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“This is the door of the Lord; the just shall enter.”
—Psalm 118

In this issue... 

The “Rite of Funerals” was first published in Latin in June 1970 by the Congregation for Divine Worship: a study edition of the suggested revised rite appeared in English in 1971. More recently, the ICEL Subcommittee on the Rite of Funerals met in November 1979 to discuss revision of the rite. The subcommittee projects that the work of revision will take two years because existing differences in funeral customs may present some problems. The goal of revision is to make the contents of the rite more usable by ministers and liturgists. This will probably involve an expansion of some Roman material to indicate where further good cultural adaptation might be appropriate. (Every pastoral musician should read and own the “Rite of Funerals,” even though it contains no music. ICEL commissioned several selections of funeral music in 1976 to complement the text of the rite. To obtain copies of the “Rite of Funerals,” $1.25, and “Music for the Rite of Funerals,” $2.00, write NPM Publications, 225 Sheridan St., NW, Washington, DC 20011.)

This issue discusses the existing text of the rite and suggests some music and possible revisions—for your consideration. The rite takes place at three locations: the wake, the church and the graveside (Notebaart). The most usual place for music is at the church where the Liturgy of the Eucharist is celebrated (Byrnes). A closer look at the wake service suggests how the truly pastoral musician would use music to develop the fullness of the rite (Gutfriend). How, whether and when to use music depends on the parish’s attitude toward funerals (Last) and the plans the parish has for the Rite of Funerals (McNamee).

Because liturgy is after all a real event—not words in a book or just something to do—we have included three sensitive reflections on the death and burial of relatives and friends (Bury, Oldershaw and McKenna). Historians often learn much about a civilization from studying its burial practices (Tegela), and reflecting on our Christian burial practices gives us a deeper understanding of our society (Sloyan).

Death is always a surprise—we are never ready for it. But a celebrating parish community need not be caught unprepared (Duggan); at least the community’s planning team and musicians should know how to plan each funeral, so that for not every parish funeral should be celebrated the same way. The expected number of attendees, the faith-level of the community, the age of the deceased, the family ties with the parish and the circumstances of the life and death of the deceased are all to be considered when discussing the options available to the family. And because our public rituals are community celebrations, the Rite of Funerals should symbolize for the whole parish the belief in the resurrection of the Lord Jesus and his love for us. The early Fathers of the Church rejoiced in telling the story of how challenged and admiring the pagans were when they saw the Christians carrying their dead on their shoulders and singing “Alleluia.”

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

Editorial and Executive Offices:
225 Sheridan Street, NW
Washington, DC 20011

Publisher:
Reverend Virgil C. Funk

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Advertising Director:
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Circulation Manager:
Kay B. Meyers

Art Director:
Gerard Valero

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

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Photography
Cover and inside: Stations of the Cross.
Stadellaer Tapestries from Nijmegen, Holland.
Copyright 1979.
Bill Detwiler, page 65. Virgil C. Funk, pages 6, 20, 26, 35, 37, 54. The Catholic Bulletin (Diocese of Minneapolis – St. Paul), the funerals of Archbishop Binz and Archbishop Byrnes, pages 19, 22, 27, 31, 32, 33. Regina Kuehn, the funeral of Gertrude Oldershaw, pages 2, 29, 56. John Szostak, the funeral of George Meaney, page 55. Photographs in the major articles of the December-January issue of Pastoral Music were taken by Gary LaVerdiere at St. Paschal Baylon Church, Highland Heights, OH.
They Liked Notebook!

It was the greatest pleasure and joy to read the latest Pastoral Music Notebook which featured the “Music for the Papal Visitation.” What a great thing you have given us.

Truly NPM is serving us musicians in areas that encourage our own apostolates, and that with sensitivity. For this I thank you heartily. Your recording of the hours of planning that went into preparations for the six liturgies is the greatest gift to our musical libraries and knowledge.

Keep up the good work in all that you are doing. God bless you all and bring you His Son’s Holy Spirit of love and joy.

Sr. Cecelia Schlaefer, CSA
Professor of Music
Marian College of Fond Du Lac
Fond Du Lac, WI

Two Views of the Marian Hymn Contest

In March 1979, NPM agreed to serve as administrator for the Marian Hymn Contest, cosponsored with The National Shrine of the Immaculate Conception. Of the 88 entries received, the four judges, independent from NPM and the National Shrine by intention, decided that “none met the criteria for the awarding of the prize of $1000.” NPM decided to return the registration fee to all contestants. Here are two reactions.

As one of the entrants in the Marian Hymn Contest, I was sorry to hear there was no winner. Certainly, “Gift of Finest Wheat” is a beautiful hymn and perhaps difficult to match.

However, I was happy to know the committee did not pick a hymn just to have a winner. I realize what a great amount of effort, time and dedication went into the contest, and I thank all who contributed.

Sister Lea Henkes, FSPA
Associate Music Director
Franciscan Communications Center
Los Angeles, CA

The circumstances surrounding your recent “contest” for a Marian Hymn prompt me to write this rather unpleasant letter.

From a composer’s point of view, the contest was poorly organized and executed. Deadlines announced in Pastoral Music for announcing winners were not kept, and finally the very unsatisfactory letter explaining that not one of the 88 entries was satisfactory enough to merit the prize. I find this very hard to believe. If it was the intention that the award might not be given, this should have been stated in the contest rules. Is it possible that not enough money from the entry fees ($3.00 x 88 = $440.00) was the reason?

In the future I will not enter your contests and will use my influence in the church musician’s circle to see that others do not.

James A. Dale
Assistant Director of Musical Activities
U.S. Naval Academy
Annapolis, MD
Conventions 80

People are getting excited, and so are we. And nervous. And anxious. The detailed planning and promotional material for six of the twelve conventions has now been written—and quite frankly, we are overwhelmed. These six conventions represent over six months’ work for six different committees in six different areas of the United States, and all six have produced exceptional programs! Each speaker, each program, has been thought out and thought out again to provide the very best educational and celebrational convention possible—all for you, NPM members.

Even the special events are outstanding: a Brubeck premiere in Philadelphia; a Peloquin-Brubeck sensation in Providence; a banquet and fiesta in Miami with the Miami Boy Choir and Ho Lung and Friends; a New York theater piece in Albany; Spanish flamenco and Mexican folkloric music and dancing in San Antonio; and a good ole midwestern Song of Fraternal Charity and Mutual Help by Everett Frese in Dubuque. It brings shivers to the spine to realize the great moments that will take place all across this land this year when musicians get together. Everyone who attended the Scranton or Chicago conventions remembers and feels the swell of sound and excitement that comes when musicians make music. There is nothing like it.

The time for members to act is now. First, plan to attend yourself. We presume that. Every member of the Association should plan to attend at least one convention. But equally important: today, invite your clergyman or musician to attend, too. There is no substitute for a personal invitation. And nothing has more impact on thinking, planning and the future than an experience of good liturgy. Musicians, bring your clergy; clergy, bring your musicians for a joyous experience that is guaranteed to be worth your effort, even if it takes an extra effort.

Finally, after you’ve made your plans to attend, and you’ve convinced your musicians or clergyman to attend with you, invite the clergyman or musician in the neighboring parish. We are our brother’s and sister’s keeper. If your parish celebrates well and your neighbor’s does not, this is the time to invite them to attend. Nothing teaches like good experiences. And this will be a great experience.

NPM is a membership organization. So far, it has depended on its members, and they have done magnificently. Conventions 80 will challenge our desire to truly effect change in the liturgical music scene in the United States. Look forward to it. Plan now. Act now. We are!

Celebration Arts

Celebration Arts, located in Edmonds, WA, assists the area’s general Christian community by providing services that will promote and improve the quality and appropriateness of the arts in worship through the sponsorship of Christian educational and religious programs, presented to the general public through workshops, concerts, religious programs and events, and other media.

On January 19, Celebration Arts sponsored Music for Worship, a full-day workshop of practical and experiential learning for musicians, singers and all members of the celebration team who need an opportunity to refresh the creativity, joy and prayerfulness that worship demands. Staff were Fr. Eugene A. Walsh and Ellis and Lynch.

For further information, please write Celebration Arts, 10532 242nd Pl. S.W., Edmonds, WA 98020.

Major Feasts and Seasons Revised

Keeping Advent is the first in a series of planned revisions/rewritings of the six issues of Major Feasts and Seasons by Gabe Huck. The revisions will encompass not only updating but reworking to meet current needs and uses. Each volume will be published separately and will be available perfect bound for substantially less than the previous price of $15.00 per volume. Presently, the Christmas, Lent and Easter packets are being revised and expanded. Keeping Advent was available for Advent 1979 at a cost of $7.95; Christmas will be available in time for Christmas 1980.

We’ve moved!

NPM’s national office is now located at
225 Sheridan St., NW
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(202) 723-5800
and Lent and Easter will be available in time for Lent and Easter 1981.

The original packets of Major Feasts and Seasons (with the exception of the Advent packet) are still available from the Liturgical Conference for $15.00 per packet (or any four for $50.00).

G.I.A. Publishes New Book for Sung Daily Prayer

William G. Storey and John Allyn Melloh, SM, have coauthored Praise God in Song: Ecumenical Daily Prayer, a new G.I.A. publication. Musical settings for the prayers are by Michael Joncas, David Clark Islele and Howard Hughes, SM. The book’s supplement contains psalms, canticles, litanies and thanksgivings, including Gelineau psalms and canticles.

A sample of the contents: an introduction to the Christian tradition of Common Prayer; Morning Prayer and Evening Prayer for small groups and families with music of the St. Louis Jesuits; three complete musical settings of Morning Prayer and Evening Prayer with supplements of additional music. One copy costs $6.95, and prices for bulk orders apply.

For information, please write G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638.

Pastoral Liturgy Bibliography

Those who want an overview of the field of pastoral liturgy or who want to research a special topic within the field might consult The Pastoral Liturgy Bibliography. Prepared by the staff of the Notre Dame Center for Pastoral Liturgy, the bibliography cites over 300 entries arranged by subject. Entries include “significant” books, articles and tapes; all entries are in English and obtainable.

To order, please enclose $1.00 with your name and address and write The Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

K&R Music Publishes Opinion Forum

The Sounding Board, a forum of articles, commentaries, essays and opinions on music in liturgy and religious education, is now being published by K&R Music, Inc. The editorial staff invites liturgical commissions, religious educators, liturgical musicians and other interested persons or groups to respond to comments in The Sounding Board and to propose articles and concerns for future editions. There is no subscription fee.

To receive this publication, please write The Sounding Board, P.O. Box 519, Trumansburg, NY 14886.

NAAL Meeting Draws Large Attendance

The Annual Meeting of the North American Academy of Liturgy (NAAL) held in Washington, DC, January 2-5, drew the largest attendance in the Academy’s history—close to 200 participants.

The attendance and the widespread interest in the NAAL indicate a significant stage of development of liturgy in the United States.

The goal of NAAL is to enrich its membership by the scientific pursuit of liturgical studies. To this end, the bulk of the Academy’s work is accomplished in small working sessions where various liturgical topics are explored. Rev. Louis Weil, the incoming president, and Rev. Fredrick McManus, the very popular recipient of the annual Beraka Award, presented two major talks. A complete report on this annual meeting appears in the summer issue of Worship Magazine.

NOBC Sponsors Gillespie Workshops

Many schools and parishes throughout the country have requested site or local workshops. To meet these needs, the National Office for Black Catholics now offers the talents of Mr. Avon Gillespie, who has taught for 19 years.

Using the Orff-Schulwerk method, Mr. Gillespie will conduct workshops in Black Liturgical Worship, Choral and Music Techniques and Music in Childhood Education. In addition, Mr. Gillespie is available to serve as guest conductor for choral festivals, special events, ordinations and music conferences.

One day, weekend, week-long and monthly seminars and demonstrations may be arranged to serve a school or university, parish or diocese.

For more information, please write NOBC, Mr. Ronald L. Sharps, 1234 Massachusetts Ave., NW, Washington, DC 20005.

Auditions Begin for Music Scholarships

The School of Music, Catholic University, has announced the start of auditions for music scholarships for academic year 1980-81. Immaculata College, Immaculata, PA, will host the first
regional audition on February 9, from 11:00 a.m. to 3:00 p.m. Those interested in auditioning at Immaculata College should contact Sr. Regina Therese at the college.

Other regional auditions will be held in eastern Massachusetts and New York; dates, locations and times are to be announced. The School of Music holds auditions on campus throughout the year.

The School offers a variety of scholarships: graduate and undergraduate scholarships, graduate assistantships and contributed assistantships. For admission information and audition appointments, please contact the School of Music, The Catholic University of America, Washington, DC 20064; (202) 635-5414.

Liturgy Committees and How They Grow

St. Benedict's Center in conjunction with the Madison Diocesan Liturgical Commission (WI) sponsored "Parish Liturgy Committees: What They Do? How They Do It?", a workshop for liturgy committee members, clergy and other interested persons. The all-day workshop, held January 12, spoke to the need for a clearly defined "job description" for liturgy committees.

Workshop topics included committee structure, techniques for determining agenda and conducting meetings, budgeting, recruiting, training and scheduling ministers, and planning liturgies.

Staff featured Ralph Middlecamp, Pastoral Music Magazine's folk music reviewer; Barbara Maugen, an area minister of liturgy and music and NPM member; Fr. John Buscemi, art instructor at Holy Name Seminary and artistic coordinator for NPM's Chicago Convention; and Sr. Danielle Walgenbach, coordinator of liturgy at St. Benedict Center.

Friends of Sacred Music

To "... reaffirm the Church's traditional position as a patron of the arts and its historical interest in the role of music as an integral part of the spiritual life," St. Joseph Church in Norman, OK, serves as the setting for the free concerts and recitals given by the Friends of Sacred Music. This organization is offering a new series of community concerts which feature some of the best of sacred music literature, performed by area musicians.

Please write Friends of Sacred Music, St. Joseph Church, P.O. Box 970, Norman, OK 73070.

New "Hosanna" Magazine

John Gallen, SJ, has become the editor of Hosanna Magazine. Subtitled "A Journal of Pastoral Liturgy," the magazine seeks to help meet the pastoral needs of liturgical prayer in the United States. The magazine's first issue was published in fall 1979.

For information, write Hosanna, North American Liturgy Resources, 2110 West Peoria Ave., Phoenix, AZ 85029.

Presbyterians Offer Certification for Church Musicians

In cooperation with the General Assembly Mission Board of the Presby- terian Church in the United States and the Vocation Agency of the United Presbyterian Church, the Presbyterian Association of Musicians (PAM) has established a program of certification for church musicians.

PAM developed this program as a means of strengthening the role of church musicians by setting standards for musical performance and musical competence.

PAM offers two certificates: the Certified Church Musician, for musicians with an advanced degree in music and one year's experience as a professional church musician; the Certified Associate Church Musician, for musicians with a Bachelor's degree in music and one year's experience as a professional church musician.

For more information about this program, please write the PAM Certification Committee, 1000 E. Morehead St., Charlotte, NC 28204.
For Musicians: Liturgy

Principles for funerals from history

BY AELRED TEGELS

... the theme of the resurrection provides the very structure of the rite.

The development of distinctively Christian funeral rites, such as we know them, was radically conditioned by early Christian appraisal of customs common in Graeco-Roman culture, notably the celebration of cemetery banquets and the use of professional mourners for ritual lamentations.

On certain determined days after a death (for example, the third, the seventh and the thirtieth day), as well as on the anniversary of a death, pagans held banquets in the cemetery, near the tomb of the deceased, in which the deceased was thought to participate, thus receiving nourishment necessary for survival in another world. While rejecting the concept of physical nourishment of the dead, the early Christians retained the practice of holding these banquets, interpreting them as a prefiguration of the heavenly banquet and of the repose (refrigerium) of the chosen soul. Very early, perhaps as early as the second century, these banquets were transformed into celebrations of the Eucharist.

There is no evidence for the celebration of the Eucharist as part of the funeral rites until the fourth century. However, during the early Middle Ages, in the west at least, the celebration of the Eucharist progressively became the principal funeral rite and was esteemed as the preeminent form of suffrage for the dead.

While they retained and transformed the practice of holding cemetery banquets, the early Christians rejected the use of professional mourners for ritual lamentations as inconsistent with hope in the resurrection. They adopted instead the practice of singing psalms, chosen to express in the name of the deceased, either confident hope or a plea for pardon and eternal life.

The use of psalms to celebrate Christian death as definitive insertion into the paschal mystery is well illustrated in our earliest source for the requiem rites of the Roman liturgy, the so-called Ordo Romanus 49, a ritual which in its substance dates back certainly to the eighth and perhaps to the seventh century. In this unencumbered ritual, so remarkable for its clarity, we find that the theme of the resurrection, or more properly the paschal theme, not only dominates but provides the very structure of the rite.

After the giving of the Viaticum, which, according to a rubric of this ordo, will cause the recipient to rise again, there follows the reading of the Passion until death intervenes. Then, as now, the Subvenite, sancti Dei is intoned, but here it serves as refrain for the responsorial recitation of the paschal Psalm 114, When Israel came forth from Egypt... The remainder of the rite, following the ceremonial washing of the body, consists essentially of the procession from the place of death to the place of burial. Psalm 92 inaugurates the procession and expresses the eschatological lordship of the risen Savior and features the chanting of a number of psalms and antiphons, among them the in paradisum. The procession is clearly conceived as a passage, a liturgical celebration of Christian death as definitive insertion into the paschal mystery. A stop at the church appears as an interlude, and, in the event that burial has to be postponed until the following day, provision is made for the celebration of the Eucharist and for a vigil, which here concludes, significantly, with the chanting of the Easter Psalm 118.

Further development of the funeral rites in the west during the Middle Ages betrays a certain shift of emphasis. The traditional element of suffrage for the dead is greatly expanded and reinforced by the rites of absolution, developed by the 12th century. And, as if to warrant the increased emphasis on suffrages, there is a marked insistence on the rigor and even the terrors of judgment, somewhat at the expense of the eschatological aspect as glorification of Christ in his members. This trend, already evident in the Liber, first attested in the 10th century, found its extreme expression in the opening strophes of the sequence Dies Irae, representative of a genre already popular in the 12th century.

While the paschal theme was some-
. . . the new Roman Rite of Funerals represents a restoration of the best in tradition rather than a creative reform.

what obscured by these newer emphases in the traditional Roman funeral rites, as codified in the first edition of the Roman Ritual in 1614, it was still there and still basic. And in the revised Roman Rite of Funerals it has very largely recovered its former relief, thanks to the suppression or revision of texts unduly stressing the rigor and terrors of judgment.

Like all revised rites, the new Roman Rite of Funerals represents a restoration of the best in tradition rather than a creative reform. Creative reform can come only through cultural adaptation of the traditional rites, through discerning elements in our culture susceptible to the mystery of Christian death as definitive insertion into the paschal mystery.

Obviously cultural adaptation will be much more marked in cultures not heir to the Graeco-Roman tradition. Our culture’s funeral practices have been significantly shaped by the traditional rites. And yet we, too, are confronted with circumstances very different from the time when these rites were elaborated.

For example, two elements of the traditional funeral rites—the ceremonial washing of the body and the procession from the place of death to the place of burial to the accompaniment of psalms and antiphons—are no longer feasible. As we know from medieval literature, the ceremonial washing of the body functioned as a very powerful symbol of hope in the resurrection of the body. Could elements in contemporary culture provide a really effective substitute for this? As for the procession, we have seen that for Ordo Romanus 49 it was the rite. And what could symbolize more effectively the passage through death to resurrection? What can we do, where the procession is not feasible, as in most cases, to highlight the paschal structure of the rites?

History of Christian funeral rites, considered in its complex details, affords abundant examples of cultural adaptations in the past. In every age different cultures have contributed elements susceptible of expressing the mystery of Christian death. Surely ours can too. Meanwhile, we should avail ourselves fully of the flexibility of the revised Rite of Funerals and the various options it affords. It seems particularly important to make more effective use of the psalms, particularly Psalms 114 and 118. A mere recitation of psalms cannot suffice for what should be festive celebration. We need musical settings which facilitate congregational singing of the psalms. This, it would seem, is the most pressing need at the present time.

. . . the ceremonial washing of the body functioned as a very powerful symbol of hope in the resurrection of the body.

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**For Further Information:**

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St. John’s University will be the site for the NPM Region 8 Convention, June 23-25, 1980, and it looks as if it will be an exciting and worthwhile time for all!

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St. Catherine’s is the largest Catholic women’s college in the United States
Ministry to those who mourn: 
A community ministry

BY ROBERT D. DUGGAN

Pastoral care acquires its richest meaning when a priest helps his parishioners face the reality of death. Our loving concern when helping a person die gracefully and the sensitive way we assist those mourners can bring parishioners to a deeper faith. Of all the teachable moments that challenge a priest’s creativity and resourcefulness, none can match the time of death for the fruits that his ministerial efforts will yield.

The priest’s liturgical responsibilities associated with the death of a parishioner can be met adequately, only if he has carefully organized his pastoral ministry well in advance; only then will he be able to handle the many demands and the diverse needs which confront him in rapid-fire succession when a death occurs. What follows are some suggestions about how to accomplish this organization, a comprehensive approach that could be developed in most parishes, but the principles behind these suggestions could also be adapted to the pastoral needs in any community.

Ministry to the dying and to those who mourn the loss of a family member must be seen as a community responsibility and organized accordingly. A core group of sensitive and well-prepared parish members will do much to fill the gap when a pastor’s busy schedule makes it difficult for him to give as much time and personal attention as he would like in each case.

A support group seems essential if our priestly ministry is an integral part of a caring community.

Volunteers can be selected from existing parish groups, or a special group can be formed for just this purpose. Goals can be as broad as providing education related to death issues or promoting parish-based care for the dying in their own homes; as narrow as helping mourners deal with funeral directors in a way that will insure their freedom to choose the burial style that is really most appropriate and desired. A functioning support group of some sort seems essential if our priestly ministry is to be perceived as an integral part of a caring community, rather than the isolated ministrations of one who does it because it’s his job. Organizing and preparing these parish helpers is priestly work at its best and requires theological vision, patient educational efforts, genuine spiritual formation and practical wisdom about how to implement the Gospel mandate of fraternal charity here and now.

In approaching the family about liturgical options, the priest should be well prepared with a variety of appropriate alternatives. These would have been developed carefully in collaboration with whatever liturgical planning apparatus already exists in the parish. Planners would not only have assembled existing resources; efforts would also be made on a continuing basis to expand the range of available options. In this advance work, musical issues are among the most important to be dealt with.

Of course, determining which options are appropriate will only be possible to the extent that one is familiar with the specific situation of the deceased and his or her survivors. A religious ritual must be expressive of the human condition of those for whom it is intended if it is to have any real meaning or impact in their lives. Failure to observe this principle can have disastrous consequences. Many a congregation has sat in mute disbelief during the funeral of a young parent while the celebrant intoned empty Alleluias and described the joys of Christian death to the stricken family. An article in Worship several years ago made timely remarks in this vein with regard to choosing scriptural readings which take account of the congregation’s legitimate sadness, yet still point toward the full Christian understanding of death in the Lord. (“Catholic Funerals in Light of Scripture,” by John P. Meier. Worship 48 (April 1974): 206-216.) The balance between our human grief and our hope and joy about the resurrection will have to shift according to the demands of each situation, and the priest must have a liturgical repertoire versatile enough to meet every occasion.

Planning the funeral rites with the family can frequently be a combination of grief therapy and education in faith, as the priest and the members of the liturgy planning team alternately listen and respond to the thoughts and feelings voiced. Offered the opportunity in a manner easily accessible to them, those in the throes of grief are usually anxious to make a personal statement about their beloved, the meaning of this life just ended, the hope which sustains them now. The priest will often begin by explaining the possible moments in which liturgical expressions can provide support and consolation for family and friends, and how they can be shaped to be truly personal and expressive of this family’s faith.

A wake or vigil service offers limitless possibilities in terms of style, content and setting. Some still would like the body to rest in their own home, while others might be delighted to know that their parish church would welcome them and their friends for prayer on the eve-
Funeral directors often orchestrate every detail to the point where the clergyman appears as one of the hired staff. Help the family to see that the arrangements ought to be thoughtfully chosen and expressive of their Christian faith. At the Mass of Christian Burial, for example, some families may wish to spread the white pall over the coffin themselves, rather than watch it done by strangers. Having friends and relatives carry the body in solemn procession to the front of the church may seem more appropriate than having an attendant wheel it forward while the family is herded like sheep into their pews. The obvious moments for family and friends to actively participate—in the readings, general intercessions, presentation of the gifts, et cetera—provide creative opportunities to work through grief and to witness effectively to the hope that is in us. But these meaningful options will be utilized only if the priest has taken charge from the very beginning—becoming the real funeral director—by helping to plan a Christian celebration of death where the family truly feels a part of everything that happens.

In discussions of the rites associated with Christian burial, the priest has a unique opportunity to lead the family to a much deeper realization of how our faith answers the ultimate questions of human existence by its belief in the resurrection. The growing use of burial chapels at cemeteries, instead of graveside rites, is an example of a practice of questionable value. The greater convenience given as the reason for its use actually accrues more to the cemetery staff than to those who need to be present at the moment of closure during the graveside rites. It is important to help the family claim this death as their own. Our culture’s instinctive denial of death must be evaluated critically and Christian realism fostered in ceremonies which acknowledge clearly what has occurred.

Music, of course, can give voice to the unspoken meanings which are so important at this time, but only when selections are made judiciously on the basis of genuine pastoral wisdom. This requires musicians who are liturgically and pastorally sensitive as well as technically proficient, another reason why an essential element of priesty ministry is the formation of a well-trained staff. At a small, subdued funeral the booming of a massive organ and the gesticulations of an enthusiastic song leader are simply inappropriate; better a flute solo and a cantor who will sing what the mourners cannot say. On the other hand, there are those crowded funerals of the young when the moment demands a full and rich musical expression which can include a variety of instrumentation and choral arrangements without seeming at all overdone. On such occasions an ecumenical sensitivity in the selection of hymns can insure an even greater participation by including those unfamiliar with our liturgical practice. Similarly, a cantor leading a quiet refrain at the cemetery would be most appropriate in some cases, terribly awkward in others.

In order to fulfill properly our role of liturgical leadership at the time of death, our priestly ministry must be an integral part of a larger process of pastoral care. This will be possible only if we have thoughtfully considered a variety of options, creatively marshaled our resources and carefully organized our community to assist those facing this period of trial. If all of this has been accomplished in advance, then we will be adequately prepared to pray quietly with those who mourn, to spend time listening and talking about the meaning of this death and to plan discreetly with them how best to give ritual expression to the great truths which they are experiencing.
For Musicians & Clergy: Planning

"The-musician-grinding-the Requiem-out-of-the-choir-loft" is dead

BY VIRGIL C. FUNK

Before the Second Vatican Council, probably nowhere outside of Mass was the parish musician more utilized than at funerals. Most Catholics remember the solo performance of the Requiem Mass and the Dies Irae—almost to the point of identifying Catholicism with this experience, along with fish on Friday, indulgences, sisters' habits and Mass in Latin. This music was part of the American Catholic culture. It was part of grieving. It was part of the basic consolation which Christianity in general, and Roman Catholicism in particular, offered mourners. It was resurrection music in its own way.

Funerals, and certainly funeral music, are no longer strongly identified with Roman Catholicism. Indeed, very few things now are. In the first wave of reform around the sacraments, with which the simple ritual action is often identified, there was a tendency to stress the resurrectional and faith aspects of the moments of burial and final commendation. White vestments, glorious flowers and Alleluias replaced the mournful and somber sights and sounds connected with burial.

More recently, a deeper look and more sensitive voices have identified various stages in the grief process and called for greater awareness of the time absolutely necessary for psychological separation to occur. As a result, some rethinking has begun to occur around how this resurrectional aspect of Christian burial should be manifested in the rite.

Musically, the balance is compounded. A homilist can point out, in words, the grief and pain caused by separation, and then, in the next sentence, turn to the hope and expectation of resurrection. Successful music touches emotions too deeply to permit a quick jump from true grieving to true joy and resurrectional hope in one breath or one song. Some are questioning whether there is even enough time from the beginning of the Funeral Mass to its end to move from grief to joy.

Perhaps the most commonly used and best known funeral music, Suzanne Toolan's "I Am the Resurrection and the Life," is a good example. I have heard it sung at the closing of a priest's funeral with a large number of faithful in attendance; the music seemed just right, a statement of belief and joy. But I have heard it sung at the funeral of a teenage boy who died tragically in a car accident; it just didn't seem to fit at all. There was not enough time, or perhaps better, space, to grieve.

Liturgically, a funeral is not one of the seven sacraments traditionally defined in Roman Catholicism. Obviously, the funeral is a very important ritual act done by the community using gestures, words and songs to celebrate a most

Successful music touches emotions too deeply to permit a quick jump from true grieving to true resurrectional hope in one song.
meaningful moment in its life; but it is not a sacrament. This point is stressed because it sheds light on the current discussion occurring around the sacrament of Confirmation. Some wish to make Confirmation a sacrament of matur-ation—a Catholic bar mitzva, so to speak—and suggest it be received at age 13 or 14 or later. The argument goes that we need a sacrament at matur-ation. Historically, Confirmation was conceived as a sacrament of initiation, and liturgically and theologically it was connected with Baptism. While it does seem clear that Christians need a ritual gesture to celebrate the passage to adulthood, it is not necessary that a sacrament be rearranged for this purpose. Based on the experience of the Funeral Rite, it is possible for the Catholic community to celebrate an event with gestures, words and song in an extremely meaningful way and not necessarily make it a sacra-ment. If there is a real need for ritualization, as there is at funerals, the community will accept a non-sacrament as authentic, if it is done with appropriate gestures, words and song.

...it is possible to celebrate an event and not make it a sacrament.

In the Wedding Issue of Pastoral Music (October–November 1978), Fr. Thomas Caroluzzo describes a liturgical model for preparing weddings. The key elements of that plan are to involve the couple in planning; to use scripture and prayer; to involve all members of the pastoral team in the planning, including the parish liturgy team and the musician; and to gradually unfold or discover the meaning of the celebration by the participants combining old cultural traditions and new elements relevant to their celebration. (It might be worthwhile to reread the article.)

In some way, this same type of planning needs to be developed for parish funerals. Every funeral has unique elements; some funerals are radically different from others. The model of the “musician-grinding-the-Requiem-out-in-the-choir-loft” is simply unacceptable. Since we believe (and certainly the common parishioner believes) that death and resurrection are central to our Christian lives, the limited effort spent by the Christian community in celebrating the death of one of its members frequently contradicts that belief. And actions speak louder than words. Finding an appropriate liturgical model for planning and personnel sufficient for celebrating the Funeral Rite for all its members will be a challenge for the pastoral musician.

Cultural identification, psychological timing, ritual activity and planning models may seem a long way from the immediate concerns of the musician at funerals. But it is precisely the recogni-
tion that the pastoral musician deals with elements far more significant than anyone—including the musician himself—realized, that characterizes the emergence of the importance of the musician’s role in the contemporary renewal of liturgy and ritual. Simple solutions are not to be found. Quick answers and clues to the answer are in the pastoral practitioner’s experience. That experience must be founded on the very best and clearest of principles and sensitivities.

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Does your theology affect your music?

BY CARL A. LAST

We are, by and large, a future-oriented people. From the time we were infants, we have been taught and have become very aware of time patterns which have become the parameters of our existence. Preparing for and anticipating events—Christmas or birthdays; job interviews or resignations; decisions to marry, remain single, have children, et cetera—gives our life a meaning beyond its present realities and defines who we are becoming.

In spite of our future orientation, the fact of death, and ultimately of our own death, almost always frustrates us and leaves us unprepared to accept its reality. We can't plan or program death or what is beyond; and so, all too often, we avoid the question altogether.

We can't plan death; often, we avoid the question altogether.

The theology underlying our Roman Catholic Rite of Funerals addresses this avoidance or denial. The General Introduction to the revised Rite of Funerals addresses at least three clear theological characteristics which are to shape our attitude toward death: the rite is seen as Christocentric, ecclesial and ministerial. The General Introduction (1-3; 11-15) reveals to us a faith conviction that can be summarized in this way:

Our faith provides us with an attitude of compassion. It places him or her into relationship with Christ Jesus and his victory over death and thus into the framework of eternal life.

Our faith provides us with an attitude about human relationships as lived out within the community which grieves. The ritual views the core of what we are about—loving, mutual support in the face of death.

Our faith provides us with an attitude toward the bereaved. It gives us various ritual stances of ministerial response to the changing moods and emotions of the grief process.

Let us briefly examine each of these characteristics.

A Christ-centered ritual. The General Introduction to the rite consistently expresses a twofold purpose for all that is found in the Christian Rite of Burial. We offer prayers of intercession for the dead, and we proclaim the community's faith in the paschal mystery of Jesus and thus, in eternal life. In addition to focusing our attention upon the communal nature of this liturgical action, this expressed objective leads us into a very definite stance towards the deceased person.

The grounded of Christian hope is Jesus and his victory over death. So, while the funeral liturgy does afford us a way of honoring the deceased, it more importantly does this by placing his or her death into the framework of Jesus’ resurrection. How?

The proclamation of Sacred Scripture as an integral part of the ritual is significant. Scripture always reveals the “Jesus Now.” It not only recalls the faith of generations past for our consolation but also makes present in this moment the eternal Word of God, a Word who is forever dynamic and alive. Through the proclamation of Scripture, as well as through the fellowship of the Eucharistic table, Jesus becomes present so that we can entrust the deceased into his love and mercy. It is this Christ-centered view of the deceased which suggests why the Rite of Funerals is not about grieving for the dead. Rather, the rituals reorient us into viewing our grief of separation from the dead as the price for their being taken into the eternal land of the living.

The funeral liturgy, throughout its various stations, does not gloss over the stark fact that a beloved is now dead. But it does not permit despair over the loss, either. There is an honest acknowledgment of the fact of death which allows for all the natural human emotions of sorrow, yet there is a simultaneous reaffirmation of a deeper fact: those who have died in Christ will also live in him. It is this juxtaposition of the deceased with the power of Jesus which gives our Catholic rituals a depth of significance which a memorial service alone could never have.

A community ritual. The basic presumption of the Rite of Christian Burial is that on the occasion of a death the faith-community gathers together. All that is ritually prescribed, suggested or offered is rooted in the fact of our
rituals reorient us into viewing our grief of separation from the dead as the price for their being taken into the eternal land of the living.

gathering together for each other. This seems to be an ultimate theological premise of the rite.

We support each other with expressions of hope; this is our way of grieving at the loss of a beloved. We express our love for the deceased by expressing our love for each other, and this becomes the pledge of future glory. The fact that we support each other even in death is the basis upon which the whole ritual takes shape.

Our "resurrection theology," as it is often called, is all too often misunderstood. Resurrection theology does not ignore or deny the human grief and pain surrounding the death of a loved one; it is a way of helping each other cope with physical death. We come together to remind and reassure each other of what we already know: love and life are more powerful and enduring than death.

The funeral liturgy is not called "Mass of the Resurrection," which is the celebration of Easter Sunday, but the Rite of Christian Burial. The subtle and quiet joy of the funeral liturgy is not rooted in the occasion itself, which is basically sad, but rather in the strength which comes from the loving togetherness and silent support in the face of death. It is this fact which the liturgy delicately attempts to ritualize as the existential basis for Christian hope.

This ecclesial or communal nature of the rite must be understood in order to handle the ritual elements of the rite honestly and sensitively. We come together for this liturgy not to pretend that the deceased is not really dead nor to hide the fact behind all too common pietistic jargon. Rather, we gather so that we might accept this painful fact and proclaim the faith of our community: there is more to the reality of death than our senses can perceive; our beloved has been caught up in a mystery we call "paschal." This affirmation of faith is proclaimed within the liturgical assembly as a form of ministry to each other.

A ministerial ritual. Each time a death occurs, the community can minister to each other once again. It is an ongoing way of keeping alive our faith in the resurrection of Jesus and in his gift to us of eternal life. But each time a death occurs, our ministry to each other in the larger community also takes on a specific focus of ministry to a particular subgroup, the bereaved. Our community support and affirmation of faith is brought to bear in a special way upon those who are the immediate family and closest friends of the deceased. The mourners' grief, an inner void far deeper than that felt by other members of the community, demands profoundly sensitive support.

However, the grief of the bereaved cannot be approached as a simple single state of emotion: it is, rather, a complex composite of many moments of varying emotions. Have we not often observed bereaved persons in abrupt shifts of crying, laughing, reminiscing, worrying, fighting, feeling anger or guilt, planning agendas, fading listlessly, et cetera? In a matter of minutes a whole spectrum of feelings, reactions and moods might be observed, some even at times almost contradictory. There is often a prevailing state of shock, disbelief or denial, in and out of which the bereaved move with almost no forewarning. In the period between the death and burial we often find this kaleidoscope most intensely concentrated. It seems that the immediate emotional complexities have a way of sorting themselves out slowly in the weeks and months afterwards with sensitive pastoral support.

There is great pastoral wisdom in the ritual patterns provided in the Rite of Funerals. These patterns take into account the various moods and stages of the bereaved by providing various moments or "stations" of communal prayer. There is a rhythm of mood suggested from the wake to the funeral to the cemetery. While the wake ritual allows for greater expression of sorrow and somberness, the church ritual emphasizes the consolation of the Word and active engagement in the sacrificial communion of praise. The cemetery ritual provides a more quiet and pensive quality. It is thus that the various ritual moments are to be approached with subtly distinct moods and emphases. Some flexibility is given, based upon pastoral sensitivity, to make the ritual a ministerial response of the community to the grieving of the bereaved.

Implications for the pastoral musician. The entire Rite of Christian Burial provides us with an understanding in faith that is Christocentric, ecclesial and ministerial. These three aspects of the theology of the rite certainly do not exhaust our understanding of what this liturgy ritualizes. But they do provide, in some elementary way, a solid frame of theological reference for our pastoral endeavors. The decisions of the liturgical musician need to be made in light of such an understanding of the ritual's presuppositions.

All that is ritually prescribed is rooted in our gathering together for each other.

In this regard, a few pastoral conclusions for the musician could be expressed. First, musical selections should be "expressive of" and not "didactic about" this threefold faith perspective.

Second, the texts and moods of the music should be caring and gentle faith-affirmations, but not "joyous" in the lighthearted sense. At all times, the music must breathe compassionate sensitivity to the bereaved's feelings of loss and offer the consolation, reassurance and inspiration which come from our togetherness in faith in the face of death.
... the texts and moods of the music should be caring and gentle faith-affirmations, but not "joyous" in the lighthearted sense.

Third, compositions which are Christ-centered should be preferred over those which are merely death-centered. This conclusion is aptly expressed by a comparison of

1. In the funeral rites the Church celebrates the paschal mystery of Christ. Those who in baptism have become one with the dead and risen Christ will pass with him from death to life, to be purified in soul and welcomed into the fellowship of the saints in heaven. They look forward in blessed hope to his second coming and the bodily resurrection of the dead.

The Church therefore celebrates the eucharistic sacrifice of Christ’s passover for the dead, and offers prayers and petitions for them. In the communion of all Christ’s members, the prayers which bring spiritual help to some may bring to others a consoling hope.

2. In celebrating the funeral rites of their brothers and sisters, Christians should certainly affirm their hope in eternal life, but in such a way that they do not seem to neglect or ignore the feeling and practice of their own time and place. Family traditions, local customs, groups established to take care of funerals, anything that is good may be used freely, but anything alien to the Gospel should be changed so that funeral rites for Christians may proclaim the paschal faith and the spirit of the Gospel.

3. The bodies of the faithful, which were temples of the Holy Spirit, should be shown honor and respect, but any kind of pomp or display should be avoided. Between the time of death and burial there should be sufficient opportunities for the people to pray for the dead and profess their own faith in eternal life.

Depending on local customs, the significant times during this period would seem to be the following: the vigil in the home of the deceased; the time when the body is laid out; the assembly of the relatives and, if possible, the whole community, to receive hope and consolation in the liturgy of the word; to offer the eucharistic sacrifice, and to bid farewell to the deceased in the final commendation, followed by the carrying of the body to the grave or tomb.

11. In celebrations for the dead, whether the funeral service or any other emphasis should be given to the biblical readings. These proclaim the paschal mystery, support the hope of reunion in the kingdom of God, teach respect for the dead, and encourage the witness of Christian living.

12. The Church employs the prayer of the psalms in the offices for the dead to express grief and to strengthen genuine hope. Pastors must therefore try by appropriate catechesis to lead their communities to understand and appreciate at least the chief psalms of the funeral liturgy. When pastoral considerations indicate the use of other sacred songs, these should reflect a “warm and living love for sacred scripture” and a liturgical spirit.

13. In the prayers, too, the Christian community expresses its faith and intercedes for adults who have died so that they may enjoy eternal happiness with God. This is the happiness which deceased children, made sons of adoption through baptism, are believed to enjoy already. Prayers are offered for the parents of these infants, as for the relatives of all the dead, so that in their sorrow they may experience the consolation of faith.

14. In places where, by particular law, endowment, or custom, the Office of the Dead is usually said not only at the funeral rites but also apart from them, this office may continue to be celebrated with devotion. In view of the demands of modern life and pastoral considerations, a vigil or celebration of God’s word (nos. 27–29) may take the place of the office.

15. Christian funeral rites are permitted for those who choose to have their bodies cremated unless it is shown that they have acted for reasons contrary to Christian principles. See the norms in the Instruction of the Sacred Congregation of the Holy Office, de cadaverum crematione, May 8, 1963, nos. 2–3.

These funeral rites should be celebrated according to the plan in use for the region but in a way that does not hide the Church’s preference for the custom of burying the dead in a grave or tomb, as the Lord himself willed to be buried. In the case of cremation any danger of scandal or confusion should be removed.

The rites ordinarily performed at the cemetery chapel or at the grave or tomb may be used in the crematory building. If there is no other suitable place for the rites, they may be celebrated in the crematory hall itself, provided that the danger of scandal and religious indiffer-entism is avoided.

From "Rite of Funerals," U.S. Catholic Conference
Different size funerals: How to adapt

BY JAMES NOTEBAART

 Cultures vary widely in their burial customs because they have been sensitized to the different moments of dying and burial. For example, the Vietnamese (Chinese influenced) funeral weaves the burial ritual into the dying process. Their rites focus on the reception of a spirit name, given by the dying person to his or her family. The ritual clothing, the placing on the earth, the rite of washing—all these precede death. The acknowledgment that death has occurred also becomes a ritual action as does the preparation and exorcism of the coffin, the choice of the burial place and the departure of the deceased from the home and family. This example simply illustrates a perception which is far more elaborately ritualized than our own and which invites us to be more alert to our own cultural process. It also calls us to integrate that cultural understanding with a faith dimension and to relate these to the Roman Ritual of Funerals.

The Roman Ritual, not unlike the Vietnamese funeral, is allied to a complexus of actions that embrace the final moments of a person's life. These actions are the Christian context for the later rites of burial; yet most Americans are unaware of them. Previously, Anointing of the Sick in its popular understanding as "Extreme Unction" was considered the final life-rite. Yet the Church has always maintained others: the reception of Viaticum, the Apostolic Blessing, the Litany of Dying, the final commendation of the departing and then departed soul. These ritual moments are no longer part of our cultural experience because death has been removed from the family and there is seldom a Christian minister present at death. This has made death an abbreviated experience which is quickly set aside to focus on the more "practical" arrangements. Little time or prayer is spent in the presence of the recently deceased.

This creates a sense of isolation between the dying process and the burial rites, and it places a greater burden on the burial rites for expressing the personal and communal faith dimension. It is important to keep this in mind as we now explore the forms of Christian burial.

The Sacred Congregation for Divine Worship promulgated a new ritual of burial on June 1, 1970. This ritual provided three plans for funerals:

1. Plan one with three stations: in the home of the deceased, in the church and at the cemetery.
2. Plan two with two stations: in the cemetery chapel and at the grave.
3. Plan three with one station: at the home of the deceased.

Each of the plans uses the word "station" to describe certain moments of the process, implying a different location for each moment. These locations in turn are connected by processional elements which may or may not be possible locally.

The concept of a series of related locations is not a familiar ritual pattern. People might recognize it in the Stations of the Cross or the stations at the Corpus Christi Benediction. Yet, while these concepts aren't readily associated, they do share a common thread. A stationary process means a ritual whose trajectory is extended over several locations and through several rituals during an extended period of time while retaining a single direction. In a funeral this means that the stations are part of a
single process toward burial, yet the individual moments are cumulative in meaning. To see the stations as isolated places with their own unrelated ritual is a serious mistake when studying the funeral rite.

The progression of the stations is the first two funeral plans is from the familial, the hospitable gathering of a nuclear community, to a larger faith-community and finally to a smaller gathering at the cemetery. This progression calls for a sensitivity to the character of each station, because their contractive or expansive qualities indicate the level of the ritual word, gesture or music which is appropriate for that station. This is a principle which is illustrated in the first station involving the immediate family. It cannot be high-ritual but rather should be hospitable and familiar. In contrast the station at the church shouldn’t be personalized to the point where the general community feels isolated. Different levels of ritual activity are called for as each station unfolds.

Because each station has its own character, however, it is tempting to repeat gestures and words from one station to the next so that the new people will not lose anything of the earlier rituals. This is a mistake since each station has an integrity of content and is addressed to a given community. All people are not meant to experience every moment. This is part of the beauty of the stational concept and a principle that cannot easily be overlooked.

A third principle to note is the impact that each station has on each of the participants and to recognize that this is not necessarily what the ritual is expressing. There may be a gap between the two. This does not mean that it is impossible to integrate personal experiences with the ritual, but when they are separate, one should see that they are not antithetical.

A fourth principle raises the question about ritual clarity and appropriateness. One must evaluate what a faith-community can express during the rites of burial. There is a general tendency to overload ritual with theological and personal symbolism because it is the “last” opportunity to say and do something in this funeral. Clarity and appropriateness are the best criteria for the funeral ritual so that the power and presence of death will not be lost because of added symbolisms.

The next general principle may seem to contradict the preceding one, but death is intensely personal, and sensitivity to cultural and family traditions is important. One should not risk destroying the individual quality for a sanitized and impersonal rite however clear it might be.

Finally, it is important to be aware of the differences within the community. The bereaved, family and friends, will look at and experience the rites differently from the local community. Sensitivity to the variants is important.

I would now like to look at each funeral plan beginning with the single station: at the home of the deceased. This plan consists of the following elements:

a. placing the deceased on the bier
b. holding family prayers and a vigil
c. celebrating a Liturgy of the Word (optional)
d. celebrating a Funeral Eucharist (with permission)
e. speaking the Final Commendation and Farewell.

All people are not meant to experience every moment.

This plan does not use the stational composition of the other two plans and thus makes a sense of process difficult to experience; participants have trouble ritualizing what burial in the earth means. Further, it denies a parish church the right to celebrate a death which has occurred in its midst. Surprisingly this plan is taking place with more regularity in the United States, generally at a funeral home than at the home of the deceased. Often it occurs when the deceased has outlived relatives and friends or is a tangential Christian and the remaining family members decide to have a private service. In this situation a soloist will be hired and a non-Eucharist funeral will be celebrated. The ritual is thought of as “the proper thing to do” rather than the prayer form for the Christian assembly. While it soothes family needs, it is
A single station in the church provides total communal involvement and brings Christian death into the house of Christian prayer and feasting.

the minimal expression of Christian burial.

A suitable alternative to this plan is the funeral which takes place within the church. Here the wake, funeral and commendation are part of one fabric, although the burial does not take place ritually. A single station in the church provides total communal involvement and brings Christian death into the house of Christian prayer and feasting. The presence of the deceased in the festive hall emphasizes the Kingdom character of all Eucharistic meals.

Americans have not emphasized the first element of the single station plan, the placement of the deceased on the bier, partly because this is done earlier. A greeting of the bereaved and the deceased, however, is a prime moment of the burial process. The second element of this plan calls for general family customs and has no specific form. A wake service would also be proper at this time, yet the use of a word service would simply repeat the late funeral liturgy. One should restrain what is done because of the concentration of elements.

The final aspect of this plan: the funeral and Final Commendation are parallel to the other two plans and will be discussed with the last plan.

The second plan for a funeral has two stations: in the cemetery chapel and at the grave or tomb. This plan does not provide for a Eucharistic celebration but presumes that it took place earlier. It consists of the following elements:

Station one: in the chapel
a. a greeting of the bereaved and deceased
b. a Liturgy of the Word
c. the Final Commendation and Farewell.
(Procession to the grave)

Station two: at the grave
a. blessing of the grave
b. commitment to the earth
c. petitions (optional)
d. final prayer.

The first station parallels the single station plan with the exception of the place, which is a funeral chapel. This station poses the same problem as the last plan; it can isolate death from the normal parish church worship. Its use seems appropriate, however, when a funeral liturgy has taken place in one area and the body is returned to another for burial. In this case the values of not repeating a liturgy are maintained, and the burial takes place within the context of a worship service. It also seems appropriate when few Catholics will be at the funeral, and celebrating the Eucharist would be improper.

The liturgy which takes place in the funeral chapel is a word service, and it should maintain the normal values of the Liturgy of the Word. There are three moments to be articulated: a preparation to hear, consisting of a greeting and call to worship; an action of the Word; and a response in the form of a Final Commendation and Farewell. A processional hymn might be played if there is a procession of the body into the nave. Further a response psalm and Gospel Acclamation seem appropriate during the worship service. On more solemn occasions the petitions which form the commendation could also be sung or the actual text of the commendation itself. One should try to choose music which balances participation and content, yet maintains a larger communal value rather than family favorites.

The second station in the plan, at the grave, will be discussed as part of the final section.

The final plan is the most comprehensive since it embraces three stations: in the home of the deceased, in the Church and at the grave. This plan, which is by far the most common in Catholic funerals, consists of the following elements:

Station one: in the home
a. greeting
b. psalm (130, 22, 114)
c. prayer.
(Procession to the grave)

Station two: in the church
a. greeting of the family and body
b. sprinkling the body
placing the pall on the coffin
b. celebrating the Eucharistic Liturgy
c. speaking the Final Commendation and Farewell

Station three: at the grave
a. blessing the grave
b. committing the body to the earth
c. celebrating a word service if station two occurred much earlier
d. saying petitions
e. saying final prayer.

Station one consists of what we generally call the wake or vigil, although technically it has fewer elements than a vigil. This station normally takes place in a funeral home and now is beginning to take place at the home of the deceased or in a special nave reserved for this in a church. The latter two are preferable. Culturally this station provides the opportunity for friends to pay respects or to visit with the bereaved. For mourners it becomes an occasion to tell the story of passage. It is also a time for private prayers and personal farewells by friends and neighbors. Within this cultural context, the ritual of the first station takes place. It can mean one of two things: the ritual can be a vigil or presence with the deceased, or it can be a Liturgy of Hours. In the first case a vigil of presence would be a ritual of lessons and songs much like the same vigil services in the rite. In the second case, a Liturgy of the Hours implies services in the rite. In the second case, a Liturgy of the Hours implies psalter and petitions. This is clearly reflected in the texts provided in
The first station, since psalms 130, 23, 114, 115 are given. The difference between the two possibilities revolves around the Word, song and psalter. One should ask how this station relates to the second and whether a word service is appropriate. Then one should balance this with the cultural expression of a vigil or Liturgy of the Hours. Part of this question concerns music and the availability of a cantor or a strong tradition of a cappella singing.

One should understand the first station as a procession which starts with the immediate family and their encounter of the deceased and expands into a supportive nuclear gathering of friends. The values of warmth, consoling embraces and soothing, gentle words comprise this station. The ritual which accompanies it must be profoundly human, hospitable and quiet in the face of the mystery of death.

The second station, at the Church, is comprised of a greeting, the Eucharist and the Final Commendation and Farewell. For the family this is clearly the beginning of the last physical relationship with the deceased. It has a cathartic emotional impact, and the opening ritual heightens the feeling by covering the now familiar coffin, recalling the death of Christ and the baptismal relationship the person has with the community of Christ. The greeting is a condensed moment of far too many symbols, as if we can't deal simply with death but need surports. Mourners experience a more generic feeling: "Now I'm going to bury my father." Ritual it might be more appropriate simply to recognize the presence of the deceased and welcome him/her into the festive hall; music accompanying the ritual should also be simple. The music difficulty, of course, is the two groups of people: those in the church and those being greeted at the door. Music which can bring both groups together and then direct them to the meaning of the liturgy seems most appropriate. Consider especially the ears of those who mourn and need to receive a call to presence and an invitation to join in the Eucharist.

Consider especially the ears of those who mourn . . .

As the mourners enter the church, they will bring with them the memory of the past days and a myriad of other fragments. The call to worship and the remaining Eucharist must invite them to join the larger community in a wider memorial of Jesus' dying and praise to the Father for his faithfulness. Together mourners and others come forward to feast in the presence of the dead, eating and drinking over the body as a testimony that we can feast in the Kingdom beyond death. It is not a full "Alleluia," but a profound sense of human vulnerability yet dignity in the face of death; in this way it is Alleluia. The music which follows in the liturgy should use this as a guide.

The Final Commendation and Farewell should be just that. Essentially it is neither petitionary, since that took place at the general intercession, nor is it solely resurrectional.

The key here is music, for it must be a type of music which clearly sends forth the deceased and bids him or her farewell. This is different from the Eucharistic hymns. It is clearly final. After the farewell the exiting procession takes place. Once the farewell is sung, should another song be done? An instrumental piece might be more appropriate.

The third station, at the grave is the same in two plans. It consists of a blessing, commitment, a word service if it takes place much later than the funeral and a final prayer. Culturally this has lost much of its burial imagery, since the coffin is neither lowered into the ground nor covered. Like the process of death, Americans have not probed burial's cultural significance; it is now an extension of the farewell at church, only final and total. It has become the time to commit the body to the earth and to bid farewell as all turns into memories. Like the first station, this station is comprised of mourners, friends and family. The larger community has gone.

The three burial moments—the blessing of the grave, the commitment to the earth and the final prayer—should be kept separate. The blessing of the grave and any music accompanying it should focus on the in- cambered open earth. The music is thanksgiving for creation and the earth in the most ancient berakah tradition.
The Holy of Ezechial comes to mind particularly. The next moment is the commitment to the earth. Here the music shifts from praise for the earth to thanksgiving for the life of the departed. The ritual, too, changes focus and centers on the lowering of the body or an absolute gesture of setting aside. This can become the time for personal thanks.

The Burial Rite ends with a simple prayer and may conclude with a song. The strains of “The King Shall Come When Morning Dawns” constantly come to mind as an appropriate sentiment at the end of the Burial Rite or “No One Lives for Himself.”

We have seen three plans for funerals and also touched briefly on some cultural factors which should be kept in mind. In all our plans and rituals, we must be faithful to the truth that we, too, will pass this way.

As mountain shadows
Darken my gate,
The temple deer
Still see sunrays.
Buson

4. The rite of funerals for adults has been arranged in three plans to take into account conditions in all parts of the world.

(a) The first plan provides for three stations: in the home of the deceased, in the church, and at the cemetery;

(b) the second plan has two stations: in the cemetery chapel and at the grave;

(c) the third plan has one station, at the home of the deceased.

5. The first plan is the one found until now in the Roman Ritual. Ordinarily it includes three stations, at least when celebrated in rural areas. These stations are in the home of the deceased, in the church, and at the cemetery, with two intervening processions. Such processions, however, are uncommon or inconvenient for various reasons, especially in large cities. On the other hand, priests are frequently unable to lead the services in the home and at the cemetery because of the limited number of clergy or the distance from the church to cemetery. The faithful themselves should therefore be urged to recite the appointed prayers and psalms in the absence of a priest or deacon; if this is impossible, the stations in the home and at the cemetery may be omitted.

6. According to this first plan, the station in the church usually includes the celebration of the funeral Mass. The latter is prohibited only during the triduum of Holy Week, on solemnities, and on the Sundays of Advent, Lent, and the Easter season. For pastoral reasons the funeral rites may be celebrated in church on such days but without Mass (which should be celebrated on another day if possible). In such cases the celebration of the liturgy of the word is prescribed. Thus the station in the church will always include the liturgy of the word, with or without the eucharistic sacrifice, and will be completed by the rite formerly called the “absolution” of the deceased and now called the “final commendation and farewell.”

7. The second plan has only two stations, in the cemetery chapel and at the grave. The eucharistic celebration is not provided for, but it will take place, in the absence of the body, either before or after the funeral.

8. The funeral rite, according to the third plan, is to be celebrated in the home of the deceased. In some places this plan is not at all useful, but in some regions it is actually necessary. In view of the variety of circumstances, specific points have not been considered, but it seemed desirable to mention this rite so that it may include elements common to the others, for example, in the liturgy of the word and in the rite of final commendation and farewell. For the rest the conferences of bishops may make their own arrangements.

9. When particular rituals are prepared in harmony with the new Roman Ritual, the conference of bishops may retain the three plans for funeral rites, change the order, or omit one or other of them. It may be that in a country a single plan, for example, the first one with three stations, is the only one in use and therefore should be retained to the exclusion of the others; in another country all three plans may be necessary. The conference of bishops, after considering pastoral needs, will make suitable arrangements.

10. After the funeral Mass the rite of final commendation and farewell is celebrated.

This rite is not to be understood as a purification of the dead—which is effected rather by the eucharistic sacrifice—but as the last farewell with which the Christian community honors one of its members before the body is buried. Although in death there is a certain separation, Christians, who are members of Christ and are one in him, can never be really separated by death.

The priest introduces this rite with an invitation to pray; then follow a period of silence, the sprinkling with holy water, the incensation, and the song of farewell. The text and melody of the latter should be such that it may be sung by all present and be experienced as the climax of this entire rite.

The sprinkling with holy water, which recalls the person’s entrance into eternal life through baptism, and the incensation, which honors the body of the deceased as a temple of the Holy Spirit, may also be considered signs of farewell.

The rite of final commendation and farewell is to be held only in the funeral celebration itself, that is, with the body present.

In the United States, however, although the rite of final commendation at the catafalque or pall is excluded, it is permitted to celebrate the funeral service, including the commendation, in those cases where it is physically or morally impossible for the body of the deceased person to be present.

From “Rite of Funerals,” U.S. Catholic Conference
Visiting another parish church to assist at a funeral is an opportunity to see how things liturgical really are. Perhaps we can begin our exploration of what the Roman ritual envisions as desirable by contrasting that vision with what must be a familiar experience for us all: an unwieldy crowd in a funeral parlor where there is little atmosphere for prayer or music; a sad, even pathetic, scene next morning when only a handful of family gather to hear an organist who is also the only voice singing; a celebrant, distracted by too-obvious altar boys, celebrating and homilizing to a mostly empty church.

The ritual does imagine something quite different from that: a full gathering of family, friends and parish members who might not have known the deceased—simply there because it is reasonable a hour to recommend to the Lord a brother or sister who, though not related by blood, has shared with them on occasion a Sunday pew. Enough reason indeed to be there. We carry one another’s burdens and thus fulfill the law of Christ.

There are problems to be sure. The evening wake in the funeral home has replaced the parish church and Eucharist as gathering place and table for Christians to commend a departed brother or sister to the Lord. The hour is wrong; people have to work day hours. Any serious effort to realize the ritual’s vision of a faith-family gathered in prayer around the body of a friend has to overcome this difficulty. Why do we surrender so easily to the ways of the world? Why not the persistent effort to persuade people (and funeral directors) to bring the body to the church in early evening for an hour or so of viewing, the liturgical closing and clothing of the casket, and the Word of God and funeral Mass as the prayerful and hopeful conclusion of the evening?

There are other problems: What to do with all the flowers? What to do in large city parishes where one day can mean several funerals? Whether to leave the body in the church overnight or return it to the funeral home for the morning journey to the cemetery? These problems are not insurmountable; if we do not face them, we do face a situation in which it is almost impossible to realize the ideals of liturgy proposed by the ritual.

The directives accentuate another factor of our times. Father Andrew Greeley, for one, has gathered data to indicate that the remission in church attendance among Catholics in this last decade has been catastrophic. The Mass of Christian Burial can be a precious opportunity to reach those who no longer come, those who have never come, those who have no faith, and those who seem to have lost their faith. This is still another reason to work
for the evening Mass. All the above are quite likely to choose the viewing at the funeral home as an opportunity to evade a gathering where they are for whatever reason no longer familiar or comfortable. What an opportunity for parish priest, organist and song leader! To touch, to stir up, dormant or even dead ashes of faith with words and songs that might rekindle faith . . .

What a risk and responsibility for these ministers! A funeral Mass poorly prepared and celebrated will reinforce the opinion that not only the deceased is dead but the Church herself is dead—her celebrations, signs and sacraments no longer speak to living men and women!

So we have them there. They come to offer sympathy and find themselves perhaps grudgingly in church. Let us imagine that anyhow. What then should happen?

"In funeral celebrations all who belong to the People of God should keep in mind their office and ministry" (16). Surely this means lay readers at the very least. Difficult as it may be sometimes because of cultural or ethnic concepts of grief, some able members of the family should be persuaded and prepared to read the non-Gospel lessons. This is of course desirable to manifest in every liturgy the true nature of the Church: there are other ministries than that of priest. Our grief is contained, and because of faith and hope, even those most deeply affected by the death are not overwhelmed by it. The public reading of Scripture by a lay person expresses how we all might—without the priest—minister to ourselves and one another the solace of the Word of God.

It is absolutely essential, whatever the cost or effort, that organist and song leader be separate ministries. A diverse gathering of people at a funeral Mass simply will not sing in unfamiliar company or surroundings. The song leader needs to be sensitive and unobtrusive, almost charismatic, to be able to gather voices together, when culturally, grief seems to impose a certain dullness.

One should be sensitive to the plight of women in the Church. There is a homily to be had about giving women their proper place in the sanctuary to read and sing; another homily about any insensitivity to this matter.

The dumb silence of grief can make the evocation of any of the hope and joy in Christian death a real difficulty. Perhaps using the music of Gelineau and other psalms with antiphons for the people's part has much to recommend it. (I am particularly fond of the beautiful version of "When From Our Exile" by Bernard Huijbers to express the subtle emotions that need to be summoned from a faith-gathering for such an occasion.) Antiphonal singing also can assist the problem of a polymorphous congregation who may not know one another's songs.

Of course in a previous visit to the bereaved family, parents, spouses and relatives can exercise the ministry of choice. Surely some advisement to the particular circumstances of the deceased are in order, for example, assisting the family in selecting the Mass prayers available for the death of a young person or one who has suffered a lengthy illness; perhaps the reading from Wisdom which begins, "The just man though he die early . . ." where it is appropriate.

". . . the consolation of the faith may lighten the burden of believers without offending those who mourn" (17). I confess a certain unease and even embarrassment when I see a church prepared for a funeral with an overkill of Joy, Joy, Joy banners, too many Alleluias or a surfeit of songs which ignore the tragic dimension of death. Even though a note to the directives allows the choice of white vestments for the United States, perhaps purple is a more sensitive color; sorrow not quite eclipsed by Alleluia, though softened by it. Years ago Father William P. Lynch, SJ, explorer of the tragic dimension of life, expressed very well what I am reaching for:

First of all it is not only possible but necessary that we hold on to all the finite structures of human life and their climax in death as basic to Christianity. We must not think of the tragic or the human as radical points of an older dispensation that has now been transcended. It is not necessary to think that in faith we have given up our human darkness or that in hope we have given up our human weakness. In fact, to be under the compulsion of thinking this way would be disastrous on several scores. ("Death as Nothingness," in Death, Continuum, 5(3), 1967, p. 467.)

Perhaps Father Lynch can even help us to decide what to do with all the flowers. A spray or two near altar or casket may not be out of order, but certainly there is no place for an overkill which would offend very real grief.

The homily of course is crucial. Longstanding statues of some dioceses wisely forbid the often excessive and mindless eulogy. A subtle difference in the Catholic tradition from some others is that the Catholic committal remains essentially a prayer rather than a memorial service. The life and death, the memory and soul of the departed is meant to be gathered up into the paschal mystery. The truth proclaimed is not that we are saved because we
were good, but that all of us sinners have access to mercy because God is good. Here we are dealing with a question of tact and taste. How does one summon those qualities to our poor efforts to make the Word of God personal and appropriate?

Taste also is the problem when the preacher speaks too long or proclaims some pie-in-the-sky comfort which ignores present grief or the distaste of the modern sensibility for that kind of message.

I am thinking here of a recent experience: a funeral Mass of a young husband and father after a cruel bout with cancer. The homilist spoke as though he were at the funeral of an elderly person who had died peaceful, contented and fulfilled. Perhaps it was his routine funeral message. Father Lynch would say that the religious imagination must not be afraid to explore that tragic dimension of life. Father Clarence Rivers’ “Out of the Depths” might not be a bad entrance or responsory. We do not have to be afraid of it!

The religious imagination must not be afraid to explore the tragic dimension of life.

“All the above effort to interpret wordy but wise guidelines presumes a great deal: Passionate imagination. Again we are in the realm of Father Lynch, a student and explorer of the religious imagination. One simply presumes that priest and organist, song leaders and readers are people of compassion and concern, that they will care enough for human grief to visit the bereaved and confer among themselves in an effort to bring light and hope where there is darkness and pain.

Avoidance of the corrosion of routine. The familiar scene before a funeral is of course the organist-singer, who has little if any input into the funeral, sitting at the console patiently awaiting the arrival of an unknown corpse and attendant family. He is not even sure which of the priests will preside, so he is ready to adjust his responses to the peculiarities of each. His offerings will be mostly solos, and often he has some concern whether he will finish in time to travel to his next engagement. We have a long way to go to overcome these habits which are as stolid as the church stones.

The ritual is imaginative enough to measure other situations than the optimal described here and in the directives: making something worthwhile out of the funeral home situation: using deacons and lay people for

... bring the Church to the people, and hope that we can eventually bring the people into the Church.
Word Liturgies where a priest is unavailable; substituting or even omitting a psalm verse where “pastorally unsuitable.”

Perhaps we can sum up this part with a quote from G.K. Chesterton: “If something is worth doing, it is worth doing poorly.” The goal we envision is an ideal we must work towards. For the present—while we still must suffer viewings in funeral homes and next-morning Masses—we can work to make a Bible Service in the funeral parlor some decent offering of Word, homily and even music. Most funeral homes have some kind of organ. Until we can get the mourners into church, we must do our very best to bring the resources there, which is in the very best tradition of bringing the Church to the people, patiently hoping that we can eventually bring people into Church.

Offices and Ministries Toward the Dead
16. In funeral celebrations all who belong to the people of God should keep in mind their office and ministry: the parents or relatives, those who take care of funerals, the Christian community as a whole, and finally the priest. As teacher of the faith and minister of consolation, the priest presides over the liturgical service and celebrates the eucharist.
17. Priests and all others should remember that, when they commend the dead to God in the funeral liturgy, it is their duty to strengthen the hope of those present and to foster their faith in the paschal mystery and the resurrection of the dead. In this way the compassionate kindness of Mother Church and the consolation of the faith may lighten the burden of believers without offending those who mourn.
18. In preparing and arranging funeral celebrations priests should consider the deceased and the circumstance of his life and death and be concerned also for the sorrow of the relatives and their Christian needs. Priests should be especially aware of persons, Catholic or non-Catholic, who seldom or never participate in the eucharist or who seem to have lost their faith, but who assist at liturgical celebrations and hear the Gospel on the occasion of funerals. Priests must remember that they are ministers of Christ’s Gospel to all men.
19. The funeral rites, except the Mass, may be celebrated by a deacon. If pastoral necessity demands, the conference of bishops may, with the permission of the Holy See, permit a lay person to celebrate the service.
   In the absence of a priest or deacon, it is urged that in the funeral rites according to the first plan the stations in the home of the deceased and at the cemetery be conducted by lay persons; the same holds for vigils services for the dead.
   In the United States, the local ordinary may depute a lay person, in the absence of a priest or deacon, to lead the station in the church (i.e., the liturgy of the word and the commendation).
20. Apart from distinctions based on liturgical function and sacred orders and the honors due to civil authorities according to liturgical law, no special honors are to be paid to any private persons or classes of persons, whether in the ceremonies or by external display.

The Function of the Priest in Preparing and Planning the Celebration
23. The priest should consider the various circumstances, and in particular, the wishes of the family and the community. He should make free use of the choices afforded in the rite.
24. The rite for each plan is so described that it may be celebrated very simply. On the other hand, a generous selection of texts is given for use according to circumstances. For example:
   (1) In general, all the texts are interchangeable and may be chosen, with the help of the community or family, to reflect the individual situation.
   (2) Some elements of the rite are not obligatory but may be freely added, for example, the prayer for the mourners at the home of the deceased.
   (3) In keeping with liturgical tradition, greater freedom of choice is given in the case of texts for processions.
   (4) Whenever a psalm, indicated or preferred for liturgical reasons, may offer some pastoral difficulty, another psalm is provided for optional use. In addition, one or other psalm verse which seems pastorally unsuitable may be omitted.
   (5) Since the text of the prayers is always given in the singular, masculine form, the gender and number must be adapted.
   (6) In the prayers, the lines within parentheses may be omitted.
   If an individual prayer or other text is clearly not appropriate to the circumstances of the deceased person, it is the responsibility of the priest to make the necessary adaptation.
25. The celebration of the funeral liturgy with meaning and dignity and the priest’s ministry to the dead presuppose an integral understanding of the Christian mystery and the pastoral office.
   Among other things, the priest should:
   (1) Visit the sick and the dying, as indicated in the relevant section of the Roman Ritual.
   (2) Teach the significance of Christian death.
   (3) Show loving concern for the family of the deceased person, support them in the time of sorrow, and as much as possible involve them in planning the funeral celebration and the choice of the options made available in the rite.
   (4) Integrate the liturgy for the dead with the whole parish liturgical life and the pastoral ministry.

From: “Rite of Funerals,” U.S. Catholic Conference
Wake service:
A new opportunity for the musician

BY EDWARD GUTFREUND

Scenes at a funeral home wake service are as varied as shoppers at an outdoor market. They range in size and shape like pumpkins. The tone can be silent and small, or large with lines of mourners who come either to pay respects, to satisfy curiosity, to assuage guilt or to offer care and solace to surviving friends and family. The wake is criticized sometimes because of the potential dangers of cosmeticizing and denying grief; or it is criticized for giving morticians one more excuse to tally funeral costs higher. Some would avoid it in order to lessen the strain on families who run hurriedly to make decisions and deal with the business of death, which never comes at an opportune time. It is rarely an occasion where the power of words and music are given the chance to heal or announce a facet of the Good News.

If a time exists to find out about ourselves as a paschal-mystery people, it is the occasion of a funeral. We can’t escape from the reality of death or from wondering about death as a way to life. Mystery overwhelms us, and the

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surrounding power tests the stamina of faith and invites us to explore what faith, our relationship with God, is all about. At that moment, we desperately need the symbol power of music more than at any other occasions of prayer or celebration. Music’s symbol power can aid the process of grief and remind us of future fulfillment in the resurrection. It is then, perhaps more than at all other occasions, the time for symbols and rituals which speak directly to the deep inner experience of those in attendance.

Because it is such an emotional time, the moments scheduled for prayer at the funeral home, church and gravesite have wonderful power to aid in the articulation of the experience of those involved. The choices of music made by family members speak both the faith and the question; when sung later they give glimmers of hope and light on what seems to be the worst shadow imaginable. Singing damn the darkness and calls forth light. Music heard well works its way to the places where death hurts most and brightens the dark painful fantasies to images of peace and beginnings of belief that all is not lost. We have too long overlooked the necessity of music at funerals, perhaps because people seemed to never sing anyway—a poor reason, to say the least.

Music’s symbol power can aid the process of grief and remind us of future fulfillment in the resurrection.

The wake service acts as the overture for the funeral, and its ability to set the funeral liturgy into motion needs attention. Wake service music will make a great difference in the grief process and more importantly, a great difference in the revelation available to those present. As overture, the musical questions will flow to the rest in a more wholistic fashion.

This service can set the stage for the musical theme and style; it can highlight things to be remembered. Long after the liturgies have ended, certain lines will remain to speak the power of the experience if it was worthwhile. The more chance people have to remember, the deeper and more significant the memory. More than once, I have received notes from people who sang a piece at the wake and the Eucharist and found it staying with them as a consolation.

The wake service and the music used bring the much needed pause after hurrying to get the funeral together. Silence or meditation music will bring to mind the impact of the death, the hope for life after death or memories of good times shared. These are basics of ministering to peoples’ grief. Simple spoken services have less power because of the limits of words; verbal limits. Music’s symbol power broadens the dimensions of prayer moments.

Consider the people who participate in a wake service; their different styles and stages of grief must be respected. Some songs will be too much to bear. Songs which speak most directly to the experience may touch the feelings of the mourners so deeply that their throats cannot open to sing. Oddly enough, it may be a sign of great planning if people are not able to sing. Maintaining a balance between too deeply into mourners’ vulnerability and serving platitudes is always delicate. Be kind. Some light music may give relief to deep sorrow.

The wake service must say that all is not silent or gone, yet silence alternated with music will give song its greatest power. Silence seals experience. Finally, it should be noted that the wake service may be among the best times for receptiveness. People will listen attentively, not passively. The experience of grief, while numbing, has a way of forcing some channels open which are usually closed.

While I have spoken so far about principles for choosing music and offered images of what can happen musically, there are some concrete things the musician must do if he or she is to be pastoral at the time of a funeral. The most important pastoral roles include good musical leadership and effective liaison between the family and the liturgical ministers, especially the presider. Ideally the one who will preach must spend time with the family to gain a good impression of the deceased and to understand the needs for the liturgy. This is not always possible. The musician may visit the family and offer options for music, readings and structures. Frequently, however, parish volunteers or full-time pastoral associates will provide this service, and it is a most welcome ministry. In either case, it is valuable for the family to inform us about what they need. From information a printed program can be designed which includes all the liturgical moments and helps them to be seen as a whole. The souvenir value is significant. If musical choices have been made well, their melodies will be remembered.

If John Shea is right, “prayer is the words we find in our mouths in moments of ecstasy, despair, pondering, and in moments of connection.” It is imperative that we put meaningful words in peoples’ mouths at the wake service, the funeral liturgy and the grave site. There are few excuses for painful incongruities. Counterproductive symbolism is a gross disservice to the people we claim to serve. Musical choices made by families clearly reflect their needs, attitudes and feelings of their experience of death. These choices need to be communicated clearly to the preacher and interpreted into music which is immediately usable in the service. Without a close relationship with the family and knowledge of their choices, there is the danger of detached, platitudinal presiding.

The pastoral musician can greet people, and he or she obviously invites participation. An invitation to prayer may be accomplished with a meditation song or by playing a musical selection with the reading of a psalm, poem or prayer. Music can accompany silent reflection and is most effective when it reflects the style of the family. A prayer sung by the faithful may be the simplest way to encourage people to sing at a wake service.

It is equally important to encourage people to make contact with one another. Our symbols frequently limp badly if they are not made to one another. How else can we console one another as Paul’s words exhort? Contact
is essential if any community is to be ready to look to the transcendent, eternal care of God—Who may seem more Other than usual in a moment such as a funeral. Togetherness brings an awareness of Immanence which looks out and beyond. This is one of the primary needs of the congregation and one of the primary ministries of all who are leading the liturgy. If the musician can make it happen for any brief moments during the wake service and throughout the rest of the liturgy, he or she will have been an invaluable deliverer of the Good News.

A prayer sung by the faithful may be the simplest way to encourage people to sing at a wake service.
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When musicians gather,
music is made!

Music conventions celebrate with music—in churches, in the halls, in the corridors. Jam sessions will 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 brain-storming, 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.

CONVENTION SCHEDULE

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<tr>
<td>9:00</td>
<td>Registration</td>
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<td>Martin Burne, O.S.B.</td>
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<td>Dr. Elaine Brown</td>
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<td>7:30</td>
<td>Workshops I</td>
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<td>Opening Night Concert, Cathedral-Basilica</td>
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<td>Evening Prayer</td>
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<td>9:00</td>
<td>Celebration through Recitals, Special Events</td>
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<tr>
<td>11:00</td>
<td>Keynote: Rev. Thomas Herron</td>
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1:00 Showcases
2:00 Workshops
3:00 Workshops repeat
5:00 School Music Concerts

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<tr>
<td>8:30</td>
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<td>Peter Stapleton</td>
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<td>Workshops III</td>
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<td>Workshops IV</td>
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<td>4:00</td>
<td>Bishop Rodimer/Peter LaManna</td>
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<td>5:30</td>
<td>Grand Finale</td>
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<tr>
<td>8:30</td>
<td>EDUCATION DAY</td>
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<td>9:00</td>
<td>Keynote: Rev. Andrew Ceferni, O. Praem.</td>
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<tr>
<td>10:30</td>
<td>Priest, Ministry and Music, E. DePaoli</td>
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<td>4:00</td>
<td>Clergy and Musician, Bishop Gaughan</td>
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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 threefold concert of music education, music for religious education, and music for liturgy in schools, according to grade levels.

John Dunphy, 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.

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. DelRizzo, 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 M.S. NOU, 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, music director, Old Christ Church, Philadelphia

"Spirituality and Choir Recruitment - Organization" - Dr. Peter LeMasters, director of Music, Archdiocese of Philadelphia

"Children's Choirs Unlimited" - R. Nelson, choir director, Westminster 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. C. Krus, associate pastor, St. John the Baptist, Erie, (PA)

WORKSHOPS II

"Dance - Education and Performance" - Jean Williams, director, Jean Williams School of Ballet, Philadelphia

"Music as Communication" - Dr. Elaine Brown

"Instruments in the Liturgy" - Dr. M. Giorno, assistant director of music education, School District of Philadelphia

"Weaving Musical Themes" - Rev. J. Wroniak, instructor, Seton Hall University

"Song: The Assembly Responsa" - Dr. Fred Moleck, associate professor of music, Seton Hall College

"Creative Organ for Liturgy" - J. Binsfeld, organist, music director, Old Christ Church, Philadelphia

"Creative Use of Options" - Rev. C. Gusmer, professor of liturgy at Dartington College

"The 'C' Convergence - Cantor/Choir" - Richard Cibulka, music coordinator, Diocese of Pittsburgh

WORKSHOPS III

"Celebrating the Liturgy of the Eucharist" - Alice Maltesi, director of music, Diocese of Patterson (NJ)

"Psalms in Eucharistic Worship" - William Harring, 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

"The Christian Mystery: The Unfolding Hymn" - Rev. J. Miller, secretary, Commission on the S. Liturgy, Philadelphia

"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. DeClan McHugh, 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 Readler, director of Liturgical Arts/Music, Georgetown University

"Cantors: Yesterday and Today" - Fr. Edward Foley, coordinator of liturgy, College of St. Catherine, MNN

"Big and Little Children" - Rev. Jack Nusz, associate pastor, St. Joseph's Church, Port Vue (PA)

"Music for Weddings" - Rev. Florian Gall

For Housing Information, contact:
Philadelphia Sheraton Hotel
1725 Kennedy Boulevard
Philadelphia, PA 19103
(215) 568-3300
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 Dames (Gary Ault, Mike Balhoff, Buddy Caesar, and Darryl Dugore). 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.
9:30 Fiesta: Richard Ho Lung, s.j. and Friends

APRIL 15
8:45 Morning Prayer
9:15 Dames
10:30 Special Interest Sessions I
12:15 Showcases
1:30 Showcases
2:45 Alfredo Morales
4:30 Workshop Sessions I
8:00 The Dames 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 Dames
10:30 Music in the Rhythm of the Liturgy—The Dames
2:45 Alfredo Morales
4:30 The Guitar as a Liturgical Instrument—The Gospel Alive and Lively
El Repertorio Contemporaneo Español

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 Missa: Oracion Y Musica" — Bro. Alfredo Morales
"Music in the Rhythm of the Liturgy" (Youth Day Presentation) — Danneys
"The Multi-Cultural Liturgical Problem" — Rev. Lucius Dietz
"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" — Cary 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 Otaza 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 Danneys 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 Rombusch and Bro. Eugene LaVerdiere (Rombusch, 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 McKewen, 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 Walsh, 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 Danneys 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 reservation card now!

For housing information contact:
Deauville Hotel
On the Ocean at 67th Street
Miami Beach, FL 33141
Attn: Mr. Larry Koleski
(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 HENCHAL, 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

"Missalette: A Musical Winner or Loser?" — Mary E. Bagwell, professor of Music, St. Anselm's College.

"Day by Day We Praise You" — Rev. James Mougelazzi, Diocesan director of Worship, Worcester, MA

"The Parish Musician Defined" — Miriam Terese Winter, faculty, Hartford Seminary Foundation

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

"American Culture versus Catholic Liturgy" — Rev. Richard Vasko, Liturgical Consultant for Design Resources

**WORKSHOPS II**

"Spirituality for a Musician" — St. Louis Jesuits

"Accompany Versus Lead" — Robert Bastahti, 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 Melz, 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 Reinvigorated" — Rev. Francis Srenah, 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.

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### 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 Giutari
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 Melloh, S.M.
11:30 Closing Liturgical Celebration

**APRIL 24**

9:00 to
4:00 Study Day for Priests

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Fill out your reservation card Now!

For Housing Information Contact:
Providence Marriott Inn
Orms Street
Providence, RI 02904
Attn: Douglas McCarthy
(401) 272-2400
Be Transformed in Albany

MAY 7, 8, 9

In Albany, you will be challenged to stretch your ideas by exploring the changing roles of both musician and parish in

"Musician Transposed, Parish Transformed"

KEYNOTE SPEAKERS:

“Transformation and Spirituality”
Rev. John Bertolucci, lecturer, author, Diocese of Albany, NY. Transformation is a goal of worship and celebration... learn how it affects communication with the congregation and changes the roles for the pastoral musician.

“Transform the Parish, Change the Person”
Dr. Eugene Kennedy, lecturer, renowned author, psychiatrist, Chicago, IL. Explore how individuals are transformed, what makes a difference... what causes changes in you and in your parish.

“Musician and Parish: An Unending Dialogue of Transformation”
Dr. Erik Routley, lecturer, musician, critic, Princeton, NJ. The competency of the Pastoral Musician... how to communicate with the community... how to listen to them... how transformation will aid the congregation.

“The Transforming Power of Music”
Janet Walton, SNJM, Union Theological Seminary, New York, NY. Music participates in and contributes to the transforming power of ritual... explore the aesthetics of music... the power, the need, the delicacy.

“Musician Transposed, New Roles for Ministers”
Sr. Miriam Therese Winter, composer, singer, teacher, Hartford Seminary Foundation, CT. Transformation of the parish requires new roles of clergy and musicians. Explore the common ministerial role of transformation for the musician... the challenges, the skills, the dreams of a new day, in pastoral music.
WORKSHOPS

“Children’s Choir and Liturgy” — Sr. Beth Donald, faculty and liturgy coordinator, College of New Rochelle, NY.

“The Organ as an Expressive, Musical Instrument” — Mr. John Grady, director of music; organist and recitalist, St. Patrick’s Cathedral, New York City; official Metropolitan Opera Association.


“Blend of Musical Styles” — Sr. Nancy Burke, SSJ, liturgical consultant, Diocese of Rochester, former executive secretary, Department of Worship, Diocese of Ogdensburg, NY.

“Congregational Participation” — Ms. Jo Estill, Ph.D. candidate at CUNY.


Architectural and Building Commission, Diocese of Albany.

WORKSHOPS II

“Cantor” — Rev. Donald Hanson, diocesan director of liturgy and music, Rockville Center, NY.


“What To Do About Missaelettes in 1980?” — Andrew McArdle, chairman, Diocesan Committee on Music, Brooklyn, NY.


“Liturgy Teams: Enablers of Worship” — Sr. Elaine Jahnke, diocesan Liturgical Commission, NY, Faculty member, Immaculate Conception Seminary, NY.

“Liturgy of the Hours” — Rev. R. Kevin, C.S.B., teacher, author, liturgical studies, Catholic University of America, Washington, DC.


CONVENTION SCHEDULE

MAY 7
9:00 Registration: Concerts
11:00 Opening Ceremony - Keynote: Rev. John Bertolucci
12:00 Showcase I
1:00 Dr. Eugene Kennedy
2:00 Workshop I
3:15 Dr. Erik Routley
5:45 Show Reprise
8:15 Morning Praise
9:00 Sr. Janet Walton

MAY 8
10:15 Workshops II
11:30 Workshops II (repeated)
12:30 Showcase III
1:30 Showcase IV
2:30 Rev. Virgil C. Funk
3:45 Diocesan Chapter Meetings
4:45 Summary: Virgil C. Funk
8:00 Convention Festival
Mass — For Hope: Mr. Dave Brubeck

MAY 9
8:15 Morning Praise
9:00 Sr. Miriam Therese Winter
10:00 Models for Parish Music Programs, Champlin, Cunningham, Wiley
12:15 Eucharistic Celebration
M. Rev. Howard Hubbard
Closing Ceremony

Special moments for musicians

Convention Festival will include a special performance of Dave BRUBECK’S “Mass for Hope.” Brubeck will conduct and perform the unique improvisation on the piano... an event you won’t want to miss.

Models for Parish Music Programs


Each will explore what it takes to make a music program work in different size parishes... a recognition that not all parishes are the same, in style, in musical resources, in finances. Discover what is the minimum... and better, what is the ideal for your size parish.

For housing information contact:
Housing Bureau
Albany County Convention and Visitors Bureau
50 State Street
Albany, NY 12207

Fill out your reservation card now!
Nowhere Else But San Antonio

MAY 22, 23, 24

The most exciting happening in liturgical music ever offered in the multilingual, multicultural Southwest: highlighting the best of both English and Spanish in liturgical music, composition and performance, all demonstrating

“Many Songs, One Señor”

KEYNOTE SPEAKERS:

“Faith, Culture, and Music — A Harmonious Blend, Verdad!”
Rev. Ricardo Ramirez, CSB, executive director, Mexican American Cultural Center, San Antonio, TX. Hear how music comes from culture, reflects that culture and must affect the liturgy. Music, culture, and liturgy are all gifts from God.

“The Presider and Musician In Harmony”
St. Louis Jesuits (Dan Schutte, Roc O’Connor and Tim Manion). New challenges emerge as new roles take shape. Hear how musician and presider work together for harmonious celebration.

“The Gift of the Musician to Self and Others”
Rev. Ron Krisman, composer, pastoral musician, pastor, Lubbock, TX. The importance of good musicianship and how to get it.

“The Ministry of Music”
Rev. John Gallen, SJ. author, consultant, North American Liturgy Resources, Phoenix, AZ. Music, as art form, serves to make the community grow and show its true colors.

“Ole!”
Sra. Rosa Guerrero, liturgical dancer, historian. Music of the Southwest and Mexico. A lively demonstration of the varieties of music and dance expressions of the Southwest. An event you won’t want to miss.

“Crescendo!”
Archbishop Patricio Flores, pastoral musician, Archbishop of San Antonio, TX. Learn how presider, musicians, and assembly are one in giving praise to our God. And then hear presider, musician, and assembly go forth singing.

CONVENTION SCHEDULE

MAY 22
8:30 Registration
10:30 Keynote — Rev. Ricardo Ramirez, CSB
12:00 Showcase I
1:00 Showcase II
2:00 Rev. Ron Krisman
3:15 Special Interest Session I
4:45 Showcase III
6:00 Mariachi (Roving)
7:00 Evening Song
7:30 Rev. John Gallen
8:30 Spanish Flamenco and Mexican Folkloric Music and Dancing
9:00 Jam Sessions

MAY 23
8:30 Morning Prayer
9:00 Sra. Rosa Guerrero
10:30 Special Interest Session II
12:00 Showcase III
1:00 Rev. Virgil C. Funk
2:00 Diocesan Chapter Meetings
3:00 Next Step — Rev. Virgil C. Funk
4:00 Special Interest Session III
7:00 Eucharistic Celebration

MAY 24
8:30 Morning Prayer
9:00 Sra. Rosa Guerrero
10:30 Special Interest Session IV
12:00 Showcase IV

1:00 Showcase V
2:00 Special Interest Session V
3:30 Roving Musicians
4:00 Archbishop Patricio Flores

MAY 23
CLERGY DAY
10:30 Presider as Enabler — Sr. Mary McLarry
1:30 The Importance of the Mass — St. Louis Jesuits
3:15 Presiding — Rev. James Comisky
A special day for clergy

The clergy workshops and discussions will begin with Sr. Mary McClary, diocesan director of music, Ft. Worth, TX, in Presider as Enabler. Discover how presider can affirm and challenge the musician and the community to give greater praise to God. Then share with the famed St. Louis Jesuits composing group their experiences of The Importance of the Mass, and how that importance is reflected in planning, in celebrating and evaluating every liturgical event. And then, risk the truth with a seasoned pastor, Rev. James Comiskey, Lubbock, TX, as he tells all in a man-to-man talk about Presiding. No description of this talk is needed, only an adventure into truth.

Workshops for Growth

WORKSHOPS I

"Formal Music in Liturgy: Alternatives to Mozart and Bach" — Dr. Robert Finister, director of music, organist, St. Luke's Episcopal Church, San Antonio, TX; musical director, Texas Bach Choir.

"El Compositor/ia: Aprovechando Tu Don" — Mr. Carlos Amecia, composer, publications coordinator, and communications projects director, Mexican American Cultural Center, San Antonio, TX.

"Music in the Charismatic Setting" — Mr. Jim Chinor, director, Servant Music; music coordinator, Word of God Community, Ann Arbor, MI.

"Unique Challenges — Black Choir" — Ms. Toni M. Neely, director of music, St. Gregory the Great Catholic Church, Houston, TX; Ms. Veronica Fontenot, director of music, Faith Temple Church Holy Sanctified Church, Houston, TX; assistant choir director, St. Gregory the Great Church, Houston, TX; Mr. George LaFeild, director of music, New Day Deliverance Holiness Church, Houston, TX.


"The Liturgical Pastoral Choir" — St. Louis Jesuits.

"Planning Children's Liturgies" — Rev. Carey Landry, composer, recording artist; lecturer and workshop giver, Lafayette, LA.

WORKSHOPS II


"Directing the Singing Assembly" — Benedicta Boland, OSB, diocesan director of liturgy, Tulsa, OK, and Ms. John Sessing, cathedral organist, Tulsa, OK.


"The Organist" — Sr. Maria Goretti Zehr, CCVI, professor of music, Incarnate Word College, San Antonio, TX.

"The Beginning Pastoral Musician in Service" — Rev. Carey Landry, composer, recording artist; lecturer and workshop giver, Lafayette, LA.

"Music in Motion" — Sr. Martha Ann Kirk, CCVI, campus minister, assistant professor of Religious Studies and Art, Incarnate Word College, San Antonio, TX; regional director, Sacred Dance Guild.

"Guitar Plus" — Mr. Paul Hess, president, Folkshop; director of music, Holy Spirit, San Antonio, TX; Mr. Mark Marta, organist/choir director, Church of the Holy Spirit; choral director, Winston Churchill High School, San Antonio, TX; Professional jazz musician.

"The Southwest/Texas/Music Traditions and Culture" — Mr. Roger Deschner, director of Sacred Music, Southern Methodist University.

"The Psalm" — Dr. Mary Louise Mueller, associate professor of Religious Studies, Incarnate Word College, San Antonio, TX.

"History of Hispanic Music in the Southwest" — Ms. Mary Francis Raza, archdiocesan director of music, Santa Fe, NM.

"Music for Baptism and the Catechumenate write" — Rev. Donald Neumann, director of worship, diocese of Galveston-Houston, TX.

"Ethnic Liturgies" — Rev. Lary Stichten, pastor, St. Matthew's Parish, San Antonio, TX.

"Music and Planning in Rural Communities" — Mr. George Gannon, member, St. Benedict's Farm, TX.

"Black Parish Music" — Ms. Toni Neely, Ms. Veronica Fontenot, and Mr. George LaFeild.

"Beginning Pastoral Musicians in Service" — Rev. Carey Landry, composer, recording artist; lecturer and workshop giver, Lafayette, LA.

WORKSHOPS III

"Mini-Course in Liturgical Planning" — Rev. Art Perrault, diocesan director of liturgy, Santa Fe, NM.

"Music and the Word." — Ken Harmon, OMI, chairperson, liturgical commission; instructor, Systematic Theology and Liturgical Studies, Oblate College of the Southwest, San Antonio, TX.

"Organ: Beyond the 19th Century" — Mr. Franz Kohler, director of music, St. Pius V Parish, Pasadena, TX.

"Music for the 80's" — St. Louis Jesuits

The following workshops are offered in Spanish.

"Mini-Course in Liturgical Planning" — Antonio Perez, MCOP, pastoral minister, St. John's Parish, San Juan, TX, and Rev. Eduardo Hernandez, composer, San Antonio Music Ministry Association; priest, Brownsville, TX, Southwest Office for Hispanic Affairs.


"Conjunto" — Rev. Robert Maher, diocesan director, Brownsville, TX; pastor, San Martin DePorres, Brownsville, TX.

"Music for the 80's" — Mr. Carlos Rosas, composer in residence, Mexican American Cultural Center, San Antonio, TX.

WORKSHOPS V

"Mini-Course in Judging Liturgical Music" — Mr. Paul Quinlan, composer, musician, North American Liturgical Resources, Phoenix, AZ.

"Picking Up the Scattered Pieces: Music in the Liturgy of the Eucharist" — Sr. Barbara D’Oss, diocesan director of liturgy, Pueblo, CO; board member, Southwest Liturgical Conference.

"Choir — Teaching the Assembly New Music" — Ms. Patricia A. Dyer, diocesan director of liturgical music, El Paso, TX.

"Cantor — Expanded Ministry" — Mr. Bob McAdams, choral music ministry director, St. Luke’s Church, San Antonio, TX, and Tom Kane, director of music, Sacred Heart Parish, Floresville, TX.

The following workshops are in Spanish.

"Mini-Course in Judging Liturgical Music" — Rev. Robert Maher, diocesan director, pastor, San Martin DePorres, Brownsville, TX.


"Mariachi" — Mr. Tony Villareal, director of music, St. Mary Magdalen Parish, San Antonio, TX.

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JUNE 3, 4, 5

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- Small Choirs — Ms. Veronica Fareri in “Useful Repertoire for Small Choirs.”


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Study the Mass

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MS. EILEEN BURKE. A lively demonstration of the Eucharist... see and feel “what works and what doesn’t”... in music expression, words, vocal quality, actions... relearn how each part flows to the next, and each builds on the next... learn very practical principles for improving your celebrations... concretely presented before your very eyes.

A day for the clergy

Can You Hear Us, O Lord? — Msgr. Daniel Tarrant. A pastor speaks on communication skills needed for all in ministry.

Can We Hear Each Other? — Msgr. Daniel Tarrant. The celebrant of musical liturgy communicates with all ministers, musicians, congregation. Clergy with limited musical ability and even those “who cannot sing” will receive special attention in this session. Basic communication skills for the president of the assembly.

Liturgy’s Music Man — Rev. William Wiebler. The music man came to Mason City, Iowa and formed a band. We need him now to come to your parishes to form a people into music makers. Come, hear about the new Music Man and stay out of Trouble, Trouble, Trouble.

Music is Community Art — Rev. John Gallen. Community art is symbol-making done by the whole assembly, sharing a diversity of roles. Different kinds of artistic expertise are required. Learn how to sponsor this activity.

CONVENTION SCHEDULE

JUNE 3
8:00 Registration
9:00 Convention Concerts
10:00 Keynote: Rev. William Bauman
11:00 Showcase I
12:00 Showcase II
2:00 Sr. Marie Therese Kalb
3:15 Special Interest Sessions I
5:00 Jam Sessions
7:00 Evening Prayer
7:30 The Flow of the Mass
9:00 Jam Sessions

JUNE 4
8:30 Morning Prayer
9:00 Msgr. Daniel Tarrant
10:00 Special Interest Session II
11:45 Dr. Marie Kremer
2:00 Rev. Virgil C. Funk
3:15 Chapter Meetings
4:30 Next Step
7:30 Eucharistic Celebration
9:30 Jam Sessions

JUNE 5
8:30 Morning Prayer
9:00 Mr. Robert J. Thompson
10:15 Special Interest Session III
11:45 Rev. John Gallen, S.J.
12:30 Song of Fraternal Charity and Mutual Help — Rev. Everett Frese

JUNE 4
CLERGY DAY SCHEDULE
9:00 Keynote: Msgr. Daniel Tarrant
10:00 Can We Hear Each Other?, Msgr. Daniel Tarrant
2:00 Liturgy’s Music Man, Rev. William Wiebler
3:30 Music is Community Art, Rev. John Gallen
How to communicate the music...

Can You Hear Us, O Lord?

MSSR. DANIEL TARRANT. Learn both the principles of how to really communicate with the congregation, and practical tips on how to lead, rehearse, direct, and shepherd them to greater participation and worship.

Then apply these principles and techniques for communication and leadership in Special Sessions:

- The Organ—Rev. Paul Eisele in “Organist: Liturgical Scapegoat or Judas Goat?”
- The Cantor—Mr. Robert Strusinski in “Cantor: Techniques in Communicating.”
- The Celebrant—MSSR. Daniel Tarrant in “Can We Hear Each Other?”
- Choir—Ms. Veronica Faveri in “Choir: Leading the Congregation.”

Two special sessions


And for those working with children, Sr. Sharon Sutherland in “Children’s Worship II: Planning and Praying.”

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- The Cantor—Mr. Robert Strusinski in “Cantor: Catalyst for Prayer.”
- Guitar-accompanied Music Groups—Ms. Christine Joda in “Guitarists, Serious Musicians.”
- Choir—Sr. Anne Siegrais in “Vocal Techniques for Choir Members and Directors.”
- Clergy—Rev. Peter Knipple in “Who Said ‘You Can’t Sing?”’

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For All: MSSR. Cletus Madsen in “Liturgical and Musical Professionalism.”

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In his book *The Ministry of Music*, Father Bauman has written, “The new resurrection-centered funeral Mass depends very much on the impact of music for its effect...we (musicians) should minister to the bereaved by sharing our faith in the resurrection with them. It is the greatest consolation we can offer.”

Music used for the wake and the funeral Mass can be a source of great consolation and can afford both an understanding of the bereaved’s sadness and sense of loss and a joyous hope in a life to come. This music should be chosen and performed very sensitively to leave people with a sense of hope, peace and comfort.

The following list of suggested music is not comprehensive: it is rather an initial list in an ongoing attempt to find suitable music in different styles for funerals. Funeral booklets published by various companies or by Missallete publishers are not included in this listing. If the source of a song is included once, it will not be mentioned again.

**Music for the Wake**

People attend a wake for a twofold purpose: (1) to pay their respects to the remains of a person who has been a part of their life and to pray for this person; (2) to comfort the deceased’s relatives and close friends. Any song, therefore, that expresses hope, peace and comfort, or any song that asks God’s forgiveness for the human failings of the deceased, is appropriate. The following songs and many of the Good Shepherd songs listed later are fitting:


*Be Not Afraid*, Bob Dufford in *Glory and Praise* and *Earthen Vessels* by the St. Louis Jesuits (North American Liturgy Resources).


**Entrance Song**

Ordinarily for the entrance into the church and for the beginning of Mass there should be only one song. If a particular pastoral reason requires two songs, one of the responsories suggested in the Final Commendation and Farewell rite may be used. The following are suitable entrance songs:


*Psalm 121* (122), Joseph Gelineau in *Twenty-Four Psalms and a Canticle* and in *Worship II* (G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638).

*Crown Him With Many Crowns*. This song is found in many hymnals but note especially the text in *Worship II*.

**Responsorial Psalm**

The Responsorial Psalm should be sung in an antiphonal style if possible. In the *Rite for Funerals*, which may be obtained from your pastor, the psalms for use at a funeral Mass, together with the specific verses and antiphons to be used, are listed. In *Worship II* all of these psalms have been pointed, i.e., marked for chanting on a psalm tone. The psalm tone melodies are included with new melodies for the antiphons. The Psalm tone melodies are on page 1117, and the antiphons and verses are #895 through #904. The following are additional suggested sources for these psalms and antiphons:

*Psalm 23* (22), Gelineau in *Twenty-Four Psalms and a Canticle* and in *Worship II* #272 (Antiphon I or III). Jan Vermulst in *People’s Mass Book* #148.

*Psalm 25* (24), Tim Manion, *I Lift Up My Soul in A*
Dwelling Place by the St. Louis Jesuits and in Glory and Praise (North American Liturgy Resources). Angelo della Picca in Cantor Book (K section) (World Library Publications). This setting, like most of the settings in this book, are in sprung rhythm (like the Gelineau psalmody). If you own a Cantor Book, these are well worth your consideration.

Psalm 27 (26), della Picca in Cantor Book (K section).
Psalm 63 (62), della Picca in Cantor Book. This is also in People’s Mass Book #237. Note, however, that the verses are only in the organ accompaniment. Antiphon only is in the singer’s copy.
Psalm 122 (121), Gelineau in Twenty-Four Psalms and a Canticle and in Worship II #132.
Psalm 130 (129), Gelineau in Twenty-Four Psalms and a Canticle and in Worship II #224.

Alleluia

There are ten Alleluia verses listed in the Rite of Funerals. If you own the Cantor Book, there are three Alleluias and verses in the K section; two are composed by della Picca, and one by James Burns. These verses could also be used with any other Alleluia that fits the tonality and rhythm. In Worship II all ten are included but with pointed text only.

Presentation of Gifts

Several kinds of songs would be appropriate at this time. Some listed in other parts of the service could also be used.

Crown Him With Many Crowns. Many sources.

Jesus Christ is Risen Today. Many sources.
For All the Saints. Many sources.
Christ the Lord is Risen Today. Worship II text fits better than others for funerals.
Sing With All the Sons of Glory. Worship II. Very fitting text.

Jerusalem, My Happy Home. Worship II #143.
At the Lamb’s High Feast We Sing. Worship II #29.
Alleluia, Sing To Jesus. Many sources.

How Lovely is Your Dwelling Place, O Lord of Hosts. Vermelst in People’s Mass Book #154.
Gelineau in Worship II #124.

For You Are My God, John Foley in Glory and Praise.
Be Not Afraid, Dufford in Glory and Praise.

Holy, Holy and Acclamations

Eucharistic Acclamations and Alleluia, Ralph Verdi (G.I.A. G-2213). Since funeral congregations are so diversified, a Holy, Holy like the above works well to unite the worshipping community. It is written for cantor and congregation with the latter repeating the “Hosannah in the highest” after the cantor. The same principle is applied in the acclamations. This number really works, and it is a fine addition to a parish repertoire.

Communion Song

Since it is most appropriate for all to join in song during the sharing of the Eucharist, antiphonal songs work very well.
I Am the Bread of Life, Toolan in Worship II #126. A very fine number for funerals.


My Soul is Longing For Your Peace, Deiss in Biblical Hymns and Psalms I and in People’s Mass Book #161.

Come Before the Table of the Lord, Parker in People’s Mass Book #127.

Psalm 23, Gelineau.

Psalm 22 (23), Vermulst.

Praise After Communion

A meditative song is very appropriate at this moment.

Yahweh, the Faithful One, Schutte in Glory and Praise and Neither Silver Nor Gold by the St. Louis Jesuits (North American Liturgy Resources). A sensitive text carefully set to music, this song fits very well at this time.

Only in God, Foley in A Dwelling Place.

I Lift Up My Soul, Manion.

Isaiah 49, Landrey.

Like a Shepherd, Dufford in Glory and Praise and A Dwelling Place.

Final Commendation and Farewell

This rite is the last farewell with which the Christian community honors one of its members before the body is buried; it is not an absolution. Just before or while the body is being sprinkled with holy water, a song may be sung. Some suggestions:

Music for the Rite of Funerals, commissioned by the International Commission on English in the Liturgy and distributed by the National Association of Pastoral Musicians, 225 Sheridan St., NW, Washington, DC 20011. There is a wealth of well-written music in this collection of seven numbers. In commissioning composers to write this material, ICEL has sought to provide musical settings that are aesthetically pleasing, conducive to worship and congregational in style. Parts for the congregation which may be reproduced provided certain conditions are met. I think you will be very pleased with this collection; it was a most happy discovery for me. The following are some of the selections:

Saints of God, Philip Duffy. A fine number. The cantor sings the verse parts in free rhythm, and the last words, in measured rhythm, naturally lead into the people’s metrical response.

Saints of God, Theodore Marier. Very reverent but probably difficult to hold a congregation together because of the free rhythm throughout.

I Know That My Redeemer Lives, Michael Dawney. Very singable with the kind of refrain that people will find themselves singing later in the day.

Lord, You Raised Lazarus, Laurence Bevenot. Also in free rhythm. A reverent handling of the text with a singable refrain.

I Know That My Redeemer Lives, Howard Hughes. This composer knows what works well! The added bonus is that the cantor proclaims the response prior to its being sung by the congregation. Beautiful music!

Saints of God, Proulx in Worship II #889. Very workable number written for congregational participation.

Conclusion of the Rite

As the body is being taken away, “May the angels lead you into paradise” may be sung.

May the Angels Lead You Into Paradise, Hughes in Music for the Rite of Funerals. A beautifully written piece of music that would be a joyous farewell for a funeral Mass. The refrain is a bit long for the congregation to pick up on one hearing, but the congregation can always be joined by the cantor or choir. It would be ideal for congregations that are consistent, as in convents or monasteries. A real gem!

May the Angels Lead You Into Paradise, Joseph Roff in Worship II #894. A flowing, chant-like, metrical version which could be used as an antiphon with verses or just as a song done by cantor or choir alone. The length of this antiphon makes it hard to involve the congregation.

May the Angels, Sromovsky. You want to add this version to your choir or cantor repertoire. Another singable, chant-like number in free rhythm that is not for congregational participation. Although we do not have the availability details at this writing, we will include them in a later listing of music.

May Flights of Angels, words by James Quinn in The Catholic Liturgy Book (Helicon Press, 1120 N. Calvert St., Baltimore, MD 21202). A good text setting to a familiar melody, Lord, Who At Your First Eucharist Did Pray.

Recessional Song

As the people leave the church, it would be appropriate to sing a song of triumph. For example:

For All The Saints. Many sources.

Alleluia, The Strife is O’er. Many sources.

Other Easter hymns or some of the songs suggested for singing during the Presentation of Gifts.
May they rest in peace

Gertrude Oldershaw

BY ROBERT H. OLDERSHAW

I was enjoying a lazy day in the Colorado sun when a phone call brought the jarring news that my mother had just died. While not totally unexpected (my mother had been hospitalized 12 times in the last 15 years), nonetheless, it dealt me quite a blow. Now I needed the ministry that I had been giving to others. Now I was the bereaved and was experiencing for the first time the isolation that bereavement brings. How strange it was to see friends with whom I'd been laughing and joking moments before now grope for words and gestures of comfort. It seemed now that we were in different worlds. Yet I needed now to share with them, to laugh and cry with them.

I shared a mixture of feelings—a glowing joy that I had been a part of my mother's life especially in these latter years: a sadness, even guilt, that I was not with her when she died. I told them about that strong woman, the grand lady whose authentic claim to greatness was her suffering, whose eyes had grown dim, ears had failed, legs had quit, but who had never given up. I knew how much I wanted, how much I needed to celebrate her life, her hope, her determination, her joy and now her passage to the Lord. A tune came to my lips—one that I had learned years before—a white spiritual from Appalachia which seemed so right: “I have a mother in the heavens . . . sitting on a seat with Jesus. Away up in the heavens . . . sitting on a seat with Jesus. Won't you be glad when you see her . . . sitting on a seat with Jesus.”

On the short flight from Aspen to Denver “I Have a Mother in the Heavens” was joined by Peloquin's “Just as in Adam All Die” and Hughes’ “I Know that my Redeemer Lives.” How many times I had sung these responsories for others and how I myself now needed to feel, taste and touch the strength, consolation and hope they offered.

In Chicago the rites of passage for Gertrude my mother had already begun at her bedside at Villa St. Cyril where my good friend Father Dan Coughlin (director of our liturgy office) was consoling, strengthening and praying with my father, brother and sisters. My Dad still speaks of those first moments of precious ministry with the deepest gratitude. Awaiting my flight from Stapleton, I called my colleague Bob Batastini who had anticipated my suggestions for cantor and organist and was already assembling a small choir. I shared the thoughts that had been mine on the plane, and as we talked, an outline of the funeral Mass began to emerge. Then my flight was called, and once again I was airborne and lost in thoughts of my Mother and Dad and prayers for both of them and for us children who had helped them celebrate 49 years of marriage just 14 days earlier.

During the next 48 hours I realized more keenly how deathstyle follows lifestyle. We were fortunate to plan a
... as representative of Christ, symbolized by the Easter candle, I met my mother's body.

... in a garment of sound: "Just as in Adam all die, so in Christ, all will come to life again. Amen! Amen! Amen!" That lovely tune was giving new life to words and new hope to us who were singing it.

The Liturgy of the Word began with my younger sister's spirited proclamation that "she who feared the Lord will have a happy end; even on the day of her death she will be blessed." (Sirach 1:9-18) From the silence that followed came the psalm—the twenty-third—with one of Fr. Celineau's loveliest musical settings accompanied by violin and organ. My brother, then, in a restrained yet noble voice, presented our Paul's powerful conviction that "the sufferings of the present cannot be compared with the glory to be revealed in us." (Romans 8:14-23). For a short moment earth was in touch with heaven as the Easter Alleluia resounded to the mystical accompaniment of handbells while the Gospel book was carried to the lectern escorted by acolytes with candles and smoking censor. Bells told a story words could not convey!

Monsignor Frederick Hillebrandt, a contemporary of my parents and their pastor for more than 30 years, proclaimed the gospel (Matthew 11:25-30) and preached with a simple eloquence. He seemed to speak directly to my Dad, his convert: "The Lord Jesus, who saw things as they really are, saw death as it really is. He called it sleep... At death we fall asleep to awaken to a new day; death is a beginning rather than an end. It is a gateway to eternal life, a fulfillment of our destiny, a coming home to our heavenly Father. After many years of illness, Gertrude Oldershaw has fallen asleep and gone to God. This funeral service is a celebration of life for we begin truly to live only after we die."

With the cantor animating our common prayer, we interceded "for all the people of God, for Gertrude, for all her family, for all who suffer illness and finally, that we might be freed from all anxiety and place all our tomorrows in the loving hands of God, our Father."

Loving hands of grandchildren presented bread and wine while the choir sang "Jesus, Joy of Man's Desiring" with organ and violin. A stirring organ improvisation continued in the style of the Bach chorale while I incensed the altar and gifts. As I approached my mother's body, I was thinking how many have this chance to honor the body that has given him life? I dwelled on this unique opportunity to convey through this ritual action my deepest admiration for her.

Lifting up our hearts in the most solemn prayer in the Christian church, we gave thanks for promise given and redeemed. The assembly punctuated this thanksgiving and praise prayer with vigorous acclamations written by Richard Proulx. The Communion Rite began with the familiar chant, "Our Father." A choral setting of "The Lamb of God" accompanied the Breaking of the Bread. We received the Body of Christ that we might be his Body. For one bright shining moment consolers and consoled, living and dead, Gertrude and her family and friends were one. We were, in that moment, the communion of saints! It seemed as if Suzanne Toolan's "I Am the Bread of Life" had been written for this moment. 'Then, as we sat in stillness, the song was sung that had come to my lips at the news of my mother's death: "I have a Mother in the Heavens, sitting on a seat with Jesus."

The final commendation was true. Bishop Nevin Hayes, calling us to prayer, shared warm, personal reflections on the miracle of my mother's death—her freedom now from suffering, her birth to eternal life.

For a short moment earth was in touch with heaven as the Easter Alleluia resounded to the mystical accompaniment of handbells.
moment was for me the stillpoint of the rites of passage.

After thanking all for their presence and prayer, we accompanied mother’s body to the great bronze door “singing with all the sons of glory” Beethoven’s glorious Ode to Joy. She had entered innumerable times on her own. Now her body was carried out through this very door. As in a birth, Mother Church released her into eternal life. Not without anguish and pain but with the certitude of faith. From this point on she went alone. For her this was the beginning of life. “This is the door of the Lord; only the just shall enter it.”

The final phase of the rites of passage was the leave-taking at the cemetary chapel. What is so often a tense and painful experience was for us a beautiful conclusion. We held roses and sang again “Jerusalem, My Happy Home.” My brother spoke of strength and gratitude. Then as violinist Father Edward McKenna played The Last Rose of Summer, all the family, beginning with my Dad and continuing to the youngest grandchild, placed their roses atop the casket in a gesture of love and hope. On this lovely summer day, the final word was that of the poet who had 50 years earlier written to Gertrude of Notre Dame:

I see the sky’s delighted blue
All woven as a gown for you,
And in the sunlit singing air
I hear your voice tune everywhere.

It was a gentle conclusion, or was it rather a beginning? It was so touching that no one wanted to leave. More smiles than tears. It was so good to be there! A lovely, peaceful moment! We wanted to hold it, savor it, make it last forever!

The funeral rites were simple, beautiful and hopeful. More than ever before did I sense the tremendous power of liturgy, and music in particular, to lift us out of ourselves, to give us a taste of rapture, as it were.

As a pastoral musician I have since asked why this can’t be a more universal experience. (After considerable reflection I testify to its possibility and necessity.) With care and sensitivity, music can be chosen that is hopeful, not affected; that is supportive in sorrow, not a denial of pain or loss. With proper leadership and encouragement and careful selection of music, the people will sing. It should be possible even in small parishes to develop a music ministry for funerals: a small choir (our choir was a mere octet), a cantor who can minister at the funeral Mass and perhaps the wake and cemetery as well.

The farewell rites can become a true commendation if we take the time to celebrate it, retiring the spoken litany for a sung responsory. The cemetery rite can be a less traumatic, more touching experience with the inclusion of a ritual action by all the family members.

From personal experience it’s clear to me that few things match the power of musical liturgy to ease pain of loss, to break through the isolation of bereavement and buoy us up in gentle hope. In the texts, the music, the symbols, the interaction of our Church’s funeral rite, we have something unmatched anywhere in its dignity and hope. This is the glory of our Church! It is an extraordinary opportunity. May the Lord raise us up to the task!

On the day of my grandfather’s burial, my grandmother said, “Only one more hard day to go.”

My Grandfather

BY SUSAN BURY

A few days ago, I learned that my uncle had died unexpectedly. I got the news by long distance telephone from mother.

We briefly discussed the arrangements—and then we both commented on the fact that my grandfather had died suddenly exactly a year before. As it happened, both men would be buried in the same cemetery from the same funeral home.

There was more telephoning to family through the afternoon, and although the phone allows such news to be passed along quickly, the sound of tearful voices at long distance has a terrible quality all its own.

I went about my business the next few days, passing often to think about my uncle—his not being able to enjoy the long-anticipated retirement, what my aunt would do next—and feeling all the time an internal weight which I couldn’t seem to find a place for.

I couldn’t grasp the fact that my uncle was dead. The very words were foreign.

The family is close, and both my uncle and grandfather were much loved and valued. But with my grandfather, my grief was much more vivid and clear and had a kind of desperate warmth to it. In the first few days, my uncle’s death had a remoteness for me, as though it hadn’t really happened and I would see him again on the next trip home.

I’m convinced now that the difference is that I went to my grandfather’s funeral but not my uncle’s.

I craved details of the funeral, and I would eventually get these from my parents. Had I not gone to my grandfather’s funeral, I would not have realized why that information was so important. I used to dismiss funerals as unsophisticated, not the thing for modern people in control of themselves. Perhaps that’s a symptom of living in a society that values the cool and collected; it is a denial of deep emotions that need an outlet.

I remember being eager to see my grandfather in his coffin but dreading it at the same time. I was afraid that I would experience unbearable emotions—grief, loss, horror. But when I saw his white head and frail body, carefully clothed in suit and tie, there was more comfort than I expected. I was being given another chance to see him.

My mother told me to touch his hands, and although I balked at first, something told me to go ahead. The hardness and coldness of his hands reminded me that we paid our respects to a shell filled with embalmer’s chemicals. The aged fingers were achingly familiar but no longer living—his but not his. When we filed past the casket before it was closed, I reached out voluntarily for that touch.

I arrived only shortly before the actual funeral, but I appreciated even the short time to sit in vigil at my grandfather’s side, not entirely sure of what I waited for but so glad of the opportunity to wait there. I felt I was rendering service, although I knew it was service to myself rather than to my grandfather.

During the Depression, my grandfather took into his home a newly-arrived immigrant until the man found work and established himself. Grandpa,
The funeral had given us a chance to grieve openly and passionately but also forced us to confine the most intense mourning and not be immobilized by it.

a Polish immigrant laborer himself with five children, didn’t have two nickels to rub together, but the nickel he had, he shared. The man begged to be a pallbearer to repay that dept by this final service, although my grandfather would not know that the debt was being paid.

The funeral gave me a chance to shower not only on my grandfather but also on the living family members, the “survivors.” I watched the openness and love and care that passed between my relatives and thought that the funeral allows us to express deep feelings that cannot be expressed comfortably elsewhere.

The funeral gave us all a moment to grasp that the patriarch of our family was indeed gone from us, to treat his remains with great love, and to relieve ourselves of the burden of the intense mix of emotions we felt.

It was the ultimate symbolism as we treated with care and respect the symbol of my grandfather: his body. In many cultures, the exalted are carried from place to place; the dead are exalted by the service of carrying them to their final place. That task is not performed by machines or funeral homes—it is reserved for trusted pallbearers.

The funeral also gave me a moment to hope that there is an everlasting life. I felt as though I was raising a spiritual finger to the wind to feel the familiarity of my grandfather’s presence, evidence that a spirit had indeed passed on before we left the body in the cemetery caretaker’s hands with only a small tag on the casket to mark who that person was.

At the funeral Mass, the priest recited a prayer that described the dead person as now taking on the mantle of God. At that moment, the sun broke through a cloudy morning and shined directly on the white pall. The believers in the family discussed that later in great detail, convinced that it was a sign. Those of us who are not quite sure hoped fervently that they were right.

On the day of my grandfather’s burial, my grandmother said, “Only one more hard day to go.” She knew her need for a ceremony was at an end. The funeral had given us a chance to grieve openly and passionately but also forced us to confine the most intense mourning and not be immobilized by it.

After the cemetery ritual, we ate together—provided for in my grandfather’s will—and talked and laughed through our swollen eyes. This was the signal to return to the activities of our lives, our affection for each other strengthened by the experience.

The funeral is the closing of life, the summary, the epilogue. It humanizes all of us to acknowledge the passing of a life. I have had the unrealistic wish that when anyone dies, the world should stop for a moment and acknowledge that life. The funeral does serve as a place where friends and family can at least do that and begin to sort out the confusion of these unexpected losses.

In the funeral, we pay our respects to awful death. We steal a moment from it to look hard at our beloved’s face before we must surrender him.

Nadia Boulanger

BY EDWARD J. MCKENNA

As I entered the venerable apartment building near the Place de Clichy, 36 rue

Fr. McKenna received his MA from the University of Chicago and his Diplome from the Institut Catholique de Paris.
Ballu, I noted once again the little sign over the door buzzer, 3 Place Lili Boulanger. It was newly placed there when I first came in February 1973 to meet the distinguished lady who had dedicated her life to her sister’s memory. Using the petite elevator that wouldn’t last two years in a comparable Manhattan structure, I now wondered if she would yet be breathing. Everything in the antechamber looked the same; slightly worn, turn-of-the-century bric-à-brac, the great photograph of Paul Valery dominating the mantelpiece, autographed a Nadia, toujours la riger avec l’enthousiasme. How often before private lessons with the grand old mademoiselle of music, as I heard the soft chords of a harmony lesson or the bravura stride of a Chopin prelude wafting through the walls, that saying, so the French genius to another, gave one courage to understand the discipline lined with undying enthusiasm that marked her way. Ageless, Boulanger had long ago accepted the rigors of her art and its mastery, and she bore it with a joie de vivre into her ninety-first year.

“The mademoiselle is finished,” she said...

Thus the lines of worry on the face of her oldest assistant, Annette Dieudonne (who told me once that she had been coming to the house, chez elle, since 1910) gave me the news. “The mademoiselle is finished,” she said, lapsing immediately into French to explain the difficult weeks of summer past. It was October, and the autumn mists of Paris were alluring and foreboding. Yet the autumnal quality of the music salon struck me again as we passed toward the bedroom. The shades were drawn, as always, casting dim shadows even in afternoon across the two grand pianos. Only the pipe organ, decorated as ever with the lovely miniatures of Renior, had the amber color of life, and the amazing voice that organ-like filled the room with critique and the correct art had already been stilled. “She cannot speak,” whispered Dieudonne as we neared the small door to the Boulanger master bedroom. I glanced once again at the fading black-and-white framed photograph of Claude Debussy, inscribed in his own hand to Lili Boulanger on the occasion of her winning the Grand Prix de Rome, the first woman in French history to do so, and soon to die at age 24 in 1918.

Nadia’s rooms were a long time in mourning. The memorial Masses in March for her deceased mother and sister were always done at the parish church, Trinité, and filled with the music of her past. I con-celebrated the Mass in 1976, and I recall how her face became as radiant as alabaster after she received Communion. As her sister’s she received Communion. As her sister’s “Pie Jesu” waited down from the loft, Nadia’s lips began moving in steady conversation, her eyes closed in concentration and opened only to the eternal mystery. Yet this was the same person who in 1928 turned away a young American composer who carried a letter of introduction from Maurice Ravel. She told Gershwin simply that if he studied with her she would change his style somewhat, and “there should be no reason to do that!”

Our final meeting was brief. I gave my name, reminded her of the Masses we had offered not long ago in that very room, and told her of that great journey for which she was eminently prepared. When I finished certain prayers “for the dying” and blessed her, her face brightened and unseeing eyes turned in my direction. That marvelous sense of hearing, that perfect pitch remained intact to the end. To enter into that moment of genuine adieu is to pursue the mystical experience. As a priest who ministered to his mother as she breathed her last breath, I felt honored to have been chosen to do so for the finest woman musician of this century, who was after all both teacher and confidante. I would like to say there was music or song in that farewell, but what she loved most in religious music was Gregorian, and the Requiem was still ten days away.

I was visiting friends in Germany when the news of her death came. I sat with Rev. Balthasar Fischer in Trier and talked of what she had meant to serious American musicians. He presented me as a gift the new German Antiphonale to Gregorian melodies that I knew she would have loved and appreciated. How Nadia lamented the jettisoning of plainchant and Latin polyphony. Not that she was ever opposed to new music in church. She loved and knew by heart Igor Stravinsky’s Mass of 1948. She knew firsthand the wisdom of Pope Paul VI. Their picture together stood among the more recent treasures on her principal piano. Rather, I think it was her mystical interior life that was rent by the entrance of so much bad experimental music into the liturgy of the 60s. The problem was essentially a qualitative one for her, as it has been for so many.

Thus it was the Gregorian Requiem that served as Introit, Sanctus and Agnus Dei at the solemn con-celebrated Mass at 10:30 a.m. at Trinité on October 26. At the Offertory a superb string ensemble played a splendid arrangement of a Renaissance motet by Byrd. For Communion there were Lili’s final words, ever appropriate. Prince Rainier and Princess Grace, lifelong friends of hers, recited the Notre Pere from the first rows. The enormous floral displays from Yehudi Menuhin, Sir Clifford Curzon and Leonard Bernstein, the innumerable Parisian friends and admirers brightened the liturgy in that rather austere church. Not the least important remark in Pere Carre’s eulogy (the Dominican preacher who succeeded Cardinal Danielou in the French Academy “immortels”) pointed out the universality of that gathering and the presence of the American priest and former student. It was her genialite that he emphasized being rooted in her unshakeable faith, her ability to reach out beyond the rigorous specialization of her life to touch so many different hearts. I recall the young Jewish student from Los Angeles who told me over coffee after one of Nadia’s master classes in 1973 that he sensed Nadia’s profound concern for his “spiritual life” (not to mention a hippie lifestyle) even as they worked through the dilemmas of Dubois’ treatise on Harmony! Geniality was her pastoral manner; music was her business. God, who is all love and beauty, was her focus. It was left to me to perform the interment rites at Montmartre Cemetery, where the greatest artists of France rest. Of course, it rained. My words, my prayers, mostly spontaneous, were received by her friends and former students, from the woman chairperson at Harvard’s music school to little Annette. But the only song was the Requiem chant for rest... rest eternal. Nadia, adieu!
NPM Hot Line

Hot Line telephone consultation will continue at (202) 723-5800 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:

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The deadline for ads to appear in the April-May issue of Pastoral Music is March 1. 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

Musician seeking position in parish, diocese, college or seminary where good liturgy is a top priority. M.A. in Church Music and Liturgy. Highly competent organist. Experienced in teaching, choir directing, workshops, organization, sacred music concerts. Sensitive, enthusiastic, creative, prayerful. Prefer Chicago area; open to others. Available immediately or summer of 1980. HLM-2422.


Minister of Music: interested in furthering relationship between music and liturgy; presently a candidate for master's degree in music/liturgy: organist and general church music experience and skills. Prefer midwest, east; open to other areas. HLM-2426.

Parish Music Director: organist, choir director, etc; campus ministry experience. Candidate for DMA in church music. Available now; anywhere USA. HLM-2427.

Positions Open

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 Molecck, Liturgy Commission, 723 E. Pittsburgh St., Greensburg, PA 15601. (412) 837-0901. HLM-2408.

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

Liturgists: Full time musician to assist parish musicians, direct choir, plan liturgies with liturgy committee. Salary negotiable. Contact Fr. Bob Irwin, St. Thomas More Parish; 4804 Grover St.; Omaha, NE 68106. HLM-2421.

Director of Music: open immediately; suburban parish of 1800 families; resident chamber orchestra & brass quintet; adult & children's choirs; cantor; ptv. office. Potential for expansion. Catholic with Masters degree.


Minister of Music with current liturgical skills; organist, choir director; coordinator of folk group, children's choirs; interested in team ministry approach. Close to many cultural and education opportunities. We believe in continuing education! HLM-2429.

Coordinator of Music/Liturgy: Cathedral parish in south; good background needed in both liturgy and music; ability to train other musicians on team; choir director. Full time—open NOW. HLM-2432.

Resources: Music/Liturgy


Serigraphs of the 1979 convention logo (limited edition, numbered and signed by the artist, John Buscemi) available for framing. Beautiful as gifts or treasured in your own home/library. Call NPM Hotline. HLM-4568.

Harpsichords for sale: Custom made; single/double-manual copies of historic instruments. French double now being completed, with transposing keyboards. 1035 No. Monroe St., Arlington, VA 22201. (703) 524-8046. HLM-4569.

The Reverend Everett Die-derich, S.J., eminent Professor of Liturgy at the Weston School of Theology, Cambridge, Massachusetts, will be the featured lecturer in the Fontbonne College Summer Church Music Ministry Workshop, June 9-14, 1980. Father Diederich will collaborate with Dr. Marie Kramer, organist and Director of Music at Our Lady of Providence parish, in developing the theme, “Art Principle of the Liturgy: Spiritual Transformation of the Parish.” Classes will meet Monday through Saturday mornings, 9 a.m. to 12 noon, in the Fine Arts Building of the Clayton campus. Fees: $110 for credit; or $75 for continuing education units (CEUs). Housing on campus will be arranged. For information contact Mary Ann Mulligan, c/o Department of Music, 6800 Wydown, St. Louis, Missouri, 63105, (314) 862-3456.
Meet the New NPM Instructors

To answer requests for ongoing education opportunities, NPM is proud to introduce the first seven NPM Instructors. Each of these educators was selected for outstanding musicianship, liturgical skill and the ability to present workshops of exceptional quality.

Chosen from a large body of qualified applicants, the Instructors were appointed after an intensive training and orientation week in Washington, DC. Involved in their selection were Sr. Theophane Hytrec of Alverno College; Dr. Fred Moleck of Seton Hill College; Ms. Laetitia Blain of Boston College and Mr. Peter Stapleton, NPM Director of Ministry Formation.

Although each Instructor has a distinctive style, they all possess, in the judgment of peers, sponsors and the NPM panel, the ability to produce a high level of instruction.

As you read their philosophy, biographies and the responses they drew from participants, see which offerings might be appealing to musicians in your area. Workshop information about dates and fees is available from NPM.

The next training and orientation weeks for Instructor candidates will be held in spring and fall of this year. Applications are still being received at NPM’s National Office.

Matthew Walsh
Detroit, MI
Organ

Philosophy
“a workshop should refresh and inform the participants so that they can pursue their own daily musical work and study more effectively.”

Biography
The Music Director at Blessed Sacrament Cathedral in Detroit, Mr. Walsh holds a Master’s Degree in Organ from the University of Michigan.

Responses
“a great deal of knowledge about our instrument”
“provokes good thinking about the organ”
“creative and intriguing”
“room for free associations and exchange of ideas”
“We were all in the palm of his hand.”

Workshops Available
Planting and Transplanting Organs: Organ History, Design, Selection and Restoration
Organ Technique for the Pianist or Beginner Organist
Service Playing: Hymns, Psalms, Acclamations and Improvisation
Service Music Repertoire
Console Conducting
The Organist’s Role in the Liturgy

Diane Farrell Mauch
Nashville, TN
Singing

Philosophy
“A workshop provides a fruitful at-
Inspiring format
"musicanship and technique"
"foundation of theology"
"reflection and participation"
"involvement of group"

Workshops Available
Imagination in the Acclamations
Interpretive Psalm Accompaniment
Excitement and Variation in Hymns
Repertoire for the Small Organ and the
New Organist
Practical Suggestions for the Organ in the
Mass
Creative Organ in the Liturgy of the
Hours
Combining Organ and Guitar

Edward Schaefer
Hyattsville, MD
Organ

Philosophy
"A workshop can be an opportunity for the sharing of ideas and talents in a way that stimulates participants to learn, challenges them to grow and provides them with resources to utilize beyond the workshop setting."

Biography
Mr. Schaefer is presently the Assistant Organist-Choirmaster at the National Presbyterian Church in Washington, DC, and a teaching assistant at Catholic University. He has been involved in liturgical music for over ten years.

Responses
"excellent . . . warm presence and technical expertise"
"performance gave the impression of effortlessness"
"presentation was compelling, understandable and oh, so practical!"
"a fine exposition into this vital subject" "I love it!"

Workshops Available
The Role of the Organ in Liturgy, Then
and Now
Pipes, Speakers or Strings
How to Buy an Organ at a Price You Can
Afford
Organ Registration
Organ Technique
The Organ as Accompanist
Psalms, Hymns and Spiritual Songs
The "Organ Music Locator"

Ministry Formation
Opportunities

Colorado Springs, CO
April 28-May 2
Instructor Training. For workshop instructors to plan, present and evaluate educational experiences in pastoral music. Peter Stapleton and staff.

South Bend, IN
May 26-30
Leadership Seminar. First of a three-part program for leaders in the field of pastoral music. John Melloh and staff.

Washington, DC
June 19-21
Developing Your Career in Church Music. A seminar to plan and create new opportunities for careers in liturgical and church music. Peter Stapleton.

Los Angeles, CA
July 7-11
Summer Institute—West. A five-day intensive formation experience in organizing and enhancing celebrations. Charles Faso, Nancy Chvatal, Peter Stapleton, and others.

Richmond, VA
July 14-18
Summer Institute—South. Five days of formation in liturgy and music planning and performance for youth and adult programs. Veronica Fareri, Ed Schaefer, Lawrence Madden and staff.

Weston, MA
July 28-August 1
Summer Institute—East. Five-day experience in vocal, instrumental and liturgical aspects of celebration. Laetitia Blain, Elaine Saulnier, Jean Thiel, Peter Stapleton and staff.

Weston, MA
August 4-8
Leadership Seminar. Part Two of the Leadership sequence.

Plan Ahead!
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 those 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

Renee Forrest
Madison, WI
Applied Liturgy

Philosophy
"Workshops will evolve from the individual needs of the participants, involve the participants through dialogue and revolve around an imaginative/creative way of thinking."

Biography
Ms. Forrest has a Ph.D. in Music Education, teaches elementary general music and is the Coordinator of Liturgy at Blessed Sacrament Parish, Madison, WI. She received the 1979 NPM Midwest Pastoral Music Award.

Responses
"very clear, logical, precise"
"very well thought out and executed"
"engaging style"
"I'm enormously impressed."
"informative and enjoyable"

Workshops Available
Commandment 7.5: Thou Shalt Not Violate the Copyright Law!
Hats for Sale: The Role of the Pastoral Musician/Liturgy Coordinator!
Developing Your Parish Music Repertoire: What To Do When the Well Runs Dry

Basia Jaworski
Little Falls, NJ
Singing

Philosophy
"Workshops should provide not only explicit and pertinent information but also inspiration for improvisation and exploration of the given material and confidence in the manifestation of ideas."

Biography
Ms. Jaworski holds a B.A. and M.A. in Music with a major in Voice. For the past five years she has been the Director of Music at Our Lady of the Holy Angels, Little Falls, NJ; she is Song Leader and Director of two choirs as well.

Responses
"excellent use of imagery"
"involved individuals in the group in singing and composition"
"you make everyone want to join in"
"yes, all of you is teaching"
"you give me a feeling of confidence"

Workshops Available
Simply Singing the Psalm
Song Leaders! The Congregation Looks to You!
Where Can You Be Creative?
Don't Be Afraid of the Classics
Children Like to Sing in Church
God Blesses Even Small Choirs
Keep It Simple. Make It Good.

Veronica H. Fareri
Chicago, IL
Music for Youth

Philosophy
"Workshops should stimulate the participant to try and impart the new ideas discovered, to set new goals, to reevaluate old goals and to refresh and inspire with an openness to new discoveries."

Biography
Ms. Fareri is the Associate Director of Music at St. Barbara Parish, Brookfield, IL, and a staff member of the Office for Divine Worship, Archdiocese of Chicago. She has studied with Helen Kemp at Westminster Choir College and Benet Reimer at Northwestern University.

Responses
"clear, precise use of hymns as repertoire for children—great!"
"no-nonsense approach"
"repertoire suggestions—very all-encompassing"
"relates fantastically with young people"

Workshops Available
Developing a Graded Children's Choir Program
Effective Use of Hymns with Children
Repertoire for the Children's Choir
Vocal Techniques for Children
The Children's Choir in Parish Worship
Rehearsal Techniques With Children
The Use of Organ and Other Instruments with Children's Voices
Chasuble and stole are integral parts of celebration, giving expression to each gesture of the celebrant: processing, standing, praying, blessing. Perfection in design and material, of course handembroidered.

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BY FRED MOLECK

World Library Invites You to NPM Conventions — 1980

April 14, 15, 16, 17   Miami, Fla.  “Faith and Fiesta”

Fr. Lucien Deiss,
world-renowned composer, author, and liturgist, will be a featured speaker and will celebrate a beautiful Eucharist.

Special interest sessions include 2 WLP faculty members:
Gloria Weyman—nationally known speaker and authority on dance as prayer.
Skipp Sanders — teacher, preeminent vocalist, and dynamic personality.

April 9, 10, 11   Philadelphia, Pa.  “Spiritual Growth through Musical Excellence”

April 23, 24, 25   Providence, R.I.  “The Musician; the Parish”

May 7, 8, 9   Albany, N.Y.  “Musician Transposed; Parish Transformed”

Miriam Therese Winter,
a Medical Mission Sister, songwriter, and author of 2 books on liturgical celebration, will conduct special interest sessions at the three conventions mentioned above.

World Library Publications, Inc.  Cat. #P-89

If you were present at the Memorial Service at the 1979 NPM convention, then you were part of what comes as close to a 19th-century revivalistic experience that the Roman Church can produce today. When Ed Gutfreund spun out his Lights of the City and the assembly abandoned itself to his particular charism, the experience was as non-cerebral and non-rational as modesty would allow. How we did sing that marvelous refrain with our candles bobbing over our heads and the luscious harmonies piling on top of each other! It was Nashville Freud Schoner Gotterfunken with the assembly as chorus and Ed as orchestra and soloist. Tears erupted, and smiles beamed everywhere. The lovely circles of light from our candles were dimmed by the light pouring out of nearly 3,000 faces as we mixed tears and smiles. We bathed in a Dionysian pool.

What a trip! There we were Catholic musicians, mostly Roman, whose immediate artistic history was one of order, symmetry, form and control—losing it all in an unrestrained, joyous service of light. Virgil Funk was up there, getting down; the assembly was down there, getting down; the sprinkler system ignored the burning candles and it didn’t get down.

The contrast between this final sung item with the first sung item, “In paradisum” was intense. Ed’s piece is light-years from Solesmes’ interpreted chant, but during that evening’s service, a harmony and a union were achieved that seems to be characteristic of the American church music scene. It was pluralism held together by artistic choice and timing. The energy which poured out from it all was unabashedly charismatic; that is to say, abandoned to the Spirit. This musical experience hearkens back to those descriptions of the Shaker services of the 19th century whose characteristic free-form services appear to be attractive to us today. These American Quakers set up communities of work and prayer that used music with a type of choreography that was integral to their prayer style. Their dancing, their “quaking” and their “shaking” not infrequently pushed some of the members in-

“A sort of antique poem, in various parts of which a return is made to the first verse or couplet; a poetical rondo.

Dr. Moleck is a Professor of Music at Seton Hill College in Greensburg, PA.
... during that evening's service, a harmony and a union were achieved that seems to be characteristic of the American church music scene.

to a frenzy from which glosalalia and unconsciousness resulted. There is no report of anyone passing out during the Chicago Light Service, but the emotional tone of the service came pretty close to the 19th-century ideal of letting go of your head and letting the Spirit take over.

It's been a long time since the Roman Church has permitted, let alone cultivated, this flow of emotionally abandoned musical liturgy. But this flow is not a stranger to the Church by any means. The abandonment is more characteristic of the 19th-century Protestant church whose revival meetings provided residents of both rural and urban communities with some of the most gutsy evangelical tools the Christian Community has ever seen. All designed to "revive" the community to new life, these hymns with their blood and thunder were expressed in omnipresent I, IV, V choral harmonies with meters that danced across the preacher's platform. From all accounts the meetings were anything but inhibited, and the volume level was anything but weak.

It was at this time "Shouting Methodists" were born. Later in the 19th century, with a vast program of conversion, there emerged in the United States and England a traveling salvation show whose key figures were the evangelist and the musician—Protestant team ministry. Their style consistently was not of intellectual discernment or apologetic, but of the heart and the voice letting themselves go.

Catholic musicians call it "workshops." Who has not been moved to sung prayer led by the St. Louis Jesuits, or Lucien Deiss or Carey Landrey? It is difficult to analyze one's leap of faith when one is flying with a Spirit-driven heart. The repertory is slightly different from the Revivalists but not a whole lot. The Blood of the Lamb does not run so much, but the individual's freedom by conversion is there by musical means, if not by an altar call or by prophecy. Abandonment to the Spirit is a requisite for revival, and abandonment is always a requisite for freedom.

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Those interested in composing new tunes for old hymns, please contact The Hymn Society of America, Inc., National Headquarters, Wittenberg University, Springfield, OH 45501.

The deadline for submitting entries is April 1, 1980.

Hymn Society Features Two Major Events in 1980

The Hymn Society of America will hold its 1980 National Convocation at Westminster Choir College, Princeton, NJ. Dates are June 8-10.

Following on the heels of its National Convocation, the Hymn Society and Westminster Choir College will cosponsor a Hymn Text and Tune Writing Course. The faculty will be Alice Parker, Music, and Gracia Grindal, Texts. The course will be held at Westminster Choir College June 11-13.

For information and registration, please write The Hymn Society of America, Inc., National Headquarters, Wittenberg University, Springfield, OH 45501.

From Ashes to Easter Revised

The Liturgical Conference has prepared a new edition of its highly acclaimed Lenten program, From Ashes to Easter. The updated version, with foreword by Gerard S. Sloyan, follows the plan of the Sunday readings for all three cycles of each of the major lectionaries in use in the Christian churches in North America. The material is also keyed to the celebration of the stages of the Rite of Christian Initiation for Adults (RCIA). Rita Claire Dorner, OP, edited, revised and expanded the 1974 version in consultation with the Center for Pastoral Liturgy at The Catholic University of America, to implement recommendations for many of the congregations that have been using the program for up to six years. From Ashes to Easter costs $9.95 net; the total-parish-involvement format has been retained.

Regional and local workshops are being scheduled across the country to introduce the new edition of From Ashes to Easter. Information about the workshops, the program or the Liturgical Conference itself can be obtained by calling (202) 390-7400, or by writing to the Conference at 810 Rhode Island Avenue, NE, Washington, DC 20018.

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May 26–30

Institute for Liturgy Resource Personnel. A three-track program for diocesan liturgy commission members and liturgy office staff; religious order liturgy heads and commissions; parish full-time liturgy directors. Write: Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064.

**FLORIDA & INDIANA**

**MIAMI & RENSELERAER**

Fr. Lucien Deiss and Gloria Weyman will be on the NPM Regional Convention programs of Region 4 (April 14-17 at Miami) and Region 7 (September 5-7 at Renselaer). Write Rev. James Fetscher, Office of Worship, 6301 Biscayne Blvd., Miami, FL 33138 or Rev. Lawrence Heiman, St. Joseph's College, Renselaer, IN 47978.

**IDAHO**

**SUN VALLEY**

October 13–16

National meeting of diocesan liturgical commissions. Theme: Shepherds and Teachers: The Bishops and Liturgical Renewal. Write: Box 5127, Boise, ID 83705.

**ILLINOIS**

**CHARLESTON**

April 26


**CHICAGO ARCHDIOCESE**

The Office for Divine Worship of the Archdiocese of Chicago announces the following offerings for February and March: Cantor Workshop III (Feb. 16 and March 15); Clergy Evening of Recollection (Feb. 19); Cantor Workshop IV (Feb. 23 and March 22); Theology of Eucharist (Feb 26; March 4, 11, 18; April 1); The Liturgy of the Easter Vigil (March 1); Preludes and Postludes: A Hearing Session (March 10); Liturgies for Children (March 12); Charismatic Prayer: Its Place in the Church (March 13); Improving the Homily: A Workshop for Clergy (March 18). Write: Office for Divine Worship, 155 East Superior, Chicago, IL 60611.

**INDIANA**

**EVANSVILLE**

February 5, 12, 19

Music in Catholic Worship. Sponsored by the Secretariat on Worship. Place: Catholic Center. Time: 7:30-9:30 p.m. Write: Secretariat on Worship, PO Box 4169, 4200 N. Kentucky Ave., Evansville, IN 47711.

**EVANSVILLE**

February 26; March 4 and 11

Cantor Training Workshop. Sponsored by the Secretariat on Worship. Place: Catholic Center. Time: 7:30-9:30 p.m. Write: Secretariat on Worship, PO Box 4169, 4200 N. Kentucky Ave., Evansville, IN 47711.

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NOTRE DAME
March 9-14
Liturgical Renewal and Sacramental Practice. Workshop on changes that have taken place in various sacraments and the evolving theology of the sacraments in the Church today. Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

NOTRE DAME
April 27-May 2
Christian Initiation. Workshop to discuss implications and pastoral implementation of the new rite. Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

NEW YORK
Maryknoll
March 12

WISCONSIN
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St. Benedict Center announces the following workshops: Church Music workshop at Holy Name Seminary (February 9); Lector Training Workshop and Creating an Environment for Worship at St. Benedict Center (March 8); Theology and Celebration of Sunday Eucharist at St. Benedict Center (May 3). For details write: St. Benedict Center, Fox Bluff 5070, Madison, WI 53705.

KENTUCKY
Owensboro
March 15

NEW JERSEY
Princeton
June 8-10

PRINCETON
June 11-13

SOUTH BEND
March 4
Discovering the Good News in Our Midst (see Ft. Wayne, March 3).

SOUTH BEND
April 15
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SOUTH CAROLINA
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May 3-4
Workshop and festival cosponsored by the Charleston Chapter of the American Guild of Organists and The Hymn Society of America, Write: The Hymn Society of America, Inc., National Headquarters, Wittenberg University, Springfield, OH 45501.

VERMONT
Winookski
June 22-27
Third Annual Church Music Workshop, Sponsored by St. Michael’s College at Winookski. Staff includes McNeill Robinson, Rev. Francis Strehan, Dr. William Tortolano (Workshop Director). Write: Dr. William Tortolano, St. Michael’s College, Winookski, VT 05404.

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Please send "Calendar" announcements to: Rev. Lawrence Heiman, CPPS, Director, Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, Rensselaer, IN 47978.
We’re not ready for it

BY GERARD S. SLOYAN

I f you wish me to weep,” Horace wrote, “you must yourself first grieve.” And St. Paul, although his early advice in light of the Lord’s expected coming was “Those who weep should live as though they were not weeping” (I Corinthians 7:30), later gave a piece of counsel that accorded fully with that of the pagan author: “Rejoice with those who rejoice, weep with those who weep” (Romans 12:15). Christians with a ministerial function know perfectly well how to act when the principals in a liturgical celebration are their friends or even acquaintances. In such cases they find it by no means easy, however, to respond appropriately to the grief or joy of total strangers. The presiding priest has an edge on the other ministers in that he may have had previous contact with the couple being married, the person being buried or the family members who gather around in sorrow or stolid silence. Musicians, choir and acolytes are in no such position of advantage. Regular participants in liturgical functions, in brief, have the special problem of avoiding becoming functionaries when it is all too easy to do so.

These are the thoughts that come immediately to mind when one begins to reflect on how the ministers of a parish or congregation are “doing” funerals, wakes and interments these days. The first requirement is compassion. But that was always the case. Compassion is the basic human stance of those who stand by others in their grief. When there is no grief in evidence, indeed, little emotion of any kind, the challenge is even harder. There is no place here for affected responses—the long face, the lugubrious tone—by those who feel nothing that corresponds to either. Just to be with those who suffer loss in that totality of one’s professional being—let us say it boldly—is the compassion required. For to be a professional is not to be cold, detached, routine. It is to profess full commitment to the task at hand: being an altar server, choir member, organist or presider. By such wholehearted dedication, people are assured that an individual’s passage, be it unexpected or long awaited, is indeed a momentous occurrence. It is an event, not only for the survivors, but for the whole Church and the whole human family. The mourners need to know this.

The new liturgy of death is therefore the old liturgy of death. It is the ancient response of Christians in hope to a mystery that they cannot fathom. The vocabulary of sorrow and mourning has been uppermost in these reflections, with joy confined to marriages and christenings. Yet joy in anticipation of the dead one’s rising with Christ surely has been the prevailing mood of the new liturgical forms. It overtook us all a dozen years ago, with what can only be called the difference between night and day. The rite of the Dies Irae, the “Dance of Death” that the Christian should not have been wedded to but was, was snatched from unready eyes and ears. It was a mistake, of course. Catholic people with their purgatorial piety (“the temporal punishment due to sin”), and even Protestants convinced that immediate bliss was the lot of the redeemed, were taken off guard by those liturgies that replaced the laments of 4 Esdras—Eternal rest grant unto them, O Lord—with the “joy and gladness” of Lucan eschatology.

That is precisely what happened in Roman Catholic circles in recent memory. The black vestments were gone and with them the fixed texts of the medieval rite: Domine Jesu Christe, rex gloriae; Lux aeterna luceat eis; In paradisum deducat te angeli. As those threnodies departed, however well or ill they had been rendered, there came in their place “Jesus Christ Is Risen Today” and “Ye Watchers and Ye Holy Ones,” all done con brio. The Alleluias rang in the ears of the mourners, mourners who had not been consulted in the matter. Not only had they been robbed of their loved ones. They had been robbed of their grief.

It was, in fact, very close to being the serious mistake—a heresy in New Testament times—of anticipating the resurrection of the body. Gradually, awareness dawned. Newspapers that had carried lists of those over whom “The Mass of the Resurrection” would be offered began to speak of “The Mass of Christian Burial.” It was never a question of more or less faith in the life of the world to

Fr. Sloyan is Professor of Religion at Temple University and a priest of the Diocese of Trenton.
come. That for the faithful, "life is changed, not taken away," was not newly affirmed after having been denied or questioned. It was chiefly the blunder of scholarly zeal, in a newfound discovery of New Testament eschatology, forgetting the fundamental truth that all death is pain, is loss, is impenetrable mystery. Solid hope was confused with accomplished fact; trust in God's promise with the instant achievement of the subject of the promise. In popularizing the reforms, some who presided at liturgies for the dead forgot the basic reality of separation, putting on the lips as ministers a vocabulary of victory that cost them nothing, while taking away from mourners the chance to express the emotions they most felt.

I am a teacher during the week, exercising a pastoral ministry on Sunday only. When I preside at baptisms and weddings and funerals, the situation is false to the routine of pastoral life in that I always know the people involved. I have to go back in memory 30 years to recall the many times when the pastor "took care of the arrangements" and I "had the funeral;" the times in the National Cemetery at Beverly, NJ, when the corpses of the World War II dead would come back for re-interment and I would be introduced to the family from McKees Rocks by the undertaker five minutes before "the prayers;" the coffin in the middle aisle of a church without a single mourner.

Within the last 18 months, I have presided at three funerals: an old immigrant gentleman whose daughter wanted the liturgy in Italian because it was still the language he prayed in after 60 years in this country; a 15-year-old girl cousin who died mysteriously after coming in from the movies the night school was over in June; and my father, a man of 84 who worked six days a week until the day he drove himself to the hospital a week before he died. How I presided is important but irrelevant. Relevant were the local settings in three different dioceses. There was great courtesy shown by the parish clergy in each case. A high school girls' choir and musicians from the faculty did some distinguished singing of hymns over little Amy. In the other two cases organists performed extremely well with limited gifts. In my father's parish, the pastor, his associate and a seminary deacon led the people in psalmody and responses from the sanctuary. It was very masculine and unsophisticated but on key. At the child's funeral I heard the school chaplain, a retired abbot, speak as feelingly about death to the young and the stunned parents of the young as I am ever likely to hear.

I speak of the congregational and ministerial situations as liturgy for that, indeed, is liturgy: people exercising human gifts as a family in Christ. The texts come last because they are last—the framework, the undergirding of a living situation. I speak of the texts of the reformed funeral liturgy in terms of highest respect, nonetheless. It is possible to pray great prayer with their help. The Eucharistic canons, despite their weaknesses, are strong. Oratio and praefatio describe well the business at hand: the consigning to the earth of one who lived in the faith of the community and had a lively hope for the future. The multiple biblical readings are the best testimony there is to that faith. I heard them read well, out of great conviction. One is hard put to homilize on them badly if thought and prayer is given to their significance for those who are suffering the loss. For they do not speak of death as a cheerful alchemy but as a continuum, despite wrench and pain, of a life lived in faith.

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