
1619 East 3rd St.
Brooklyn, NY 11230

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

Concordia Music
3558 S. Jefferson Ave.
St. Louis, MO 63118

Carl Fischer, Inc.
62 Cooper Square
New York, NY 10003

Franciscan Communications Center
Los Angeles, CA 90015

GIA Publications, Inc.
7604 S. Mason St.
Chicago, IL 60638

Harmuse Publications
529 Spurs Rd.
Oakville, Ontario
Canada, L6K 2G4

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

L.A.F. Music Services
P.O. Box 3102
Alexandria, VA 22302

Leaven Productions
P.O. Box 5071
San Pedro, CA 90733

Liturgy Training Program
155 E. Superior St.
Chicago, IL 60611

Manna Music, Inc.
2111 Kenmore Ave.
Burbank, CA 91504

NALR
2110 W. Peoria Ave.
Phoenix, AZ 85029

Our Sunday Visitor
200 Noll Plaza
Huntington, IN 46750

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

Pastoral Arts Associates
4744 W. Country Gables Dr.
Glendale, AZ 85306

Theodore Presser Co.
Presser Place
Bryn Mawr, PA 19010

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

Somerset Press
Carol Stream, IL 60187

World Library Publications, Inc.
5040 N. Ravenswood
Chicago, IL 60640
Pipe Organ for Chapel Introduced

Rodgers Organ Company has announced the introduction of a new organ series that combines authentic pipes with modern electronics to produce a pipe organ for chapels or the home at an affordable price. The self-contained Model 200 and the Model 205 which features pipe extension towers, can be installed in a room with an 8-foot ceiling.

According to Gary Kibble, Rodgers Director of Marketing, "The new cabinet organs are the result of extensive development by Rodgers Organ Company. Compact in size yet large in tonal flexibility, the organs are designed to put a true pipe organ within the financial means of the classical organ enthusiast."

Styled in oak veneer, these two organs are reminiscent of early 17th and 18th century designs. Each organ contains a 4' Principal of 49 pipes and a 4' Gedacktflute of 49 pipes. The Model 200 features pipes of 55% tin, and the Model 205 which places pipes 1 through 12 of the 4' Principal in extension towers as Prestants, has pipes of 70% tin.

Both organs come complete with four independent wide-range speaker systems for Pedal, Reeds, Flutes, Principals and Mixtures. No external amplification or speakers are required for most installations. The console, which meets AGO specifications, has two 61-note manual keyboards with gold contacts. The organs also feature a 32-note concave and radiating pedalboard, four 50 watt (RMS) amplifiers, 42 stops and dual memory capture action. The two models are covered each by a 5-year limited warranty.

For further information on the new Model 200 and model 205 organs, contact: Rodgers Organ Company, 1836 N.W. Couch Street, Portland, Oregon 97209.

New Tools for the Liturgy/Music Planner

Creatively planning music around the scriptural themes of the three-year readings cycle can sometimes be demanding for the pastoral musician who is attempting to be all things, musically, to all the people — including those of the parish ministry team(s). The following new publications can be valuable aids to the planner provided they are used judiciously, pastorally, and are not taken as absolutes. They should help to spark the necessary pastoral creativity to fit the moment and the people; never should they be crutches to stifle that planning. All are ecumenical in character, although prepared with particular churches in mind.

Above the Noise by Peter Waring (1299 Washington St., Bath, ME 04530) originally published in Cazenovia, NY, 1973, has only recently come to light. Addressed to "...congregation, choir, church school teachers, clergy" the book (208 pp.) is a compendium of all the readings in the three-year cycle with suggested hymns, psalms and antiphons relating to each scriptural theme. Part One is an instructional section on "Making Music and Christian Education an Integral Part of the Church and Service of Worship." Part Three cites specific musical examples.

Celebrating Liturgy: The Book for the Liturgy of the Word, prepared by staff members of the Liturgy Training Program, Archdiocese of Chicago (135 East Superior Street, Chicago, IL 60611), is just off the press and ready for the com-
ing Church Year, 1979-1980. Beginning with the First Sunday of Advent and continuing through the year, the book gives the appointed readings for the Sunday or feast from both the Jerusalem and New American Bible translations. These are followed by pertinent notes for lectors, liturgy team and homilists.

Music planners find here suggested seasonal refrains from two main sources: GIA’s Worship II, and PAA’s Psalms for Feasts and Seasons by Christopher Willcock, SJ. Psalm tones can be taken from the Celineau Gradual or from the seasonal psalms given in this book with texts pointed to fit four tones found in Worship II.

Available from the foregoing address, Celebrating Liturgy is $6.50 per copy with quantity discounts on a scale from five and up.

Reformed Liturgy and Music: A Journal of Discipleship and Worship is a quarterly publication of the UPC/USA Joint Office of Worship and the Presbyterian Association of Musicians. (Joint Office of Worship, 1044 Alta Vista Road, Louisville, KY 40205. $10.00 per year.) The journal offers Lectionary Notes on the current readings cycle (C in 1979) along with suggestions for related music. Erik Routley contributes valuable articles and music.

Seasons of the Gospel: Resources for the Christian Year, edited by Hoyt Hickman (Abingdon Press, 201 Eighth Avenue So., Nashville, TN 37202. 1979. $4.95 - paper) is intended specifically for the United Methodist Church. However, this new publication offers valuable resources for planners in any church using the three-year cycle of readings. A unique aid is the suggestion of visuals (color, texture, symbols) for feasts and seasons.

New Aids for the Cantor

G.I.A. Publications has published a new Cantor/Congregation series together with a workshop booklet. This booklet is designed to help in a demonstration of titles from the G.I.A. Cantor/Congregation series. A significant and innovative new publishing venture created to meet the specific needs of the emerging role of the Cantor. Each of the antiphons and refrains in the booklet is reproduced from the back cover of one of the additions in the series. There are approximately 22 selections of music contained in the workshop booklet.

Any parish looking for repertoire for Cantor would be well advised to utilize this most helpful service. Further information can be obtained by contacting G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638

Omega Liturgical Dance Company

Under the direction of its founder, Carla De Sola, the Omega Liturgical Dance Company plans to expand its activities in the coming year. In residence at the Cathedral of St. John the Divine in New York City, this community of professional dancers participates in liturgies, holds teaching workshops and carries on a hospital outreach program. The Company plans to choreograph a new work around the story of Mary Magdalene, develop a project for videotaping and filming liturgical dance for training and cultural purposes, and expand its community outreach to include prisons, homes for the elderly and for the handicapped. Contact the Omega Liturgical Dance Company at the Cathedral of St. John the Divine, 1047 Amsterdam Ave., New York, NY 10025.

New Publications From CLTP

Chicago’s Liturgy Training Program (Region 7) has recently put out a three-cassette workshop, Cantors and Leaders of Song: A Workshop ($19.50). This series is a practical demonstration of what the leader of song can bring to parish liturgies. Order from the Liturgy Training Program, 155 East Superior St., Chicago, IL 60611.

FREE TRIAL OFFER:

Preview the 1980 Easter Vigil Slide Packet with your liturgy committee. If they do not agree that the slides will heighten your parish Holy Saturday prayer experience, return within two weeks with your invoice and you will be credited in full.

Here is effective visual assistance for part one (The Blessing of the Fire) and part two (The Readings) of the four part Easter Vigil. 80 slides in a Kodak carousel along with a guide booklet for the Easter Vigil. Designed to encourage full, conscious and active participation in a reverent and prayerful atmosphere. Hymns and texts are from The Liturgical Press Holy Week booklets, The Liturgy of Holy Week and The Book of Sacred Song. The visually assisted meditations respect the mystery of the Word. The planned versatility permits use of just part of the slides in a penance service or paraliturgy. In future years, you may easily personalize the packet by the addition of some of your own slides.

Our pre-lenten publication offer lets you save $10 if you order before December 16, 1979. Order now and save $10! $7450

After Dec. 18 price $84.50

The Liturgical Press
Media Lane
Collegeville, Minnesota 56321
**Calendar**

**CALIFORNIA**

**LOS ANGELES**

October 12-13

**LUCIA DEL MAR**

March 18-20
NOBC Avon Gillespie 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.

**SACRAMENTO**

January 19

**DISTRICT OF COLUMBIA**

**WASHINGTON**

The National Office for Black Catholics announces Avon Gillespie Workshops in Black Liturgical Worship, Choral Techniques and Music in Childhood Education at the following locations: Albuquerque, New Mexico (December 5); Dexter, Michigan (February 4-8); Lucia Del Mar, California (March 18-20); Kalamazoo, Michigan (June 16-20); Zurich, Switzerland (July 7-19); Salzburg, Austria (International Symposium of Orff—Sülwerk: July 28-August 8); Milan, Italy (September 8-12—not final). Write: Avon Gillespie Workshop, National Office for Black Catholics, 1234 Massachusetts Avenue, NW, Suite 1004, Washington, DC 20005. Attention: Ronald L. Sharps.

**WASHINGTON**

Wide variety of 2-hour workshops from September to April at various locations in the Archdiocese on such topics as liturgy planning, Rite of Christian Initiation, catechumenate and parish renewal, parish liturgical mission, music in the liturgy, folk/contemporary music in the church today, choral directing, organ training, cantor training, music reading, choral music festival, guitarists and other instrumentalists, parish liturgy committees, social ministers of the Eucharist, lector training, children’s liturgies, ushers and hospitality, vestment designs, Liturgy of the Hours, Preaching (2-day conference by John Burke and William Graham, November 27 at St. Philip’s Parish Hall in Camp Springs, MD, and November 28 at St. Mary’s School Hall in Rockville, MD); Music of Carey Landry (April 26-27 at St. Bernadette’s Parish Hall in Silver Spring, MD).


**INDIANA**

**EVANSVILLE**

Series of ministerial training sessions, sponsored by the Diocesan Ministry Institute. Programs: Deacons, Catechists, Lectors, Cantors, Music in Catholic Worship. Write: Secretariat on Worship, P.O. Box 4169, 4200 N. Kentucky Ave., Evansville, IN 47711.

**FT. WAYNE—SOUTH BEND DIOCESE**

Three extensive programs: Organist Training, Voice Training, Sight Singing, classes, workshops, seminars from October to April. Organist Training Program culminates in one of three levels of Certificate. Instructors: Sr. Mary Amadeus, Sr. Amy Junk, Sr. Margaret Andre Waechter, and others. Write: Sr. Margaret Andre, 1500 W. State St., Ft. Wayne, IN 46808.

**NOTRE DAME**

January 27 - February 1
Preparing Lent. Workshop on liturgy and pastoral life. Registration: $125, or $100 for two or more together. Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

**NOTRE DAME**

February 10-15
Preparing Holy Week. Workshop on liturgy and pastoral life. Registration: $125, or $100 for two or more together. Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

**NOTRE DAME**

March 23, 24, 25

**MICHIGAN**

**LANING**

Five courses for parish musicians with regular class meetings scheduled during fall and winter, 1979-80: Music Appreciation I and II (Rev. Steve Raico, Sr. Theresa Scheuer); The Congregation at Worship (Peter Stapleton); Successful Planning for Worship; Dr. Fred Moleck: The Singing Congregation; Sr. Joyce LaVoy: Ministry of Parish Musi-
Aspects of Liturgy and the Arts.
Coordinator: Sister Jane Marie Perrot.
International Faculty. Graduate credit available. For additional information
contact: Rev. John P. Murray, c.m.,
Mary Immaculate Seminary, P.O. Box 27,
Northampton, PA 18067.

NORTHAMPTON (Allentown)
January 7-10
Workshop: “Pastoral Aspects of Liturgy and the Arts.” Sponsored by
and held at Mary Immaculate
Seminary, Northampton. Credit or
Audit. Faculty: Charles Faso, omf;
Peter Damien, omf, Carla DeSola,
Robert Batastini, Ed Murray, Peter
Stapleton, Jim Sayger, Jane Marie Per-
rot, d.c. For complete information con-
tact: Rev. John P. Murray, c.m., Mary
Immaculate Seminary, P.O. Box 27,
Northampton, PA 18067, (215) 262-7866.

TEXAS

DALLAS
January 11-12
Annual Mid-winter Workshop spon-
sored by the Dallas Chapter,
Choristers Guild. Featuring sessions
with Betty Ann Ramset, Lloyd Fautsch
and others. For additional information
contact: John Burke, Exec. Dir.,
Choristers Guild, P.O. Box 38188,
Dallas, TX 75238 (214) 21-1521.

HOUSTON
January 21-24, 1980
1980 STUDY WEEK of the Southwest
Liturgical Conference, featuring Rev.
Gerard Broccolo, Rev. Regis Duffy,
Mary’s Seminary, Houston, Texas.
Pre-registration (until January 1):
$35.00. Full registration (applicable
also to those who come for only one
day): $45.00. Write: Southwest
Liturgical Conference, P.O. Box 36408,
Houston, TX 77036.

WISCONSIN

MILWAUKEE
January 6-10
Intermester workshop, “Pastoral
Waukesha area. Selection of mini-
courses, sponsored by the American
Guild of Organists, Milwaukee
Chapter, for church organists,
substitute organists and choir accom-
panists. Meetings once a month for
three months. Instructors: Sisters
Theophane Hylterk, Mary Hueller,
Mary Jane Wagner; Phyllis Stringham,
Dr. Hugo Gehrike, and others. Fee per
course: $10.00 ($4.00 for AGO
members). For details write: Sr.
Theophane Hylterk, Alverno College,
3401 S. 39th St., Milwaukee, WI
53215.

MILWAUKEE
Workshops offered in 1980 by the Of-
lice of Worship: January 7 -Easter/
Lent; Scripture Background; January
14 - Easter/Lent; Sights and Sounds;
January 26 - (tentative topic) Holy
Week; February 16 - Sacraments for
Little People; March 3 - Planning Wed-
dings; Date to be announced -Planning
Services of Reconciliation and Anoint-
ing of the Sick; Date to be announced
- Lector’s Program. For details write:
Office of Worship, 345 North Ninety-
Fifth Street, F.O. Box 2018,
Milwaukee, WI 53201.

AUSTRIA/ WEST GERMANY

SALZBURG/OBERAMMergau
July 26-August 12
Orff Schulwerk Seminar plus Oberam-
mergeau Passion Play. For the Church
Musician. Sponsored by the Choristers
Guild (USA) in cooperation with
Salzburg College and the Orff Institute.
17 days, $1399 per person, double oc-
cupancy. For complete information
contact: John Burke, Exec. Dir.,
Choristers Guild, P.O. Box 38188,
Dallas, TX 75238.

EUROPE

AMSTERDAM, TRIER, NUREMBERG,
MUNICH, OBERAMMERGAU, SALZBURG,
INNSBRUCK, LUCERNE

September 11-October 1
Church/school musicians tour to Old
Europe and the Oberammergau Passion
Plan. Three-day liturgy/music institute
in Trier. Twenty-one (21) days, $1590.
For complete information contact Sister
Jane Marie, NFM National Office,
1029 Vermont Ave., NW, Washington,
DC 20005 (202) 347-6673.

Please send “Calendar” announcements to:
Rev. Lawrence Heiman, CPPS,
Director, Rensselaer Program of
Church Music and Liturgy,
Saint Joseph’s College, Rensselaer, IN 47978. 61

ONTARIO, CANADA

LONDON
May, 1980
Worship ’80. Symposium of the Can-
adian Liturgical Society. Topic:
Eucharist. Main Speaker: Edward
Schillebeeckx. Write: Claire Dube, 90
Parent Ave., Ottawa, Canada K1N
7B1.

PENNSYLVANIA

NORTHAMPTON
January 6-10
Intermester workshop, “Pastoral

MINNESOTA

MINNEAPOLIS- ST. PAUL
June 16-20
American Guild of Organists National
Convention. Contact: Howard D.
Small, Chairman.

NEBRASKA

NORTH

Four workshops sponsored by the Of-
lice for Divine Worship on Planning
the Seasons: October 14, 1979 (Ad-
vent): November 4 (Christmas);
January 6 (Lent); February 10 (Easter
and Ordinary Time). Fee: $5.00 per
session.

OMAHA
January 19, 1980
Workshop sponsored by Office for
Divine Worship: Environment and Art
in Catholic Worship. Fee: $5.00. Write:
Eileen Burke, Office for Divine Wor-
ship, 100 N. 62nd St., Omaha, NE
68132.

OHIO

COLUMBUS
January 5, 1980
J. Arthur’s Midwinter Choral Music
Reading Session with Lloyd Fautsch.
Write: J. Arthur Music, The University
Music House, 4290 North High Street,
Columbus, OH 43214.

ONTARIO, CANADA

LONDON
May, 1980
Worship ’80. Symposium of the Can-
adian Liturgical Society. Topic:
Eucharist. Main Speaker: Edward
Schillebeeckx. Write: Claire Dube, 90
Parent Ave., Ottawa, Canada K1N
7B1.

PENNSYLVANIA

NORTHAMPTON
January 6-10
Intermester workshop, “Pastoral

Waukesha area. Selection of mini-
courses, sponsored by the American
Guild of Organists, Milwaukee
Chapter, for church organists,
substitute organists and choir accom-
panists. Meetings once a month for
three months. Instructors: Sisters
Theophane Hylterk, Mary Hueller,
Mary Jane Wagner; Phyllis Stringham,
Dr. Hugo Gehrike, and others. Fee per
course: $10.00 ($4.00 for AGO
members). For details write: Sr.
Theophane Hylterk, Alverno College,
3401 S. 39th St., Milwaukee, WI
53215.

MILWAUKEE
Workshops offered in 1980 by the Of-
ICE of Worship: January 7 -Easter/
Lent; Scripture Background; January
14 - Easter/Lent; Sights and Sounds;
January 26 - (tentative topic) Holy
Week; February 16 - Sacraments for
Little People; March 3 - Planning Wed-
dings; Date to be announced -Planning
Services of Reconciliation and Anoint-
ing of the Sick; Date to be announced
- Lector’s Program. For details write:
Office of Worship, 345 North Ninety-
Fifth Street, F.O. Box 2018,
Milwaukee, WI 53201.

AUSTRIA/ WEST GERMANY

SALZBURG/OBERAMMergau
July 26-August 12
Orff Schulwerk Seminar plus Oberam-
mergeau Passion Play. For the Church
Musician. Sponsored by the Choristers
Guild (USA) in cooperation with
Salzburg College and the Orff Institute.
17 days, $1399 per person, double oc-
cupancy. For complete information
contact: John Burke, Exec. Dir.,
Choristers Guild, P.O. Box 38188,
Dallas, TX 75238.

EUROPE

AMSTERDAM, TRIER, NUREMBERG,
MUNICH, OBERAMMERGAU, SALZBURG,
INNSBRUCK, LUCERNE

September 11-October 1
Church/school musicians tour to Old
Europe and the Oberammergau Passion
Plan. Three-day liturgy/music institute
in Trier. Twenty-one (21) days, $1590.
For complete information contact Sister
Jane Marie, NFM National Office,
1029 Vermont Ave., NW, Washington,
DC 20005 (202) 347-6673.

Please send “Calendar” announcements to:
Rev. Lawrence Heiman, CPPS,
Director, Rensselaer Program of
Church Music and Liturgy,
Saint Joseph’s College, Rensselaer, IN 47978. 61
Hot Line telephone consultation will continue at (202) 347-6673 on Tuesdays and Thursdays between the hours of 10 a.m. and 4 p.m. For an ad to appear in Pastoral Music, copy must be submitted in writing and be accompanied by payment at the following rates:

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

The deadline for ads to appear in the December-January issue of Pastoral Music is December 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.

Musicians Available

Organist/Choir Director. Experienced liturgical musician seeking position in Washington, DC Metropolitan area. HLM-2400.

Excellent organist—bilingual Latin American—seeks church music position in Florida. HLM-2375.

 Experienced Liturgical Organist and Choir Master seeks full-time employment and Director of Music. OR part-time in any of the following: CCD, Art, Folk Music, Organist, Choir Master—all to combine into a full-time position. Excellent references and resume. David Schmidt, 1003 North Dakota Street #6, Aberdeen, SD 57401. HLM-2415.

Minister of Music: Young but experienced in liturgical planning, coordinating, organ, conducting, cantoring, composition, etc. Pleasant individual who wants to build a strong program. Full time. Anywhere USA. HLM-2418.

Highly qualified, experienced organist/choir director/liturgist seeks full-time position in ministry of music at cathedral/diocesan level. HLM-2358.

Positions Open

Organist/Music Director: liturgically alert; able to help parish of 1700 families grow in appreciation of contemporary worship. Brooklyn, NY. Job description available; salary negotiable. HLM-2361.

Parish Music Director: organ, choir, cantor—complete music challenge. Good opportunity for building music program—new church, new organ. HLM-2362.

Parish Music Director, organist; coordinator of all parish music including membership on liturgy committee, possible part-time teaching music in parish schools. Sacred Heart Co-Cathedral, 1032 Virginia St., E.; Charleston, WVA 25301.

Minister of Music to serve as full-time organist and choir director at Roman Catholic Cathedral. Understanding of revised Roman Liturgy equal in importance to musical skills. Write: Fred Moleck, Liturgy Commission, 723 E. Pittsburgh St., Greensburg, PA 15601. (412) 837-0901. HLM-2408.

Minister of Music: coordinator of music for two midwest parishes; supervise and train all musicians in both parishes, including cantors, leaders of song. HLM-2413.

Parish Music Director: organist, choir director, seriously committed to musical and liturgical excellence. Midwest area. HLM-2417.

Parish Music Director: organ, choir, planning, coordinating. Good opportunity for building parish program in New England area. Approx. 1,000 families. HLM-2419.

Resources: Music/Liturgy

Commentary

Good celebrations nourish faith; poor celebrations destroy faith!

BY ELMER PFEIL

Among the readers of Pastoral Music, there must be more than a few parish musicians who indulge now and then in a bit of nostalgia, even though they are busily engaged in post-Vatican II forms of celebration. No one should fault them for recalling the beautiful choral sounds achieved almost effortlessly with the "pure" Latin vowels; for remembering the occasional compliment, "That was a lovely Mass you sang last Sunday," or even that aura of devotion associated with certain styles of music, sounds that were so "churchy" that we could almost, as Roger Wagner used to say, "smell the incense."

For more than a decade and a half, parish musicians have been in a position to make frequent comparisons between the musical practices of what they once thought were the halcyon days of church music and current practices that are rooted existentially in the prayer life of contemporary Christians. The weekly experience with new forms of celebration since 1963 has accomplished what a plethora of words has not: it has exposed some of the glaring weaknesses in the theology of celebration of the pre-Vatican II Church. It is much clearer now than it was ten years ago that the parish choirs of the old days rarely played more than a surrogate role in parish worship. In theory, they represented the people, like the altar boys at the opposite end of the building. At the principal Mass on Sundays and feasts, they focused their efforts on increasing what Pius X called "the decorum and splendor of the ecclesiastical ceremonies" and thus, as a consequence, their singing participated in the dual objective of all liturgy: "the glory of God and the sanctification and edification of the faithful" (Restoration of Sacred Music, No. 1).

Fifty-two years later, Pius XII echoed the words of his predecessor but added a highly significant nuance: music "should make the liturgical prayers of the Christian community more alive" (encyclical letter: On Sacred Music, No. 31; italics added). It does not seem out of place to point out that Pius XII ought to receive more credit than he does for helping to build the bridge that spans the decades between the principles enunciated in Pius X's motu proprio and the vision of the post-Vatican II church. As early as 1947, he had tried to rouse the worshiping church from its long slumber with the following magnificent challenge:

We also exhort you, Venerable Brethren, to promote with care congregational singing, and to see to its accurate execution with all due dignity, since it easily stirs up and arouses the faith and piety of large gatherings of faithful. Let the full and harmonious singing of our people rise to heaven like the bursting of a thunderous sea and let them testify by the melody of their song to the unity of their hearts and minds, as becomes brothers and sisters of the same Father. (Encyclical letter: The Sacred Liturgy, No. 194; italics added).

However, the sleeping giant does not awaken easily; good celebrations are still the exception rather than the rule. In the "old" days faithful church goers sometimes felt cheated if, for example, the priest "said Mass" in a...
careless and perfunctory manner, or if the sermon was unconvincing and boring, or if the choir (at the Sunday High Mass) insisted on doing its own thing no matter how much distraction it caused. In the post-Conciliar Church, some of the same people who used to feel cheated or short-changed have become disillusioned. When all the shouting about active participation in the liturgy had died down, they discovered that little had changed. They are still on the receiving end of a product called worship — exposed to an endless flow of English words spoken rather unconvincingly by ministers bold enough to face them.

The vernacular has, in fact, turned on us and become a relentless critic, laying bare all kinds of inconsistencies and contradictions while being unable, by itself, to keep Sunday Eucharists from ending up as liturgical jigsaw puzzles. Two common faults are ritual mumbling (bad enough in Latin, but deplorable in English) and an almost total disregard for the liturgy’s built-in rhythm: the rise and fall of its various parts, the dynamic tension between the proclamation of God’s love and our response in faith. Little wonder that Sunday liturgies turn out badly and even turn people off!

One of the saddest examples of insensitivity to what liturgy is all about is the practice of reciting “any old psalm” after the first reading, as if it really made no difference what worshipers say to God as long as they recite a psalm. God’s Word demands an answer, to be sure (what Madeleine L’Engle describes so beautifully as completing “the circle of blessing,” but not in the form of mumbled words that happen to be in the book. The Responsorial Psalm is often the victim of poor liturgical planning, and so it is recited, or, what is worse, mumbled. The end result is ritualism at its worst. Post-Vatican II worshipers seem slow to learn that the goal of their weekly gathering is not to carry out a ritual but to pray.

Those who have responsibility for parish worship, clergy and laity, need to begin praying for the good sense to choose the right words for people gathered at a particular hour. And on those occasions when one just cannot find a good text and tune to sing, it might be better liturgy to sing nothing at all rather than to sing any old words.

It might be better liturgy to sing nothing at all rather than to sing any old words.

The locus of much of the tension, then, seems to be between an outdated theology of celebration that regards the sacraments as things which the clergy gives to the laity or as “magic moments” in the lives of individual Christians, and a theology of celebration that sees them as events happening in the lives of believers when they come together to share their Easter faith. In the words of an old metaphor, too many parishes are using new bottles but the same old wine — new texts and rites, but the same old theology of the sacraments and of celebration.

Admittedly, it is much easier for the clergy to disperse sacraments than share them as signs of faith with their parishioners. And the laity — it must indeed be difficult for them to get excited about “celebrating” when faith and going to Mass on Sunday are conceived more as a passport to heaven than a vision that transforms human living at every level when one is not quite sure what or why one is supposed to celebrate.

In trying to answer the question why both planners and worshipers seem generally unable to achieve good parish celebrations (all the while becoming more and more tolerant of poor celebrations), one comes face to face with another, even more basic question: What does it mean to be church? Juan Luis Segundo in his book Sacraments Today tells about a priest who asked to be relieved of his priestly duties not because the sacraments no longer held any meaning for him, but because he found meaningless “the notion of continuing to dole out sacraments to Christians who were evidently closed to love, insensitive to injustice, and unfeeling toward the poverty and anguish of their dispossessed fellows” (p. 38). Segundo believes that liturgical reforms, now nearing the end of their course, will not resolve the crisis, but may in fact heighten it. “For with each passing day the absence of authentic Christian community will become even clearer” (ibid.). If Sunday eucharists do not get off the ground, the reason may very well be that worshipers do not know what it means “to be church.”

This is not the place to try to determine what model of church is best able to make the Church what it ought to be: a sharing, serving, healing community that becomes increasingly visible as a sign of Christ’s redeeming love in our world. It seems clear enough, however, that the “old” institutional model of church only reinforces the notion of “doling out sacraments.”

What can parish musicians do who happen to find themselves ministering in a parish without such a vision of church and sacraments? They can begin by being good musicians and good liturgists (in the sense of knowing what the parish does when it comes together for worship). Secondly, they ought to remind themselves often that they are, in fact, prayer leaders and that psalms and hymns and anthems are like an answer to an imaginary invitation: Let us pray! They do not have to be afraid of not finding the right words for people to sing. The market is flooded with fine choral music, and the supply of practical settings of responsorial psalms is more than adequate (cf. G.I.A.’s Cantor-Congregation Series; Augsburg’s rather new Seasonal Psalms by various composers; G.I.A.’s very recent Songs for the Church Year by David Isele and the older, more demanding Songs of Israel by C. Alexander Pelouquin).

Finally, parish musicians ought to try as hard as possible to become increasingly aware that the Good News is really present in our world. The discovery that the Good News is the best news we will ever hear might even turn our lives inside out. We will truly have something to sing about!
The Second Annual
NPM Seminar for Diocesan Music Directors
Washington, D.C. January 24-26, 1980

Here’s a chance to meet colleagues for sharing and learning how a diocesan program functions, how it solves problems, how it can succeed. The success of the first seminars attended by directors of twenty dioceses prompts this second seminar with new approaches, new ideas, and opportunities for growth and development.

The seminar will:
- share successful diocesan programs;
- introduce new and practical skills;
- help each participant define a clear role and job description;
- identify practical ways to plan, budget, expand diocesan renewal efforts;
- discuss how policy can be made and put to use;
- introduce participants to resources and strategies for organizing, reorganizing or
- upgrade new or existing programs at the diocesan level.

If you attended the first of these seminars, the second will take you further into the special challenges and opportunities of the diocesan director’s job.

If you’re new to the job, here’s a unique occasion to orient yourself with others to an exciting assignment.

If you’d like to check your progress and share ideas with others, the Washington seminar is the place. Registration fee is $100. Enrollment is limited. Send for information now to:

NPM Ministry Formation Programs
1029 Vermont Avenue, N.W.
Washington, D.C. 20005

---

Great Teachers Needed

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

Successful candidates will conduct workshops and training programs in NPM-sponsored events around the country. Instructor finalists will be selected to attend orientation and training weeks in 1980. Topics will include assessing learners’ needs, using NPM Resources, organizing and evaluating educational programs, workshop design, and teaching style and technique. Lectures, discussions and demonstrations by participants will prepare instructors to be most effective in working with pastoral musicians. The week will also be available to a limited number of those who wish to improve their skills in these areas. Registration is $300. For further information, call (202) 347-6673.

Letters of application should be accompanied by a detailed resume of education and experience and submitted to: Mr. Peter Stapleton, National Association of Pastoral Musicians, 1029 Vermont Avenue, N.W., Washington, DC 20005

Attention Western Musicians
NPM has several excellent Instructor candidates from the Western United States . . . but we need more! If you are a resident of the West or Southwest and have an interest in working with us, please be in touch.
“Then they opened their coffers and presented Him with gifts of gold, frankincense, and myrrh . . .”
(Matt. 2:11)

Song titles include:
Advent / Dance in the Darkness / Lord of Glory / Luke 1:46-55 (Mary’s Song) / Let the Valleys Be Raised / A Child is Born / Lord, Today / Star-Light / Jesus, the Bread of Life / Glory to God / Praise the Lord, All You Nations / A Prayer of Blessing

Special Price 5.88
Cassette, GM-79C . . . 5.88
Stereo LP, GM79 with lyrics and color poster

Offerings for Advent and the Christmas season from:
St. Louis Jesuits
Rev. Carey Landry
The Dameans
Ellis & Lynch
Grayson Warren Brown
Michael Joncas, S.J.
Rev. Donald Reagan
Rev. Tim Schoenbachler
Tom Conry

Available at all better religious goods stores, or from North American Liturgy Resources, 2110 W. Peoria Avenue, Phoenix, Arizona 85029. Master Charge or VISA orders call toll free 800-528-6043.