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In this issue...

Spirituality, the topic consistently before the planners of the NPM regional conventions, definitely represents a need surfacing in the liturgical renewal in the United States. The approach, and thus the theme, of the Philadelphia NPM Convention, April 9, 10, 11, 1980—the first of 12 Conventions held by the National Association of Pastoral Musicians—was “Spiritual Growth through Musical Excellence.” Or put another way, “Do what you do well, and that will lead to spiritual growth;” or in more classical words, “agere quod agis”—do what you are doing. This approach reflects a deep commitment to Incarnational Theology (a belief that God has entered deeply into our world and sanctified it) and to the sacredness of the present moment.

What this theme tacitly rejects is a spirituality that “tacks on” a prayer at the beginning or the end of an event in the hope that an otherwise secular activity will be somehow “spiritualized” through a brief moment of prayer.

The theme “Spiritual Growth” recognizes the truth that all spirituality is a growth process that changes with an individual’s development (or regression) and with the dynamic and various ways that God deals in our lives.

This issue features several talks from the Philadelphia Convention. Included are major presentations on the theme by

Burne, Senchur, Rodimer and Stapleton; a homily by Rodimer (Commentary), as well as selected workshops given by Serjack, Gibala and Keenan (presented as part of Education Day). In addition, the continuation of Foley’s treatment of composition and Moleck’s “Roundelay” complete this issue.

The decision to present these selected talks from the convention was done with some reservation. First, there was the concern that Philadelphia was only one of 12 conventions. At this writing, three conventions have been completed—Philadelphia, Miami and Providence—and manuscripts from all three have arrived. Second, the seven talks presented here are only tokens of the 40 talks given at the convention; they in no way capture the beauty of the Brubeck Concert, the eucharistic liturgies or the exchanges that took place among the participants. But this is always the case with conventions. You must be there to truly capture the experience.

And finally, the articles presented here only begin to address the topic of spirituality for the pastoral musician. Nathan Mitchell’s talk at the Providence Convention adds much to this topic, and certainly the retreat for musicians to be held at Rensselaer, Ind., August 5, 6, 7, will add even more.

Even with these reservations, we proceeded because the most significant effort at developing the spirituality of the pastoral musician must be done by you, the practicing pastoral musician, as you seek “Spiritual Growth through Musical Excellence.”

V.C.F.


The last great essentially pictorial effort of Henri Matisse, completed two years before his death. Using paper cut-outs of preprinted sheets, Matisse brings together competing elements of his own art. The result is almost Biblical, suggesting David and Solomon (as King), even possibly Lot and his daughters. Another suggestion is the author himself (here seen as the king, shrouded in black, holding a guitar rather than his brushes) as he bids farewell to his studio, to his models and to the themes of music and dance.
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BY FRANK J. RODIMER

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Letters

Alleluia in Lent

Your magazine was its consistently informative self in the issue devoted to Christian funerals and the rites celebrating them.

A small point I would like to add to the very thorough discussion is the question of the use of the “alleluia” in funerals during Lent. Many think that the emphasis on resurrection themes found in the revised rite is somehow diminished if the alleluia is not sung during the Lenten season. I would simply like to make the point that the tradition of the Church to “put aside” the alleluia during this season is time-honored and certainly in character with its understanding of the Lenten spirit. As always, there is here a peculiar sense of buoyancy mixed with penance so that even the acclamations offered as substitutes for the alleluia, as the Gospel acclamation are, not surprisingly, up-beat, e.g., “Praise to you, Lord Jesus Christ, King of endless glory!”. This same spirit of joy characterizes the other three acclamations as well. It is not the element of joy that is set aside during this time, but simply the one Easter-laden word, the “alleluia.” The rejoicing of the Easter celebration is all the more vibrant, and I might add, almost dramatic, after the 40-day “fast” from the alleluia. And the funeral liturgy is not lessened by this acknowledgement of and identification with the season of Lent. After all, even the solemnities and feast celebrated during this season—St. Peter’s Chair, St. Joseph, and the Annunciation—are not exempt from the custom.

Another look should be taken at the songs normally employed for funerals, since many of them have the alleluia included. But then, perhaps a look should be given even to Easter songs (anyway), since not all Easter songs, simply by virtue of their acquaintance with that feast/season, are necessarily appropriate for funerals, either.

Sister Luanne Durst, O.S.F.
Washington, DC

Congratulations!

Just a short note of thanks and congratulations for your good and hard work at making the NPM Convention at Providence a great experience. You and your staff deserve all the praise and applause you received.

I know the members of our music ministry who attended enjoyed and benefited from the experience as much as I did.

Rev. Dave Norris
Providence, R.I.

Again let me tell you how much I enjoyed the convention at Providence. Better than any I have been to in a very long time. And like you, I go to enough of this kind of thing so that I am a pretty fair critic of them. The Mass especially.

By the way, when I say “The Mass especially” I do not mean Brubeck’s but the closing liturgy. Closing liturgies at things have often been disasters. And you know how critical we are when we are sitting in the congregation!

Rev. Mike Henchal
Jay, Maine

With echoes of “Alleluia, Sing” still ringing in my ears, I must formally congratulate you on the splendid job you did on the convention in Providence. You should take your bishop up on the offer of one month off. Come to Jerusalem with me for July.

Having spoken with several people from this diocese who attended, I can attest to the success of your efforts. They were delighted and even tearful at the memories of Providence. Your rich schedule, your attention to detail, your hospitality were all deeply appreciated.

Well done, good and faithful, enter into Sun Valley.

Rev. Kerry Lanz
Bridgeport, Conn.
LSWMA Joins The Liturgical Conference

The Liturgical Conference and the Lutheran Society for Worship, Music and the Arts (LSWMA) have announced a venture in “practical ecumenism.” Beginning April 15, 1980, the membership and resources of the 25-year-old LSWMA will be incorporated into The Liturgical Conference, a Washington, DC, based membership organization that has been involved in Roman Catholic liturgical renewal activity since 1940.

Mary Collins, OSB, president of The Liturgical Conference, stated, “The decision to join forces in 1980 is timely. The Liturgical Conference is observing a 40th anniversary. This development challenges us to develop consciousness of our common faith and common heritage at the same time that we respect the integrity and value the distinctiveness of the Roman Catholic, the Lutheran and every other tradition of Christian worship.”

Richard John Neuhaus, editor of the Lutheran Forum newsletter, observed that “what happens between Lutherans and Roman Catholics could rejuvenate ecumenical hopes among all Christians.” Lutherans are marking 1980 as the 450th anniversary of the Augsburg Confession, the Lutheran confession of faith which exposed the breach in the 16th century Church. The observance of the anniversary has occasioned a number of practical initiatives to advance Church unity.

According to Gail Schmidt, member of the LSWMA board, “The membership of the LSWMA has by referendum concurred with the proposal of its board of directors to carry on its mission to Lutheran worship by merging with The Liturgical Conference.” For 25 years the LSWMA has been an inter-Lutheran forum for sharing worship resources, especially in the area of church music. Such inter-Lutheran conversations culminated in the 1978 publication of the Lutheran Book of Worship.

Coinciding with the joining of forces for the continued promotion of good public worship, The Liturgical Conference is introducing a quarterly series LITURGY. The LITURGY serial volumes will treat selected aspects of public worship in depth, dealing not only with the practical implications of these for ecumenism, for music and the other arts, for the demands of social justice, for Christian formation and for the total pastoral ministry of the Church.

Fr. Rotelle Resigns From ICEL

At the request of Fr. John E. Rotelle, OSA, his resignation as executive secretary has been accepted by Archbishop Denis E. Hurley of Durban, chairman of the International Commission on English in the Liturgy. His resignation from the position he has held since 1973 will be effective next September 1.

In accepting Fr. Rotelle’s resignation, Archbishop Hurley thanked him for his role in Catholic liturgical renewal and for his contribution to the work of the commission sponsored by the conferences of bishops of countries where English is spoken:

Father Rotelle brought to the fulfillment of these functions a sound and erudite liturgical background, great dedication to the cause of public worship in the English tongue, energy in organization and work, and an ease of communication that created close bonds between the farflung areas of the English speaking world where the Catholic liturgy flourishes.

On behalf of all who appreciate what ICEL has achieved under his energetic secretarial direction I say a heartfelt word of thanks and assure Fr. John of our prayers that his future commitment may be a happy and rewarding one.

After his resignation takes effect, Fr. Rotelle will continue his services to liturgical renewal on the national and international scene through lectures, writings and publications.
Conventions 80
The NPM regional conventions are the major effort of the association in 1980. Here’s a brief summary of what has happened. As of this writing, three conventions have been completed—Philadelphia, Miami, and Providence. The Albany convention has been cancelled due to the lack of sufficient advanced registration. By the time this magazine is in your hands, San Antonio and Dubuque will have taken place, and final plans for Olympia and Collegeville will be well underway.

Philadelphia
Since the major presentations are given in this issue, the flavor and thrust of this convention can be appreciated by everyone. Over 600 full-time registrants were joined by 200 one-day registrants, bringing total attendance at the convention to over 800. Representatives came mainly from Pennsylvania and New Jersey. Besides the major presentations, the workshops, the personal exchanges, the exhibits and the shows, convention highlights were the Brubeck concert on the evening of the first night (over 1,500 persons attended) and the two eucharistic liturgies—an episcopal solemn liturgy with Cardinal Krol as celebrant, Bishop Rodimer as homilist and featuring the style of celebration at the Philadelphia Cathedral under the direction of Peter LaManna; and a daily liturgy with Rev. Richard Ward, celebrant, featuring the style of the Pittsburgh Diocese under the musical direction of Richard Gibala. Great thanks and admiration were extended to Ms.

Miami
Just three weeks before the great influx of Cuban refugees, NPM was graciously hosted by Rev. James Pletscher, Sr. Mary Tindell, OP, and the entire Archdiocese of Miami in “Faith and Fiesta.” Over 300 persons attended the full conference, with an additional 250 attending the Youth Day featuring the Damesons. Over 130 clergy attended the special program for them presented by Revs. Joseph Champlin, Lucien Deiss and Eugene Walsh. Another 150 persons attended one or more of the major events; fewer in number than the refugees, but equally enthusiastic and delighted to be in Miami. The multicultural theme was symbolized by a French musician, Rev. Lucien Deiss, singing the melodies familiar to those of us in the States—but in Spanish. The Hispanic community was well represented, and special sessions in Spanish presented by Bro. Alfredo Morales continued to raise the important questions about multi-cultural liturgies in the United States.

The dual theme of “Faith” and “Fiesta” highlight the balance needed in liturgies. If (as often happens at the early Mass on Sunday) there is a great deal of faith expressed by the persons attending and yet there is no celebration, then the more “traditional” Catholic can learn something from a culture which treasures the fiesta, the celebration. On the other hand, if (as often happens in a Hispanic culture) there is a great deal of fiesta taking place and yet there is little understanding of the faith dimension of religion—or there is an overdependency on the cultural dimension of religion (something I do because I belong to a certain culture, not something I do because I believe it)—then the “fiesta” Catholic can learn from the believers who treasure the personal dimension of their faith.

The two highlights of the convention were the evening concerts of the Miami Boy Choir (a lovely solo) and the Da-mensons (who are simultaneously funny and profound), and the eucharistic liturgy celebrated by Lucien Deiss accompanied by as many cultures as were available. A solemn Gospel procession and dance highlighted the Word of God; a procession of Haitian dancers, accompanied by steel drums, presented the gifts; an extended banquet table and the acclamatory singing of the Eucharistic Prayer included all in the eucharistic memorial of the Lord’s Supper.

While the majority of attendees were from Southern Florida, representatives from every diocese in the region (Delaware, Maryland and West Virginia on down) were present to testify that Pastoral Musicians’ membership is needed in many and diverse situations.

Providence
The warm and friendly hospitality of Providence struck the moment that anyone—and I mean anyone—came through the doors of the Marriott Hotel. Organs, guitars, flutes, violins, banjos, singers and watchers in the lobby greeted the conventioneers to announce that they were in for a real treat. And there were no disappointments. Music, music and more music was heard and was made by the 650 full-time attendees and the 350 one-day registrants to provide a joyous and festive event.

Rev. Michael Henchal called upon the group to remember the basic call to love which the Gospel places on us all. The St. Louis Jesuits, who got us to sing, were called back for three encores (and of course would have been back for more had there been time). Buses took us back and forth from the Cathedral and McVinney Hall, calling to mind Scranton! A beautiful evening prayer, featuring mime artists, brought us to a time of quiet and prayerful reflection.

A stunning modern composition of morning prayer by Dr. Peter Harvey, director of music, Cathedral of St. Joseph, Hartford, Conn., began the morning. Rev. Nathan Mitchell brought the audience to its feet for a standing ovation with his presentation on the new ministerial role of the artist in the Church. Conventioneers instantly recognized this as a major presentation of significant new ideas. The evening exploded with the concert music of C. Alexander Peloquin and Dave Brubeck’s Mass, “To Hope—a Mass for a New Decade.” Peloquin’s and Brubeck’s musicianship fed each other, and each of the four improvisations by the Brubeck Quartet seemed to surpass the one before it.

The electricity of the evening spread from the performing musicians—the Peloquin Chorale, the Boston College University Chorale, the Brown University Chamber Singers, a 14-piece ensemble, the Dave Brubeck Quartet with Brubeck at the piano, solosists Rev. Enrico Garzilli, Ms. Laetitia Blain and Mr. Lucien Olivier—to the 1500 concertgoers and back to the musicians. Each fed the other’s excitement, and everyone
felt a great moment in music history had been shared.

The excitement continued. Rev. John Melloh gave a challenging and in-depth analysis of the relationship of musicians to the Church. And then came the eucharistic liturgy. Often only a handful of convention goers attend the closing eucharistic liturgy—not so in Providence. Celebrated by Bishop Gelineau (the other Gelineau, he calls himself), the music of Pelquin and the St. Louis Jesuits combined to make the Eucharist the climax of the convention. As the great bells of the Cathedral pealed at the close of the liturgy, a great feeling of gratitude went out to Rev. Ronald Brassard and the other members of the core committee of New England who made the event so spectacular.

Albany

In preparation for each regional convention, an expected minimal number of full-time conventioneers was projected to establish a budget of expenses and an expected income. In Albany, the projected number was 600 full-time conventioneers. By the advanced registration cutoff date, fewer than 200 members had signed up for the convention and therefore, in consultation with Rev. Richard Fragomeni and the core committee in Albany, the convention was cancelled and registration fees refunded to the advanced registrants. A unique type of thanks goes to Rev. Fragomeni and his core committee who have spent the last 10 months working hard to prepare for a convention that never took place.

All remained baffled by the lack of expected response from the New York Dioceses since the program for the New York area was outstanding, including a performance of the marvelous Brubeck Mass. Support from the New York dioceses in the past has been significantly above the support we receive from other parts of the country.

NPM Chapter Meetings:
An Interim Report

One of the major purposes of the regional conventions has been to discuss the possible formation of Diocesan Chapters of the National Association of Pastoral Musicians. As predicted, the response to the Chapter meetings has been mixed. Those who have exercised leadership roles in the music field are enthusiastic and highly supportive; those who have only been marginally committed to the association remain marginally committed. Some few indicate that the structure and format of the chapters seem to be an effective way to address needs felt within their dioceses. The National Office is buoyed by this honest response and recognizes that no one program will provide an instant solution to the wide range of problems that face us. Our membership remains realistic and honest in its approach—and we are delighted.

Member Participation

Based on the quality of programs and the joy of the participants at the first three conventions, we once again urge our members and readers to make the effort to attend one of the regional conventions. Based on the experience of the first three, it is clear that they are well worth your time and money. Please come and bring a friend.

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Ministry Formation Program

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 15-day program to 30 selected participants this year. Careers for leaders include these roles:

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

To fill these and other roles participants in the NPM Leadership Program will work toward expanding the following skills:

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

Look-alikes?

What does Dr. Jean Thiel from White Plains, New York, have in common with Rainbo the Clown from a clout of clowns in Portland, Oregon?

Both of them will be teaching in NPM Summer Institutes this year. Dr. Thiel will be working with organists at Weston, Mass., July 28-August 1. Rainbo will offer a provocative worship experience in Los Angeles, July 7-11.

These two artists look different and offer contrasting approaches to liturgical art. Are they in conflict? Not in the plan for NPM Summer Institutes. No matter what your approach, you’ll find look-alikes among participants and a chance to learn and share from different points of view as well.

If you’re near the South, watch for some new talent when Ed Schaefer and Veronica Fareri visit the Southern Institute to teach organ (Ed) and youth choir techniques (Veronica).

I’ll be working with the Institutes to present new ideas in job enrichment or transition, planning and working with the most rewarding musical instruments of all—people.

See you there,
Peter Stapleton

Great Teachers Needed

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

Successful candidates will conduct workshops and training programs in NPM-sponsored events around the country. Instructor finalists will be selected to attend orientation and training weeks in 1980. Topics will include assessing learners’ needs, using NPM Resources, organizing and evaluating educational programs, workshop design, and teaching style and technique. Lectures, discussions and demonstrations by participants will prepare instructors to be most effective in working with pastoral musicians. The week will also be available to a limited number of those who wish to improve their skills in these areas. Registration is $300. For further information, call (202) 723-5800.

Letters of application should be accompanied by a detailed resume of education and experience and submitted to Mr. Peter Stapleton, National Association of Pastoral Musicians, 225 Sheridan St., NW, Washington, DC 20011.
Summer Programs for Ministry

As a counterpoint to regional conventions, NPM plans three intensive summer institutes for pastoral musicians in 1980. Each experience is designed to meet the unique needs of pastoral ministers in musical liturgy.

An entire week for learning allows each participant to encounter new ideas and then to work out applications to benefit musician and parish. While the pace is brisk, the institute schedule allows ample opportunity for reflection and valuable interchange between colleagues.

This year the institutes are located in vacation spots where, for minimal cost, musicians can enjoy recreational features and learning experiences.

Los Angeles July 7-11

At Mount St. Mary’s College, the second Western Institute will have access to swimming, tennis and the delights of Los Angeles and Disneyland. But faculty offerings are varied, too. Franciscan Charles Faso, from Chicago, will guide musicians through a wealth of insight about liturgy. Jack Miffliton, famous for his gifts with children and adults, will offer direction for musicians who want to be especially creative in their ministry.

Veronica Fareri, director of the 60-voice youth choir of St. Barbara’s Church, Brookfield, Ill., will present the most effective ways to insure enthusiastic choral participation in worship. Historic Williamsburg and Virginia beaches make this institute attractive.

Hampton, Virginia July 14-18

The first NPM institute in the South focuses on practical ways for the parish musician to relate music and ministry. Lawrence Maddox, SJ, the acclaimed liturgical leader at Georgetown University, Washington, DC, will be featured in sessions on liturgy. Jim Marchionda, composer and performer, will demonstrate his distinctive techniques for song leading. Two new NPM instructors will demonstrate proven methods for organ playing and choir directing. Ed Schaeffer, assistant organist of the National Presbyterian Church, will introduce artistic methods for liturgical playing.

Weston, Massachusetts July 26-Aug. 1

The second East Coast Institute has expanded offerings from last year: animating musical liturgy (Elaine Saulnier), creative use of the organ (Dr. Jean Thiel), contemporary musical style (Jim Marchionda) and liturgy for the musician (Laetitia Blain). Peter Stapleton will lead sessions here, as at the other two institutes, in planning, communicating and improving programs. The New England countryside, 30 minutes from Boston’s historic sites, will make this a refreshing and intensive experience.

Registration for a summer institute is $200.00 for NPM members and $235.00 for non-members. The price includes tuition, lodging and most meals. A limited number of spaces are available for spouses or families. Early registration is advisable to assure a place at these low rates. Registration forms are available from NPM Summer Institutes, 225 Sheridan Street NW, Washington, DC 20011.

The Chapel

Choir robe styles for juniors and children are many and varied. Colors are available that young people like and fabrics are practical. Distinctive choir robes can help create new interest in vocal programs. Prices are adapted to every need.

The Director

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Words beginning with the letter “C” seem to converge on the liturgy—cantor, choir, congregation, celebrant, community. Before we begin, however, let us pray:

Heavenly Father, we ask your blessings upon this assembly of your people, gathered here this week to gain practical and spiritual assistance, to continue the work of spreading the Good News through the ministry of music. Amen.

Why did we stop to pray? As musicians, we tend to be very practical. We are always looking for new music and new ways to present music to our parish communities. This is not wrong; it shows that we take our jobs seriously.

Did you ever notice that the people love the songs they know?

However, imagine a doctor who never has a physical examination! We are musicians first; but more important we are spiritual ministers to our communities. How can we minister and never take time to be ministered to? We cannot neglect our spiritual growth. The theme of this convention, *Spiritual Growth Through Musical Excellence*, says a lot. I urge you to take time, to make time, to develop your personal faith life. Our music communicates our faith life to our worshiping community.

If you are a musical leader, perhaps you have the obligation to lead those under your direction in prayer. Before rehearsal or a liturgy, why not gather the choir, the cantor and instrumentalists together and pray? An excellent aide is *Psalite* (published by Concordia), a series of three booklets based on the three-year cycle of the Lectionary. *Psalite* has weekly meditations and prayers specifically geared to those involved in music ministry.
... many pastors decided they no longer needed choirs and disbanded them.

This past Palm Sunday, my adult choir and another choir combined to sing Evening Vespers and to perform the Faure Requiem. The first combined rehearsal was a disaster. Afterwards, someone commented that I would do everyone a big favor if I would cancel the whole thing! On the way home, it occurred to me that we had not prayed. I became very calm and realized that only through prayer could we ever achieve our goal. At the next rehearsal, I explained this to the choir, and boy, did we pray! And it was worth it. We all had a very prayerful experience on Palm Sunday night—a beautiful way to start Holy Week!

Thirty years ago, a workshop for church musicians would not have included information on cantors or congregations. We probably would have talked about chant! We've come a long way since the changes in our liturgy, but we've got a long way to go! The transition from the "old" Latin Mass to the new one has been interesting. We merely translated the Latin into English. That was the "new" Mass. Fortunately, we've gotten out of that thinking and now approach the liturgy with a new structure: emphasis on the Word and the Eucharist. The new role of the choir, and the roles of the cantor and congregation are still being defined.

There are still a lot of wounds to heal in our diocese over the role of choirs. When we began the new liturgy and expected congregational participation, many pastors decided they no longer needed choirs and disbanded them. Fortunately, the place of choirs in the new liturgy is finally recognized, and more and more choral music is being written appropriate to the new liturgy. Another problem we have now is that some of our parish folk groups, who perform one liturgy a week, do not understand their role as leaders of the assembled community. We hope the correct role of choirs of all ages and styles will establish itself in time.

The role of the cantor was lost in the early Church by being replaced with choirs and organs! It is now being reintroduced in our liturgy, but the cantor's role is still vague. Did you ever go to a Protestant church and hear really good hymn singing? If so, did you notice that there was no one in front waving his arms or singing loudly through a microphone? Probably there was an excellent pipe organ played by a competent organist. I've been invited to parishes in our diocese to help them because the congregation is not singing. The parish may have a good organ and organist, and often a cantor is there to lead the gathered community in singing. But, do the celebrants sing? More often than not, celebrants stand with hands folded, patiently waiting for the singing to stop so they can get on to other things. Regardless of how excellent the cantor may be, if the presider doesn't lead his assembled flock by singing himself, we shouldn't put that burden upon the cantor. Let's ask the cantor to perform his/her proper role—leading the community in sung psalmody and antiphonal music.

We should not expect our congregations to sing everything. It is important not to overestimate what the average congregation can do! Repetition is important, even though we musicians may grow bored of the same music. Did you ever notice that the people love the songs they know? We cannot get too excited about adding harmony, descants or other embellishments until the people are really comfortable with the melody.

The idea would be to have one eucharistic liturgy each weekend, when everyone in the parish community could unite together, including all instrumentalists and choirs, and present a varied musical program based on the scripture of the day. However, as Catholic musicians, we have a tremendous challenge to treat each of the several weekend liturgies in a special way, and continuity is so important. There are parishes in our diocese that have different musicians responsible for each weekend liturgy. No two liturgies are the same! Each organist or music director does different hymns in different ways. Pity the poor community! The parishioner who always goes to the same weekend Mass, perhaps at 9 A.M., will have no trouble. But should that parishioner sleep in and go to the 12 Noon Mass, he or she might as well be in a different church. There should be elements common to all the weekend liturgies in a parish community, so that the entire congregation can be comfortable with the same settings of acclamations and hymns.

Lastly, creativity is so important now. New music is being written to give the cantor, congregation and choir their proper roles. Take, for example, the Exsultet by Rev. Everett Frese, published by NPM. Here is a combination of the old and new—Latin and English—written in a way that all can participate. The Cantor—Congregation series by G.I.A. Publishing Company is an answer to our current liturgical needs. The Ecumenical Praise by the Hope Publishing Company involves cantor, congregation and choir in a creative approach.

This is an exciting time for parish musicians. Let's do our best to cultivate cooperation among cantor, celebrant, choir and congregation, concentrating on construction and correlation of coherent community celebrations.

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For Musicians: Liturgy

Why we tell our story

BY CYNTHIA SERJAK

... it is in the sacred setting, with beautiful and appropriate words and gestures, that symbols fall into place.

In both the Old and New Testaments, the technique of story-telling is extremely important. Consider the narrative of the Exodus from Egypt. It is colorful, incredible, holy, human, earthy and beautiful. When I refer to the "story" of the Exodus, I am not making a judgment about its historical authenticity. Rather I want to say that this event was a human and dynamic event and was told with the warmth and faith of human people. To say that I will write the story of my life does not imply that it may not be true; but it implies a human style, with some amount of eliminating events I feel to be unimportant. Storytelling has to do with imagination, drama and poetry. Not poetry in the sense of rhyming and verse-writing, but in the sense of an attitude, a posture. A poetic attitude looks beyond the facts, searches for and reveals the human, the underlying feelings and motivations in the story. The best storytellers are artists who have a deep feeling for and hope in humanity and the human experience.

So, we have the story of Exodus: human, earthy, moving, challenging, imaginative. Six hundred thousand men and women, not counting children, with flocks and herds. The people carried their bread in bowls in knapsacks slung over their shoulders since there was no time to let it rise before leaving Egypt. Within the Exodus experience certain events and things took on special meaning. The event of crossing the Red Sea not only happened in some way; the event became a powerful example for the Hebrew people of the extent to which Yahweh would go to save them. Manna, also a powerful example, was not only food for the body, but food for the spirit also, because people understood that manna was a special sign that said, "I care about you. I want you to live. Trust me."

Mount Sinai, the tablets, the Ark, the cloud during the day and the column of fire at night became potent and exciting signs of God's presence among his people. They also became part of the story the Israelites were to tell for generations to come. For the Hebrew people not to remember God's saving action on their behalf was a grave offense. They were responsible for the living memory of that Exodus experience. "If your son should ask you later on, 'What does this mean?' you shall tell him, 'With a strong hand the Lord brought us out of Egypt, that place of slavery.'" (Exodus 13:14)

It is important that we take a moment to consider these concepts of sign and symbol. I would like to offer a simple distinction by way of respective definitions. A sign "points to," tells us about, but stops there. What it points to is not present. A symbol, on the other hand, represents the reality it points out. For a very practical example: My car is a sign of my presence, an indication that I am in the vicinity. Those who recognize the car by its color, shape and dents, can read the sign. However, the car is not my presence. On the other hand, my body is a symbol of me. It does not simply point to my presence, it is my presence. It is touchable, visible; it represents "me." This symbol which is my human body is part of my "story." If I see a stranger on the street, I may see their "symbol," but I am not moved because I am not aware of their story. I do not "know" this person. The symbol is not important or powerful for me. On
the other hand, if I see a friend on the street, I respond because I “know” the person, I am familiar with their “story” and I recognize the physical representation of that person. The symbol which is that body opens up for me a whole world of understanding. I can communicate and have a relationship with that symbol.

To return to the Hebrew people in the desert, let us say that the manna was a sign, pointing to the care with which Yahweh gently led his people to know and trust him. It also foreshadows (for us) the ultimate expression of care and concern and sacrificial love—the Eucharist. But Eucharist really is what it symbolizes. The bread which we break is the body of Christ. The cup which we share is the blood of Christ. Our bread and wine are symbols of the Lord. They have a place in the story of his redeeming act. His eucharistic gesture was lived out in his body literally being broken and his blood really being poured out for us. And when he gave us this Eucharist, he said, “Do this in memory of me.” He said, “Remember what I did.”

We hear the story told each time we celebrate Eucharist. But what power the story has for us! If I were to ask 100 Catholics what Eucharist is, I would guess that 95 of them would say Eucharist is bread, wine, body, blood. For us Eucharist seems to be a thing, something we look at and receive. But what did the early Christians call it? “The breaking of the bread.” How did the disciples on the road to Emmaus recognize Jesus? Not in their great conversation on the road! When they arrived at Emmaus they still didn’t know who he was. No, they recognized him in the breaking of the bread—in the action, the gesture.

Gesture and symbol work closely together in ritual. For it is in the sacred setting, with beautiful and appropriate words and gestures, that symbols fall into place. For us, not for everyone. One must know the story to understand the symbols. (Compare the reactions of an American Indian and a Jewish person to my mentioning the Red Sea.) Too many of us are in the sorry position of seeing (hearing? feeling?) the symbols, but not remembering the story. It is like knowing the punchline but forgetting the joke. What good is it? What power for us?

Let us turn to our roots again, this time looking at the early Christian experience of Christian Initiation, the apostolic tradition of Hippolytus of Rome (as recorded in Early Sources of the Liturgy, by Lucien Deiss, The Liturgical Press, 1967, pp. 57-59).

The Giving of Holy Baptism. At Cockcrow, they are to come to the water; this must be running water and pure. They are to take off their clothes. The children are baptized first. All those who can are to reply for themselves. If they cannot, let their parents reply for them, or another member of the family. Next you baptize the men, then the women; the women will have unbound their hair and taken off their jewels of gold and silver. No one is to go down into the water with anything of the stranger. After the renunciation of Satan and the anointing of exorcism:

The Triple Immersion. This latter (the one to be baptized) goes down into the
water. He who is baptizing him lays his hand on his head and asks him,

"Dost thou believe in God, the Almighty Father?"

The one who is being baptized replies, "I believe." Then he baptizes him the first time, keeping his hand laid on his head. Next he asks him:

"Dost thou believe in Christ Jesus, the Son of God born by the Holy Spirit of the Virgin Mary, who died and was buried, who rose again on the third day, living from among the dead, who ascended into heaven, who sits at the right hand of the Father, who will come to judge the living and the dead?"

When he replies, "I believe," he baptizes him a second time.

He asks him again:

"Dost thou believe in the Holy Spirit, in the Holy Church, in the resurrection of the flesh?"

He who is being baptized replies, "I believe." Then he is baptized a third time.

The Anointing with the Oil of Thanksgiving. After that he comes up again. Then the priest gives him an anointing with oil which has been sanctified. He says:

"I anoint thee with the oil which has been sanctified in the name of Jesus Christ."

After they have dried themselves, they put on their clothes again and go into church.

Before comparing this account with our own experience of initiation, I would like to talk about initiation as a "liminal" experience. "Liminal" comes from the Latin "limen," meaning threshold. The liminal experience basically has three stages: (1) the leave-taking of the ordinary, the undeveloped, the incomplete; (2) the tip-toe kind of experience, the time of vision, of growth, of taking the plunge into life, the decision to embrace reality in its fullness; (3) the reintegration of the vision into daily experience. For some American Indians, for example, a young boy approaching manhood goes through a ritual in which he is separated from his family and community to experience a vision of life which is uniquely his and may indicate his role in the tribe. Here he also learns the tribal stories. He returns to the community as a full-fledged member, having proven his strength and maturity.

Let’s take another example. Suppose I decide to make a retreat. I leave the place where I usually stay and go elsewhere—to a house of prayer, a quiet place, a cabin in the woods, perhaps. Usually in some structured way, I get in touch with what is deepest in me. I evaluate, look objectively at where I am, what I’m doing. This is a time apart, special, holy, revitalizing. I become caught up in the vision of my life, its joys, pains, possibilities. I return to my daily activities refreshed, more “together,” more able to cope with relating my faith-experience and my day-to-day living. If I feel defeated, unable to adjust, then I have failed to make the liminal experience work for me.

What about our Sunday morning experiences? Sunday morning should be some kind of liminal experience. We choose to come aside to a special place, we look for a faith-vision, a renewal of our discipleship, and we come away renewed and recommitted. Perhaps the question we should be asking is not "How well do the people at the 9 A.M. liturgy sing the entrance song?" but "How well do the people at the 9 A.M. liturgy handle Monday morning?" The liminal experience of worship must give meaning to our daily living. If it is unconnected, then we must take a serious look at it. John Gallen says that liturgy has to do with "the way in which the community of believers has been able to celebrate and thus bring to fulfillment in common symbolic action what the Lord has already been doing in their lives." ("Liturigical Celebration American Style," Chicago Studies, vol. 16, no. 1, Spring 1977)

To return to Christian Initiation. It is in the context of a liminal experience such as initiation that certain symbols rise to prominence. Water for those who are baptized and choose to go down into the water with Jesus, to die with him to a former, undeveloped way of living, trusting that when they come up out of the water, they, too, will hear the Father’s voice. Oil that smears, drips and shines on the forehead. Garments that are white and brilliant. The story is strong, the symbols are in place and the power and presence are revealed in their depth. What about our own rites of initiation? The water barely drips, the oil isn’t smelly and abundant, the robe is minimal. We have the punch line, we know the right words, but we’ve minimalized the symbols. We’ve passed over their power. Worst of all, we may have forgotten the story.

 Needless to say, we could apply this crisis-description to other sacraments and religious experiences, even to daily living. (What is the real story about New Year’s Eve?)

Storytelling has to do with the past and the significant event that has happened: Jesus went down into the waters of death and rose victorious. Storytelling has to do with the present. Shall I follow Jesus into death, believing in the promise of new life? My experience of the event is important. With the community I remember the significant event in the life of Jesus. Storytelling has to do with the future. Given the challenge of Jesus, what shall we do? How shall we proceed?
Quality: Musical and Religious

BY MARTIN BURNE

I can think of no more suitable way to begin this morning than with the statement of Pope Pius XII: “You are the Church.” This does not mean to overlook structures, hierarchy and all the rest; it means rather to be conscious of what Peter had to say in reply to those who cynically accused the Apostles of drunkenness: “These men are not drunk, as you seem to think; it is only nine in the morning. No, it is what the prophet Joel spoke of:

It shall come to pass in the last days, says God, that I will pour out a portion of my spirit on all mankind:
Your sons and daughters shall prophesy,
your young men shall see visions
and your old men shall dream dreams.
Yes, even on my servants and handmaids
I will pour out a portion of my spirit
in those days,
and they shall prophesy.” (Acts 2:15-18)

We are servants and handmaids of the Lord, filled with God’s Holy Spirit, and we are called upon, therefore, to prophesy, to speak out for God. But how shall we do that, who are gifted in a way that calls us to a very specific and specialized role among the children of God? The Spirit of God is an honest Spirit; consequently, those who are called by that Spirit for a role in the Church of Jesus must themselves be honest with respect to their skills. What skills become us if we are to worship God honestly? At the very head of the list of “famous people” in the Book of Sirach are listed “prophets that uphold the name of prophecy . . . uttering, through their foresight, a sacred charge to the nations” (Sirach 44:4). And immediately following upon the prophets are listed those “that had skill to devise melodies, to make songs and set them down in writing” (Sirach 44:5).

In the 25th chapter of Matthew’s Gospel one reads of the parable of the talents. It is only the man who had received but one talent and made a hole in the ground, hiding his master’s money (Matthew 25:18) who is severely reprimanded. No one has a right to expect us to be geniuses; but those with whom we work and for whom we are to render service have every right to expect of us an honest account of the skills that the Lord has given us.

It is one thing to speak enthusiastically about the place of music in worship; it is quite another to carry over into action the ideas and ideals we share. At the same time, if we are to take seriously spiritual growth through musical excellence, we ought to be able to nail down, as it were, certain aspects of musical excellence.

“Too fast, too slow, too high, too low” may be nothing more than a cliche; yet it represents the kinds of complaint that one often hears with respect to church performance. Those charged with the service of music in our churches and congregations owe to their constituents a certain competence. Granted that a given situation may be struggling along with music personnel who are not especially well-trained; that ought to be the exception, not the rule. Competence ought to be, in a sense, the name of the game. An organist ought to be able to play

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How often do we think of our profession as having to do with the lost, with those very much in need of the “searching out” that the Lord does in behalf of each of us?

competently; a guitarist ought to know the instrument well and be well able to handle it in different kinds of situations; a leader of song ought to know what is possible for congregations vocally.

A musician aspiring to become an organist for a Roman Catholic congregation may feel it very important that she be able to handle with some dexterity the organ literature. But to say that does not mean simply that she is familiar with the French and German schools, or that her awareness of and competence in contemporary music are adequate. For the congregation in today’s church for whom she must render service, it means an awareness of so simple a thing as good hymn accompaniment. Does she understand, for example, that no congregation ought to be asked to sing a hymn that has not first been played through in its entirety? Does her sense of the fittingness of worship say to her that a congregation needs time both to find its place in a hymnal and to hear the tune that it is now being asked to sing? Is her accompanying sense primed so that she knows, almost by instinct, what key will or will not work for a given hymn? Are her tempi well chosen, particularly for hymn accompaniments? Is she given to dominating the scene in such a way that it does not make much difference whether people sing?

There is little use in our speaking of music as a ministry or service unless we understand these matters. Musical excellence in and of itself is highly desirable; but musical excellence is not the only consideration when one is engaged in the worship of God. To play a Bach fugue with dexterity and suitable registration may indeed serve to set the tone for the worship that has not yet formally gotten underway; but once the service itself is in motion, the organist needs to see herself in a second light—that of supporting the efforts of the congregation as God’s people express themselves in worship.

Does a leader of song have a sense of pitch that enables him to genuinely lead the congregation? Does he recognize, for example, the pitch difference between an ascending and descending half-tone? Or do A to A♯ and B to B♭ mean exactly the same to him? Does he feel that such matters are “fussy” and really quite meaningless when he is standing before a worshiping congregation? Has he sensitivity about the handling of his voice when a microphone is present? And does he endeavor always to use his voice sensitively, recognizing that he is chosen for God’s worship because of the skill with which an all-kind God has endowed him?

The notion of pastoral musician tells us a great deal in itself. The term indicates that our focus is, indeed, music, but music that has pastoral emphases. As musicians of one kind or another, I assume each of us is especially interested in his or her area of competence. How often do we think of our profession as having to do with the lost, with those very much in need of the “searching out” that the Lord does in behalf of each of us?

The relation of pastoral musicianship to education is far deeper than we may at first imagine. When, some years ago, our American Bishops spoke out forcefully about the nature of Catholic education and produced a booklet entitled “To Teach as Jesus Did,” they came to the heart of what our lives are about with respect to education. No one can pick up the Gospel and read it seriously and not have some idea of what the Savior of mankind was about: teaching. Indeed, long before one comes to the public life of Jesus he is seen in Luke’s second chapter as one who taught: “Did you not know I had to be in my Father’s house?” Or, as a more familiar translation has it: “Did you not know I must be about my father’s business?” (Luke 2:49).

His father’s business, in a sense, never changed; throughout his life Our Savior taught. If the pastoral musician takes the position that education in the music of worship is essential for those raised in the Faith, he or she simply walks in the path of him on whom our very lives are intended to be patterned.

This brings us, I suppose, to a moot question: Is music in worship a frivol? Is it part and parcel of the entire worship process? To look upon it as a frivol is to go contrary to the whole Judeo-Christian heritage. Time and again the Hebrew scriptures speak of song and instrument and dance in connection with their worship of the Lord God Yahweh. Perhaps we need to emphasize more strongly the Jewish Jesus; never for a moment does the Savior of mankind deny his Jewish roots. Neither does he ask those who would follow him to set aside those worthy traditions that Jewish culture has passed along to his own century: “Do not think I have come to abolish the law and the prophets. I have come, not to abolish them, but to fulfill them” (Matthew 5:17). Whenever pastoral musicians become unprophetic, whenever you and I settle for non-education in the music of worship, we are guilty of not nourishing the Lord’s sheep. All of us can become discouraged and complain that we meet such opposition that we are ready to give up. Giving up does not attain the glory of God in the music of worship or in anything else. More than a dozen years have passed since the early reforms of Vatican II began to take shape, and whether one likes or dislikes those reforms, there is general agreement on many sides that the reforms would have been far more easily introduced had there been sufficient catechesis. For the pastoral musician the reforms are far from over. Each of us has to take quite seriously the very first words of Jesus in Mark’s gospel: “The reign of God is at hand: Reform your lives and believe in the gospel” (Mark 1:15).

The reformation of our lives is concerned with far more than the avoidance of sin. Jesus invites us to walk with him, to exercise discipleship, and that implies offering to his Father and ours the worship that is due Him.
We have already acknowledged that that can scarcely be done without some degree of competency on our part; and since the Lord, in his goodness, has entrusted to us a degree of leadership that is one with the title of pastoral musician, we are called upon to be certain that we communicate honestly and clearly with those we have been asked to shepherd.

Never ought we be ashamed that a measure of leadership training may be necessary for us in the exercise of our profession. As a musical person I may be able to make my way with great dexterity through the most difficult of organ compositions or clarinet concerti. But that does not imply that I am ready to assume the directorship of the church choir or the Saturday and Sunday congregation. One needs a certain finesse to exercise leadership properly, but that, too, is part of our call to be a pastoral musician.

How often a congregation feels a sense of frustration simply because adequate directions have not been given. Perhaps it is a faulty microphone—no fault of the pastoral musician; or perhaps it is a failure on the part of the pastoral musician to acquaint the participants in a service concerning what is expected of them. Whatever the situation, each of us owes it to our profession as pastoral musician to bring to our office whatever we can of that leadership and communication that will make it possible for all whom we are serving to worship God with the best possible dispositions of mind, heart and very being.

In all that has been said so far there is an underlying assumption hardly mentioned—the concept of Sabbath—and I should like to address myself to that consideration as we move on to our conclusion. Have no fear: I am not about to deliver a homily on the reasons we ought not miss Mass on Sunday. Rather, I want to point up what I feel are fundamental biblical relationships that exist between God's order in the universe and the various areas of which we have been speaking thus far.

"In six days," one reads in the book of Exodus, "the Lord made heaven and earth and sea, and all that is in them, and he rested on the seventh day; therefore, the Lord blessed the Sabbath day and hallowed it" (Exodus 20:11). The later version in Deuteronomy (5:12-15) emphasizes the social and ethical dimension: the Israelites are to extend the day of rest with all its benefits to everyone in their society, slave and free alike, because "you were slaves in Egypt and the Lord your God brought you out with a strong hand and an outstretched arm, and for that reason the Lord your God commanded you to keep the Sabbath day" (Deuteronomy 5:15). The hallowing of the Sabbath by God’s free and sovereign will would appear to be the ultimate and self-sufficient reason for Sabbath observance. (Cf. Demetrios Dumm, Work and Leisure, Biblical Perspectives, page 335).

Not by accident, it would seem, the Sabbath prescription stands between the commandments that concern the Israelite’s relationship to God and the commandments that concern the relationship of Israelites to one another. Israel is not to forget who it was that brought her to life and freedom; if God has served Israel so very well, ought not the Israelite serve well his neighbor? Between these considerations, so to speak, is the commandment relating to Sabbath.

To keep the Sabbath then is not so much a matter of activity or inactivity: it is rather a question of the purpose of one’s activity, and indeed of one’s life. It is a question of the quality of time spent. If one’s life is a more or less frantic attempt to eliminate mystery, the unknown, the fortuitous in an effort to find ever greater security, then one will not keep the Sabbath, whether or not he leads a crusade to keep the stores closed on holy days. Sabbath is gift and mystery.

(Dumm, op cit., p. 339)

The truly pastoral person is one who has discovered the positive and saving possibilities of mystery in life. For that person God is revealed as a loving Father, and one’s fellow-beings become cherished sisters and brothers. All of creation is filled with hidden beauty. To keep holy the Sabbath is to seek and to find the mystery that is in all of life, and this means rest and peace and a beginning of heaven because we have been made not just to work, but to work for God, and God made all things for the Sabbath. (Cf. Dumm, op cit., with alterations, pp. 349-350).

Something of this kind of thinking, I suggest, must underlie all of the considerations presented here this morning. The pastoral musician is very much a Sabbath person: not because most of our work, perhaps, falls on the Sabbath, but because we are people who genuinely recognize that music itself is really about Sabbath—time off for God. Leisure for God is a deeply Christian concept. Romano Guardini was fond of saying that the liturgy has no purpose but is full of meaning. (James J. O’Rourke, Work, Leisure and Contemplation, page 366).

The proper spirit of liturgical prayer involves learning to "waste time for the sake of God." (O’Rourke, op cit., p. 366). As an act of celebration divine worship appears to be the exemplary type of leisure. It is a kind of ultimate affirmation of goodness, in the form of thanksgiving and praise, which celebrates the glory of the Being who is the final source of all reasons for celebration. (Ibid.)

A second underlying assumption in everything of which we have spoken this morning is humanity’s unending longing for beauty. In a fine article in the March 1980 issue of WORSHIP, Father Robert Hovda quotes from Alexander Solzhenitsyn, who, in accepting the 1970 Nobel Prize for Literature, wrote as follows in a paper he could not deliver:

Falsehood can hold out against much in this world, but not against art. So perhaps that ancient trinity of truth, goodness and beauty is not simply an empty, faded formula as we thought in the days of our self-confident, materialistic youth? If the tops of these three trees converge, as the scholars maintained, but the too blatant, too direct stems of truth and goodness are crushed, cut down, not allowed through—then perhaps the fantastic, unpredictable
No one can pick up the Gospel . . . and not have some idea of what the Savior of mankind was about: teaching.

unexpected stems of beauty will push through and soar to that very same place, and in so doing will fulfill the work of all three. In that case, Dostoyevsky's remark, 'Beauty will save the world,' was not a careless phrase, but a prophecy.

(Robert W. Hovda, "The Vesting of Liturgical Ministers," page 98)

The matter of beauty is not unrelated to what we have already considered in speaking of Sabbath, and a keen sense of the beautiful and its importance ought to underline the approach of the pastoral musician to the ministry that is ours. Just a moment ago I spoke of humanity's unending longing for beauty as an underlying assumption of our considerations this morning. I speak that way because the yearning for beauty is the yearning for God Himself, for the Transcendent.

It is probably safe to say that few of us give a great deal of our time to meditation on the beauty of God. We tend to be cerebral people, and we are more easily fascinated by a careful consideration of matters that pertain quite specifically to the intellect. But however much we may tend to put it down, a sense of beauty arises in the worst of us, and all but compels us to give greater attention to those means that are capable of arousing and satisfying a genuine sense of beauty in ourselves and in those around us.

It takes little explication to see how closely provision for beauty in worship is related to the pastoral musician. Although at times the sheer pressure of one's job may persuade one to rely simply on the pragmatic, our better instincts tell us that that is not the Godlike way to the Maker of the universe. Over and again in our lives we are suddenly lifted up by a magnificent sunset, by the emergence of spring, by the clearness of a winter night. If there is yet in our hearts some sense of poetry, we reflect to ourselves on the goodness of God who affords us these moments of transfiguration.

Do we stop now and then to reflect that ours is a sharing with God in the creation of beauty? That the careful preparations for a given liturgy are really quite worthwhile because they permit us to be, in a sense, co-creators for a moment of time? And when decisions are being made that relate to the worshiping congregation, is our first judgment based on an awareness that beauty is not a luxury but of the very essence of the worship of the All-Beautiful?

None of us is spared the importuning of those who would like to settle for the commonplace, for the tawdry, for the humdrum. That is part of the reality of our lives, and we ought not to let it cast us down. But when we ourselves begin to settle for the non-beautiful simply because it is easier; when we ourselves forget that our worship ought to be appealing to an aspect of humanity's being that relates that being directly to the Godhead, we are in trouble: not from those who surround us, but from our own failure to permit the stems of beauty to soar.

When the Fathers of Vatican II wrote that "the liturgy is rightly seen as an exercise of the priestly office of Jesus Christ," they went on to say that that office "involves the presentation of man's sanctification under the guise of signs perceptible by the senses" (Sacred Liturgy, page 5). What was the priestly office of Jesus Christ if not the offering of the very best, the very greatest that this world has ever chance to offer—the God-Man himself, the beloved Son of the Father? There is an unspeakable beauty, a beauty that all but transcends our limited imagination; yet it is to that exercise of ministry that we are invited to contribute, indeed, an exercise in which we are invited to be a vital part.

Perhaps our end is in our beginning. Perhaps we need to say to ourselves at least once each day: "You are the Church!" And perhaps we shall want to recall that the prophecy of Joel is not dead but very much alive: "In those days I will pour out my spirit. Your young men shall see visions, your old men dream dreams, and your sons and your daughters will prophesy." Let us, my sisters and brothers, continue to see visions and dream dreams!

A contemporary American Christian spirituality of liturgical music should include the following elements: an appreciation of silence; an invitation to listen; sensitivity to the symbolic; affirmation of bodiliness; an integrated approach to the past, present and future; an esteem for simplicity.

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It might seem a little strange to begin outlining the key ingredients for a spirituality of liturgical music by insisting on the value of silence, but it is a value that is fundamental and absolutely essential if music in the liturgy is to exert a spiritually effective influence. Silence represents that rich and full stillness of undifferentiated being out of which is uttered the creative Word of God. Only from the depths of silence can sound emerge as the bearer of meaning; we must never lose an appreciation of its indispensability within Christian life.
We musicians know very well what an important role silence plays in music. Music becomes the vehicle of meaningful communication only because it incorporates, sometimes beyond our conscious awareness, the element of silence into its very structure and organizes sound by recognizable punctuations of silence. Silence is so important to the art of music that we could say that one of the outstanding attributes of a truly great musician (whether a composer, conductor or virtuoso) is his or her ability to deal with silence artfully and with sensitivity and courage.

We are all acquainted with the periods of silence permitted and even recommended at various times in the liturgy. As musicians, we commonly view ourselves as originators of sound, but we should realize that we are called to uphold the value of silence. Without an adequate respect for silence, we can unwittingly foster an indiscriminate use of music within the liturgy to ensure that something will be continually happening as the liturgy progresses.

Not to incorporate the value of silence into our use of music in the liturgy reinforces the tendency in American society for people to immerse themselves in hectic activity and noise. We Americans desperately need opportunities to experience meaningful silence, and all who are involved with liturgy planning and execution should give American Christians opportunities to participate in liturgies in which sound and silence are woven together into a meaningful and refreshing whole.

The second element of the spirituality of liturgical music is "an invitation to listen." Music has the potential of expanding the human capacity to listen, and this potential must not be ignored when the spiritual function of music in the liturgy is considered. In referring to the capacity to listen, however, I am not talking about any superficial notion of hearing or the physical phenomena commonly associated with the process of hearing. Rather, I am referring to the much deeper human experience of willing, attentive listening. Being so saturated with sound in our everyday life, we often find it difficult to pay attention and really listen. We become numb to many of the external stimuli that clamor for our attention because we can handle only so much input. This numbing process is legitimate, however, as long as our basic capacity to listen is not also shriveling up in the process. We Americans need to be encouraged and challenged to listen attentively, albeit selectively, so that we will always be ready to hear the truly meaningful and significant word, and ultimately the Word of God.

For music in the liturgy to invite us to become better, more sensitive listeners, we must become keenly aware of the important role which the cantor, choir and instrumentalists are called to exercise in the liturgy. While we should never exaggerate the use of music so that the liturgy becomes more like a musical concert, we must by the same token provide ample opportunities for our congregations to participate in the liturgy by active, attentive listening. We should gently urge our congregations to grow out of any extreme dependence on the printed word and the habit of following along in missalettes and prayer books what should be listened to. If the assembly is being asked to listen to what is being read or sung, then that which is being proclaimed in speech or song should be clearly audible and easily understandable.

The congregation has a right to expect that what they are being asked to listen to will truly be of musical worth and deserving of their attention. In choosing music with texts, we should evaluate carefully both music and texts and refuse to use music whose texts lack meaningfulness and intelligibility. Asking a congregation to listen to music based on texts which are theologically questionable, emotionally superficial or even grammatically incorrect is really unfair.

Symbolism has a positive and much-needed value within human existence in general, within Christian life and in a spirituality of liturgical music.

A symbol is often described as a tangible reality within the range of human experience which points beyond itself to less apparent but very profound realities. A symbol, capable of being experienced by means of the senses, expresses a wealth of meaning and invites us to explore ever deeper levels of truth. On the one hand, an authentic symbol must be rooted in ordinary human experience and relevant and understandable from the standpoint of that experience. On the other hand, a true symbol also communicates a matrix of meanings which exceeds the limits of the obvious.

Development of sensitivity to the symbolic is a real challenge to us Americans. We so often tend to be satisfied with the obvious or to dissect and analyze reality, attempting to subjugate it so that it can serve our utilitarian purposes. We tend to become insensitive to the inner essence, beauty and meaning of things.

Music can help us become more in tune with the most significant realities of human existence if it is authentically symbolic . . .
... liturgy is and always has been a quite sensual mode of worshiping God.

should be exposed to pieces that cannot be routinely accepted at face value but that invite them to encounter experientially the mystery of life and of God.

From this same point of view, texts must be scrutinized. Texts which bluntly state the obvious or which lack linguistic finesse and some degree of poetic expressiveness certainly do not reinforce the symbolic dimension of liturgical music. To ascertain the symbolic quality of a piece of liturgical music, pay attention to how well it "wears" with repeated use. As a general rule, trite and superficial compositions tend to go flat and to become boring after being used repeatedly, whereas compositions which are symbolically rich tend to become more interesting and more deeply expressive the more they are heard, played or sung.

The very nature of our liturgies and the emphasis we place on symbolism are meant to communicate to us a positive and optimistic Christian attitude toward the visible world. It is precisely in this context of the symbolic, sacramental nature of all Christian life that the human body receives its deepest significance. The human person, a being of inestimable value, is comprised of spirit and body. At least while living on this earth, the human person is never just a body or just a spirit, but embodied spirit. Spirit and body, unified into one integrated reality, are both important, and neither one of these components of human person must ever be treated lightly.

All Christian values must, at a certain point, be incarnated, that is, find expression in bodiliness. In fact, it is in bodiliness that we make our spiritual journey to God and undergo the continuing spiritual transformation by grace that will eventually lead, in and through Jesus, to resurrection. Affirmation of bodiliness, then, gives witness to the incarnational dimension of Christian faith by expressing the belief that God, in choosing to reveal himself in human history, wills the total transformation of the human person, both body and spirit.

Our first impulse as Christians living in contemporary society is to preach a disdain for the flesh, to talk about the spiritual as if the body did not (or ideally should not) exist. This type of body-denial appears at least implicitly in many strains of Christian spirituality. However, when we take a closer look, we begin to realize that the general attitude of American society toward the body is often not a Christian one because it does not go far enough in respecting and placing real value on the human body. Christianity must insist on the goodness and value of the body and affirm it as the tangible expression of human personhood and ultimately as the crowning masterpiece of God's visible creation.

Although we have not always been willing to admit it, the liturgy is and always has been a quite sensual mode of worshiping God. Liturgy is a body-oriented form of worship. At one time or another, all five bodily senses are invited to participate in the liturgical experience. Christian liturgy, then, is intrinsically geared toward the affirmation of bodiliness and can perform a much-needed function within a society that tends to ignore the mystery and sacredness of the human body.

Musicians should not be reluctant to incorporate into the liturgy music which is, at least indirectly, body-affirming. To be more specific, there is no element of music which is more directly related to bodiliness than rhythm. Because of the rather common tendency to think that anything to do with the spiritual entails a rejection of all that has to do with the body, we have maintained the false idea that music like Gregorian chant, which is nonmetrical, rather free-flowing and restful, is more spiritual in nature than music characterized by strong rhythms and enthusiastic drive.

The experience of rhythmically energetic music, which might not have fit readily into the framework of some spiritualities of the past, may indeed be very spiritually appropriate and valuable in a culture which generally finds it difficult to appreciate and respect the body as a gift from God for which one should be joyously grateful.

Just because a particular item can be sung does not mean that it should be sung.

We who live in a culture that needs a more wholesome and respectful attitude toward the body might, as an alternative to the model of the Eucharist which portrays it as a celestial banquet for angelic souls, develop a more playful, childlike model which would depict it as a kind of sacred dance of Spirit-filled bodies.

Any spirituality must in some way take into account the past, present and future dimensions of time. There must be a respect for the past out of which the present continually emerges. In fact, the past is responsible to a significant degree for the way in which we perceive the present and for the meaning it has for us. Remembering the past is also an essential dimension of the Christian life of faith. Because of the basic Christian belief that God has taken the initiative to make himself known in the history of his Chosen People and has revealed himself in a definitive way in the personal history of his Son Jesus, there is within the Judeo-Christian tradition much emphasis placed on the ritual reenactment of the past. Remembering the past is an essential element of the eucharistic liturgy which recalls and makes effective and real in the present the death and resurrection of Jesus.

Music in the liturgy should foster within the Christian community a respect for the past. The "good old days" are not somehow intrinsically better than the present moment of history; but, in recalling the past, we are giving witness to the long history of salvation and uniting
Silence represents that rich and full stillness of undifferentiated being out of which is uttered the creative Word of God.

ourselves with the countless millions of Christians who have, in faith, preceded us. This is the best argument for utilizing, as Chapter VI of *The Constitution on the Sacred Liturgy* urges us to do, sacred music bequeathed to us from the past.

In reference to the future, a spirituality of liturgical music should include an openness to what lies ahead of us. In its prophetic role, music in the liturgy can help the Church direct its gaze to what is yet to come. Prophecy entails, at least partially, announcing or making visible in the present order of things that which lies in store for us in the future. Since the prophetic dimension of Christian life is extremely important, we must allow that dimension to be expressed in some way by the music we use in the liturgy. Liturgists and liturgical musicians should be continually trying to discern who are the authentic prophets among our composers. Who are the composers who can creatively express possibilities to which God may be calling his Church, and who, by their music, challenge us to expand our understanding of what life is all about?

A word about the temptation of looking back to music of the past with nostalgic reverence and romantic affection to the point of avoiding contemporary music. Needless to say, not everything that is novel and experimental is necessarily prophetic, but the prophetic almost invariably includes elements which question, if not outrightly challenge, staid conventions, routine patterns of thought and present expectations and attitudes. By being respectful of and sensitive to the prophetic dimension of liturgical music we are helping to shape a new vision of the future and to actualize God’s dream of what the world and humankind can become when they eventually realize their fullest potential.

Even though the past must be appreciated and the future anticipated, it is the present that bears the most significance in Christian spirituality, for it is only in the present moment of human existence that the ever-living and ever-creating God is truly active in his Spirit, renewing us, transforming us and inviting us to every deeper union with him.

Embracing the present moment is so important in the spiritual life that anything which makes it difficult or impossible to focus our full attention on the present in which God dwells is considered by the great Christian spiritual masters to be a real obstacle to full spiritual development. In fact, when spiritual writers speak about distractions in prayer, they are talking about thoughts, feelings or attitudes that prohibit us from channeling our awareness into the present moment. And so they speak about distractions that can arise in the memory, tempting us to dwell on the past to find refuge from the unanswered questions or unresolved difficulties of our immediate life-situations. And then there are also the
... that which is proclaimed in speech or song should be clearly audible and easily understandable.

distractions that are born in the imagination where we may evade our responsibilities by living in a world fashioned out of daydreams and unrealizable possibilities.

Liturgical music should never be chosen and used on the basis of its ability to lure us out of the present into the beauty, peace and security of some bygone age or "ideal" religious era. Nor should music be chosen and used on the basis of its ability to reinforce the desire to live in a dream world of unrealistic possibilities. Rather, music in the liturgy should help us embrace the present moment and become more fully involved with and responsible for each new moment of our lives.

The sixth and final element of a contemporary spirituality of liturgical music is an esteem for simplicity. Simplicity is another one of those values that needs renewed emphasis in American society. Affluence, consumerism and technology have all contributed to the development of a complex style of life in America. A revitalized appreciation of simplicity would help us to deal more creatively with the complexity that pervades nearly every aspect of our lives.

Liturgy can do much to help to nourish the value of simplicity and to sensitize us to the unique kind of beauty that simplicity radiates. But in order to do so, each liturgy must be planned with care, executed with taste and most of all protected from the additions, accretions and embellishments that are superfluous and serve only to obscure the essential meaning of what is taking place.

How often simplicity is sacrificed in the name of solemnization, symbolization and devotional piety! The price for such sacrifice is great, because what is sadly lost along with simplicity is liturgical integrity. It is not uncommon, for example, to walk into a church and see the sanctuary stuffed with all sorts of furniture, draped with wall-to-wall banners, littered with books and pamphlets, plastic ferns, fake candles and oriental rugs. Superfluous processions, incensations, gestures and activity can just as effectively distract the congregation's attention as the more obvious types of superficial excess. What can liturgical musicians do in order to uphold the value of simplicity in the liturgy?

We should always try to use liturgical music that manifests musical excellence. The best musical compositions, no matter in what style they are written or how technically sophisticated they may be, are invariably characterized by clarity and economy of expression. They are effective, beautiful vehicles of expression because they avoid the superficial excess which is so easily recognizable in compositions of poor or mediocre quality. All musicians involved in liturgy should always attempt to do their very best, avoiding all carelessness that is so devastating to the fragile beauty of simplicity.

Any music used in a liturgy should be so chosen that it does not upstage or obscure the basic theme and message being communicated at any given point in a liturgy. To use, for example, a series of pieces which are thematically unrelated to each other or to use music that runs counter to the spirit or nature of a given part of the liturgy is to abandon the value of simplicity, to help create a liturgical hodge-podge and to lead the congregation into confusion. Just because a particular item can be sung does not mean that it should be sung. To stuff as much music into a liturgy that the liturgy will maximally allow is not only a way to destroy simplicity but also a violation against good liturgical taste.

If we begin, even in small ways, to promote the value of simplicity in the liturgy and more generally in our lives, we have a pretty good chance of coming to see that even in the midst of the extreme complexity of our society it is truly possible to cherish the simple things in life, which, after all, are often the most precious.

May our appreciation of silence grow ever deeper, enabling us to relish every sound and to give praise to God through the music we create. May our readiness to listen be blessed with the reception of God's life-giving Word. May we become increasingly sensitive to the symbolic dimension of reality so that, with eyes open wide and ears anxious to hear, we may come to know the deepest significance of all that is. May the mystery of our bodiliness inspire us to celebrate God's goodness in the expressive rhythms of liturgy, dance and song. May the horizons of our awareness reach deeply into the past, stretch courageously toward the future, but always be incarnated in the reality of the present. And may simplicity find a true home in our hearts, leading us ever onward toward the wisdom and maturity that come with age, yet always inviting us to experience all things in Jesus with the playful awe and wonder of little children.
A Glimpse at the Future

BY PETER STAPLETON

... by 1990, 60 percent of parishes in America will have musical liturgy of a clearly poor quality

Second, then, I'd better stand well behind this protective podium when I predict another future. I suggest that in 1990, 10 percent of our parishes will continue to have musical liturgy of high quality. These are probably the ones who have it now, who have had it over time and who, served largely by people such as delegates to this meeting, will prosper liturgically. I also suggest that by 1990, 60 percent of parishes in America will have musical liturgy of a clearly poor quality, and that such parishes will, in the next decade, be as immune to success, improvement or change as the 10 percent appear impervious to failure. My predictions leave 30 percent of parishes unaccounted for. Well, they could go either way.

If these very subjective editorial projections of mine account for the parishes we serve and tell us how many places music will occupy (between roughly 3,600 and 7,200 parishes), what of non-musical parishes? Indeed such parishes will need ministering to the terminal stages of their liturgical development. If you're now in a place where poverty of musical art is in evidence along with indications that liturgy is dead or dying in parish life, you might consider yourself a musical Mother Theresa. Indeed you have her kind of ministry requiring strength, compassion and some action to ease distress. But such an assignment does not come with the false hope that the patient will recover health, or that a musical missionary to the liturgically terminal will survive easily.

But if you find yourself in one of the prospering parishes, or in a place with good hope to nurture musical liturgies, what then? What does the Church need to learn? What do we need to learn and teach in such settings?

If psychologist David McClelland is right about what motivates people to contribute to our parish activities, we can say our people need three things: power, achievement and socialization.

Actually, the Church has been very successful in providing these. Volunteers seeking power or the feeling of power have gravitated to parish politics. We have seen choir members come alive at the prospect of elections, of

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struggles for the control of committees in the parish council. We have seen politics in sodalities and guilds and folk groups.

For those seeking a feeling of achievement, we have provided a work ethic—a surprisingly Puritan work ethic, given our Catholic identity. We encourage car washes, cleanup days, phone calling, list making and a wide variety of other tasks incidental in various ways to the life of a busy church. We have almost fallen prey to the heresy that Christians may pray as they will, but that extra points go to the laborers whose works equally, if not more than, their faith will bring them to salvation.

Finally, the Church’s socialization skills have been most keenly evident in that great parish institution, the bingo game. Lately, the parish social hour has been introduced as a pale alternative to bingo (too many smiles and not enough prizes for my taste). Nevertheless, the Church has offered parishioners a selection of group occasions at which socialization appears to be taking place at some level.

Today I suggest alternative courses for the parish to provide power, achievement and socialization. And I think musicians can take these opportunities.

When people seek power, we should give them responsibility. This means making the liturgy planners truly accountable for specific tasks. It means training our singers to take responsibility for the development of their skills. It means that we ministers will be models of responsibility by developing ourselves, being accountable for the quality of our art and using the power of our office in a responsible way. (No more last minute rehearsals lasting hours on end because we didn’t plan the regular rehearsals.)

We have seen choir members come alive at the prospect of elections, of struggles for the control of committees in the parish council.

When people seek achievement, we should give them evidence of measurable results when they work with us. That means specifying clear goals for improvement in musical liturgy and making sure that those goals are met. It’s not enough to put in our time and let the results happen as they may. The pattern of serving time is too prevalent in the secular jobs many of us hold. Productivity predictions are low in such jobs because people feel they simply maintain a structure. In pastoral music our results will fuel the sense of achievement and allow us to grow counter to the stagnation of secular organizations trapped in a work ethic which fails to motivate the human spirit.

Finally, our socialization skills will need overhauling; we will need new socializing patterns. We must provide occasions for rich, authentic interaction among ourselves. The Marriage Encounter movement has begun to show us the way to richer interaction, and we musicians will need to know more about groups and individual development, especially development in the adult years; the 80’s won’t have a foreseeable baby boom. Our goal will be to build a faith-community of genuinely committed and engaged people who will then express their concern and love in vibrant musical liturgies.

Other factors besides the three I’ve sketched here will be important to our teaching and learning. We will need to know more about economics, human relations, management (of others and of ourselves), the development of our careers as pastoral musicians and, of course, musical liturgy.

As the pastoral musician’s role expands, the need for new skills becomes greater. We have all learned new skills before, and we teach them to others every week in our role as leaders of liturgy. We are part of a Church which has always learned in order to teach.

If the challenges we face are great in the 80’s, so are our opportunities. Our chance to learn is our greatest hope for a Church we hope to strengthen.
Worship in Spirit and Truth

BY FRANK J. RODIMER

In the Didascalia Apostolorum (The Teachings of the Apostles), a manual for bishops written in the third century, we are told, "When you teach, Bishop, exhort the people and persuade them to be faithful to the assembly. May they not fail in this. Let them gather and may none one diminish the Church by not joining the assembly and thus deprive the Body of Christ of one member... Do not take your own role lightly, and do not deprive Our Lord of His members. Do not tear apart or disperse His Body. Do not place your temporal affairs above the Word of God but set aside everything on the Day of the Lord and hasten with great eagerness to your churches. For this is your praise. Otherwise, the faithful will have no incentive to assemble on the day of the Lord to hear the word of life and partake of the food that endures."

These words are addressed to bishops as pastors and celebrants, and nothing is said about music or musicians. The fact, however, that many ministers serve with bishops and celebrants in celebrating the liturgy, and given the growing awareness we have of how essential the liturgy is to the evangelical mission of the Church, then the exhortation to the bishops can be seen as including the musicians.

In all the 17 centuries since the words of the Didascalia were written, I doubt that anyone has improved on the music is God's language.

reason for wanting every last member of the community to be present for the Lord's Day liturgy. We don't want the Body of Christ to be deprived of even one member. If that happens not only is the Lord's Body torn apart or separated, but the faithful will not hear the Word of Life and will not partake of the Food that endures. And if they do not hear the Word and partake of the Food, then they will not be prepared intellectually, spiritually and holistically to fulfill their purpose in life, their new life in baptism, to bring the Gospel to others. And the kingdom, the reign of God, the reign of justice and peace, will not come.

It may appear to be saying too much about music and liturgical musicians to say that they are essential for bringing about the reign of God, although missionaries haven't hesitated to suggest as much. Father Josef Kellner wrote, "Music has always been a most valuable, if not indispensable aid to the missionary. The missionary history of every century bears witness to its service." (Worship: the Life of the Missions, Chapter 13) He said the place of music in the missions was "not marginal employment for (the missionary) outside of his essential work," and he quoted Pope Pius XII's Encyclical Letter On Sacred Music: it is a "powerful aid to the Catholic apostolate that cannot be disdained or neglected." Where the Church is not inclined to think of itself as missionary, music has been accepted, more or less, as something helpful and useful. It is even accepted as an art form—beautiful, aesthetically welcome and desirable.
Music . . . is meant to help Christians become missionaries and evangelizers.

Music in liturgy is necessary to help the people who are assembled become a community who praise and thank God and who support one another in professing their faith. The community shares signs of reconciliation and familiarity and prepares together, by hearing the revealed truth and receiving the Lord’s Body and Blood, to go forth from the assembly as a people sent to witness, serve and minister to others. Music in the liturgy does more than decorate and adorn as art is often understood to do. Liturgical music is “art plus;” it is sacred music. “The function of music is ministerial,” the American Bishops said in their instruction on music, “it must serve and never dominate.” (Music in Catholic Worship, par. 23) Jesus said of himself, “The Son of Man has not come to be served but to serve.” (Mk. 10:45) That is our clue.

We who minister are servants, trying to do according to our charisms what Jesus did. I am glad to know that parishes recognize the significance of musicians in their parish liturgies and life by referring to their participation as a ministry. More and more of our parishioners are giving their music ministers appropriate recognition and are referring to them with great pride. The parish musician is the minister of music and has a place on the pastoral staff and on the parish council. He or she most certainly should be there, and his or her participation should not be just in the matter of music but in all aspects of parish life. Musicians should not be isolated nor should they want to be. When someone in the parish can say that the music minister’s only interest in life is music, that is no compliment.

Something is lacking when a musician has no time for other human needs or concerns, and there is something missing in a parish that isolates the music ministers from all other aspects of parish life. When ministries are isolated and the parish leaders and ministers do not collaborate as a team, separate domains of interest arise, little kingdoms, and everyone fights for his or her area of interest unaware of the other concerns facing the parish and deprived of the input that the others can give.

The music minister is gifted with unique charism, a gift of the Spirit, and so he or she is charismatic. Every accomplished musician is gifted, but the talented music minister has a talent that is designed to serve the spiritual needs of others, the gift of a servant. In their instruction on ministry the American Bishops wrote, “Every servant is accountable.” (“As One Who Serves,” page 26) They quote Our Lord: “The gifts you have been given, give as a gift.” (Mt. 10:8) They cite St. Peter who wrote, “Each one as a good manager of God’s different gifts, must use for the good of others the special gift he has received from God.” (I Pet. 4:10) They also quote St. Paul: “It is (Christ) who gave apostles, prophets, evangelists, pastors and teachers in roles of service for the faithful to build up the Body of Christ.” (Eph. 4:11-12) The Bishops said, “All people in the Church are accountable for their personal response to the Lord and for the respective ministries to which they are called.” (“As One Who Serves,” page 12)

Church musicians as ministers, then, are servants. They are accountable to the Lord who calls them to serve and to the people who need them: they are important, even essential, in building up the Body of Christ.

The Church Fathers of the Second Vatican Council said in the Constitution on the Church that every baptized person is called to be “. . . a witness and a living instrument of the mission of the Church herself.” If this is true of every baptized person, it is imperative that all of us called to be ministers be taken up with the need to be instruments whereby Christ’s Church is a sign of his love, and a servant to others, especially the poor.

If we say anything less than this—that good music is needed to attract people—we are not giving church musicians their proper dignity. Some people think that the best thing music can accomplish is to bring in extra people on feast days. “We got a good crowd this past Holy Week and Easter. The music was great. We had more people out than the year before.” Of course, it is good to have a large congregation. It may be the only sure thing that the finance committee and the liturgy committee agree. But spectacular artistry is not enough; sacred art is deep and constant. Ours is not a cosmetic Church, a boutique Christianity.

To credit musicians with the ability to draw large turnouts on special occasions is to give only a shallow expression to what the charism of musicians implies and provides. It is only a shadow of the full dignity of the minister who is called to reflect Jesus Christ; called to serve, not to be served, nor adulated, nor isolated.

Music serves liturgy and liturgy serves Jesus who, in turn, serves the Father and who came to do His will. The Father’s will is that all people come to know, love and serve Him and, at the same time and necessarily, understand, love and serve one another, especially the poor. That, once it happens, will be “His kingdom come.” Jesus told us to pray for this and that we pray for it in every eucharistic liturgy. Those who are servants will be saved; they will be with God forever. That is the Gospel: that is the Good News. We come to the liturgy to hear it and to receive the Body and Blood of Jesus in order to live it. Then we are sent out to do something about it. “Go, the Mass is ended, go in peace to love and serve the Lord and one another.” And that is evangelization, the chief task of the Church.

The vaudevillians had a saying, “You gotta leave ‘em laughing.” Well, we would like to send the faithful out singing, but more than that, ready to witness to the beauty, love and peace, the joy and hope of Jesus Christ.
That is the glory, the beauty, the significance of the ministers of music. Their use of their charisms, their giving of their gifts, as Jesus put it, are directly connected with the Gospel and the mission of the Church. They do more than decorate the event. They enhance the richness of the Word of God; they proclaim it in sounds that reach people’s minds and hearts and total being.

Sister Carol Frances Jeges, writing on worship and missio, tells us, “The arts speak to more than the human mind. They evoke response on the part of the whole person, including the imagination and emotions. Missio is greatly dependent on such response if it is to possess the compassion and creativity which will make a difference in today’s world.” (The Jurist, page 108)

We can impress some people with the esoteric, others with the sentimental, others with the popular, and yet do next to nothing to bring the community into a profession of their faith or to inspire them to go forth and live and teach the Christian message. Don Salters wrote, “While the ‘beautiful’ rendering of a Bach motet or a resplendent liturgical vestment cannot guarantee a deepening of the faith, neither can the sentimental or the popular.” (“Beauty and Holiness Revisited,” page 291)

The musician or the parish staff and members who dissociate music from the Gospel message and the total liturgical celebration, who make music irrelevant to the Word of God, whether by making the music schmaltzy or operatic, sentimental or theatrical, do worse than offend pious if not discerning ears. They are going against the Lord who called people to this ministry and who expects all of us to use language and artistic idiom to proclaim His Word, to enable His people to profess their faith and to address their human needs to Him.

Furthermore, the musician is bound to wind up frustrated, especially if he or she has misjudged the receptivity of the people and the propriety of the music. They say, “We’re giving you all this good music and you don’t appreciate it.” Jesus said it was like children calling out, “We piped you a tune but you did not dance. We sang you a dirge, but you did not wail.” (Lu. 7:32)

Our music ministry always has to say something about our faith, our belief in the preeminence of the Gospel and the central place of Jesus in our lives. We must be mindful that the faithful present have to take with them when they go forth from Mass not the memories of a pleasant interlude in their hectic lives. That was the role of the movie palace back in the days of the Depression. The faithful must go forth with nothing less than the inspiration to live and to bear witness to Jesus in their lives. Music can’t do it alone, but it can help; it is meant to help Christians become missionaries and evangelizers. We shortchange the Lord and we shortchange liturgical musicians when we say something less about sacred music and its importance as it relates to the faith-content of Christ and his Church.

In the liturgy, music is God’s language. Jesus is God’s Word, God’s song to us. He is the Davidic shepherd who addresses us, not with a flute on a Judean hillside but in his message stated, proclaimed, stressed and supported by his musicians, in and with his flock gathered together for worship. Jesus is also our word of praise to God. He is our psalm. He is with us, too, in singing as Davidic psalmist the praises of the Father.

The church musician shows awareness of the centrality of Jesus and the Gospel in the liturgy by selecting suitable music; by executing it appropriately; by apportioning properly roles to instrumentalists, choir, soloists, directors, congregation; by locating the choir in such a way that it is a visibly identifiable part of the worshiping community; by seeing to the appropriate demeanor of the music ministers.

Music ministers who remember their great dignity as servants of Christ and Gospel are sensitive to the particular expression of faith at the various seasons of the year and expressions of the Gospel message in any given liturgy. What does it say to a congregation when the leader of song, before the liturgy, goes coldly and calculatedly over the music, or interrupts the flow of the liturgy with stage director-like page references? What does it say when the musicians show no interest in the Gospel proclamation? Homily time, for some, is when they put the Offertory motet together.

Pope Paul VI directed Cardinal Villot to write to the Italian Association of St. Cecilia in 1976. The Cardinal mentioned three stages of music’s potential. The first stage arouses and expresses the finest sentiments of the human heart. All good music does that. The second stage, sometimes called sacred music, elevates man’s heart to glimpse God’s beauty. The third stage is something greater. “When, in addition, it can unite the Christian people in singing the praises of God and proclaiming their faith, music becomes both liturgical and missionary, for its sound can then reach the heart of God himself and can preach to the world the joyous hope inherent in the Christian message.” (“Message to the 22nd Congress of the Italian Association of St. Cecilia,” pages 575-577) Many people wouldn’t think of music as “missionary,” but liturgical music can become missionary when church musicians are at their best.

The church musician should be a missionary, just as the missionary—the one sent to preach—should be interested in church music. “Every missionary,” Father Kellner wrote, “should show a pastoral interest in the cultivation of music, above all liturgical music. He should have at heart the work of making his Christian communities into singing communities. A community that is asleep, even figuratively speaking, is usually one that is silent.” (“Music in the Missions: Its Function in
Worship,” page 185) And if they are asleep they are in no shape to wake up the world to proclaim Jesus and his message. The voice of the Body of Christ is hushed. When church musicians and missionaries understand that their ministries mesh, then the Body of Christ is strong and the voice of the risen Savior will be heard.

The church musicians with whom I have worked most closely through the years have two great characteristics: faith and humility. As professional church musicians they declare their faith openly. They believe that liturgical music is prayer. They are reverent in church, truly an example to others. (And they do listen to the homily. As a consequence, I’m more apt to be patient when the Offertory song is too long!) They are people of personal prayer. They lead their choirs in prayer before and after rehearsals and services, and their performances of music are never perfunctory, but signs of faith.

They show great understanding for people who are not artists as they are and, therefore, not up to their appreciation and understanding of the beauty of music. They are willing to teach others rather than impose what they as good liturgists usually know to be best. They spend long periods of time helping young engaged couples go from a proclivity for ballads of no taste or bad taste to selections of simple excellence that make their weddings beautiful celebrations. They explain to liturgy committees, parish councils and congregations in simple and respectful terms not just what is called for in liturgical music but why.

Their humility leads them to continue their education and to improve their performance in all aspects of the liturgy. They give glory to God, not themselves. Unfortunately they are not told often enough just how much they are appreciated and loved. Sometimes they’re not up to what they expect of themselves; they demand a lot of themselves, sometimes too much. Strangely enough, sometimes when they didn’t think they performed well, they actually contributed to a liturgy that reached someone hard to reach through other means. That is what it means to be God’s instrument. The best artist doesn’t always have the best instrument to work with. Neither does the Lord. The kingdom is His song, and we are His instruments.

Being humble, they are flexible. The Spirit of God is dynamic, moving, changing. The best musicians I know are good at changing modes, moods, tempos, tunes, language and hymns when a special theme or event calls for a change, even at the last minute.

Their humility leads them to work with the other ministers in the liturgy and parish. They collaborate, cooperate and coordinate with them in planning and celebrating liturgies and many other parish activities.

Ours is not a cosmetic Church, a boutique Christianity.

When someone...can say that the music minister’s only interest in life is music, that is no compliment.

They are really members of a community, and they are community builders. Sacred music for them is a way to build up the community, the Body of Christ, a community of people with a mission. The people in the parishes where these people minister go forth from Mass week after week with faith renewed because of the collaboration of the musicians and the other celebrating ministers. These members of Christ’s flock believe in their hearts what they have sung with their lips and are now ready to show forth in their lives.

May God be ever present to you, servants to the Master of the arts, who seek through music to perfect the praises offered Him by His people on earth and to help those people know the great mission that is theirs and ours: to bear witness to the world that we are an Easter people and “Alleluia” is our song.


Roundelay

BY FRED MOLECK

..."koinonia"... will be the stuff of genuine reforms—the view that authorities are servants and not dictators.

By now, 4 conventions have taken place across the country. More than 2700 pastoral musicians have gathered to be inspired by musical gurus, to sing their heads off and to collect innumerable freebees from the exhibitors. The conventions are conglomerates of individuals on the move with a healthy dose of good will, cheer, interminable stories and too, too late hours for pastoral musicians. Whether it's the need to gather periodically to tell each other, "I'm O.K., you're O.K.,” or to voice the inevitable cry of despair, "It's the pastor who really doesn't understand me," musicians have always been a mobile lot. Not only during our own day, but all the way back to Charlemagne's reign—when he solicited two cantors from Rome to come to his court to teach Roman chant—and through the 15th and 16th centuries with the pari-passu Flemish composers, church musicians have traveled at inconvenience and cost to perform, to listen, to teach and to learn.

Most musicians know the story of old Johann Sebastian going on to Lubeck to hear Buxtehude's 'Abendsmusik' program and staying too long. I did a similar journey during my college days (shortly after the signing of the peace at Appomattox) to St. John's in Cambridge to hear the work of Theodore Marier, and my professor complained that I hadn't returned from my jaunt for my organ lesson. I returned edified and inspired but in a "harumph" for having to come back to Dullsville University. No doubt, many readers will have experienced similar journeys with similar results.

These tales relate the activity of individual masters who sought and were sought after, individuals on the move.

The need to upgrade church music has been around for some time. In the most recent past of the Roman Church of the United States looms the grand society of St. Gregory. Its inception was German and its parent organization was the immensely powerful Caecelienverein, the organization whose clout was so strong and its organization so far reaching that the revered Motu Proprio of St. Pius X can be seen as the manifesto of the principles of the German reform movement.

The restoration of the Chant, the proscription of concerted liturgies, the prohibition of mixed choirs, the encouragement of vocal participation of the assembly—all were tenets of the reforms founded in the mid-19th century by the Regensburg priest, Father Franz Witt. The organization was placed under the patronage of St. Cecelia, the traditional patroness of music for the Roman Church. Eventually receiving the support of the appropriate Roman offices, the Cencelian Society made rapid and thorough progress with the strongest and largest constituency in the United States.

The reforms were slow in taking root in some churches. A network of regulations and lists were established to assure the grass roots' awareness of the Church's law on music both in its choice and its performance—all of which traces its line back to the Cencelians of the 19th century. Not trusting the literacy and competency of the music personnel of the churches, music commissions were formed to implement the regulations, the lists and the directives. The ecclesiastical vigilante committee was born, not on horseback, but in automobiles.

Such was the committee of a diocese west of Hudson and east of Akron. The chairman, who was the "music commissioner," personally visited each parish with his secretary to audition the choir and evaluate the music. He would burn the music if it was unworthy and damn the church to the formidable "black list," a companion to the "black list" of music forbidden in the diocese. These marvelous touches of Christian warmth and understanding so endeared the two chaps to the faithful, that they were immortalized in stone in a prestigious church of the diocese in which they served.

The church which placed them into immortality had a pastor who was proud of his rising Gothic building and his music program. The choir of men and boys—as legislated by the Motu Proprio—sang repertory that the commissioner had forbidden. They were cited in the diocesan newspaper as being "on the black list." In retaliation the pastor placed the commissioner and his secretary on the parish's black list by something more permanent than diocesan journalism. The pastor's choice was art and the material was stone. The

...the lower left panel pictures two souls tormented by a demon in Hell. These two souls bear a remarkable physical likeness to the music commissioner and his secretary.

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pastor commissioned the sculptor who was carving the panels in the sanctuary of the new church to include a rendering of the pastor sitting in his study calmly reading his Office. Circumscribing the pastor would be various scenes depicting the life of the church both in this world and the next. If one looks carefully, the lower left panel pictures two souls tormented by a demon in Hell. These two souls bear a remarkable physical likeness to the music commissioner and his secretary. Art triumphs. Death to tyranny!

What seems to be lacking in previous reform efforts is present in the convenings of pastoral musicians—good will and good cheer. Including "koinonia" in the formats of the diocesan chapter meetings will produce more than good will and good cheer. It will be the stuff of genuine reform—the view that authorities are servants and not dictators. It will champion the human over the legislative and cause us all to smile and say, "I'm O.K., you're O.K. Let's sing that last verse again."
Guidelines for composing (and judging) pastoral music

BY JOHN FOLEY

Part One of this article (April-May 1980) established an overall standard of excellence for church music; a stringent requirement for church music, participation; and an overall format, the developing large form, within which church music must operate. Part Two turns to the internal needs of good church music: words and music.

The unassailable basic principle for texts is this: music for the Church must speak with the voice of the Church, but not an imposed hierarchical voice, as if writers must say only what they are supposed to. When we say “Church” we are talking about the many members, higher and lower, joined together as one in their Church and in their Lord. They are possessed of an active God-given belief that unites and describes them.

A liturgical piece that . . . speaks with the Church’s voice, serves to challenge and summon individuals, even its own author, to further conversion.

Such a Church has a heart or essence that needs to be voiced. For one thing, any organization needs to describe itself to outsiders and to younger members who are just learning. But even more it needs to refresh its own sense of identity, to renew itself. Human memories flag even on essentials, and one of the great joys of life is to re-speak and re-hear ourselves in the presence of those who are one with us and who, remembering, become still closer. We do this often in the Church, especially in liturgy, and we make it all the more effective by committing it to song. Music, close to the heart, renews the heart of the Church.

“Nessential” statements in this context are not wrong or forbidden (e.g., use of popular songs in liturgy), but they are not quite alive, not in touch with the real issue at hand. They do not work very well in a ceremony that is by its nature participatory, since they lack the one thing necessary, the common root. Thus they are not liturgical; music for the Church must speak with the voice of the Church. This principle is not meant to be restrictive, a cutter with many edges, but a nourishment, fostering life by giving it the source of life, spiritual union with the Church. Nurtured at that source, texts come forth in abundance and high nuance. Far from restricting the flow of texts, such a font is the sole condition for it.

If we look at the same thing from the point of view of the individual we see that liturgical texts are marked by their ability to be assimilated, to be spoken by all. This ability is an identifying characteristic and is the basic critical standard we have. Does the text present an ability to be found in the past, present or future of any believer (insofar as he or she is a believer)? Or is it wide of the mark, too individual or taken up with trends? A liturgical piece that passes the test, that speaks with the Church’s voice, serves to challenge and summon individuals, even its own author, to further conversion.

This ability of a text to be absorbed by the many also shows why personal-witness songs have never flourished in liturgy even though they speak of matters quite essential to the Church. Witnessing is the particular story of an individual, and it has to be heard as someone else’s tale and not mine. A wonderful but circumscribed truth, not less good or less holy for that limitation, just less liturgical. The “T” of a Church song must let itself be spoken by any of “us.”

So music for the Church must speak with the voice of the Church, in common chorus. Liturgical writers must listen to that voice, sound it in their words, and then notice whether Church members chime in. A daunting challenge. What kinds of writing can composers do that will stay within these...
The one thing necessary is... an authentically spiritual impulse coming forth in the 20th-century with a high degree of skill and percipline.

boundaries and yet explore the territories within. With the Unassailable Principle as compass I would like to draw a quick map of some text types.

Vatican II put it bluntly:
The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources (Decree on Sacred Liturgy, no. 121).

Obviously scripture is an excellent spot for listening to the voice of God in His Church. Yet literal use of scriptural words can present difficulties. Published translations are under copyright, for one thing, although permission to use them can be obtained. One cannot always find an appropriate passage to use for a hymn or song, and once found it must be divided up so it can fit snugly the regularity of repeated verses. Words must often be adapted or changed, the result sometimes becoming more an echo than a translation. Only with careful work can the exact words of scripture be used: that is, a new translation formed, now having the requisite order of stresses and sounds and retaining the inspiration. This use of scripture forms a first category of text: retranslation or rewording. (I have used it for instance in songs such as The Cry of the Poor and Our Help Is From the Lord, both of which are "translations.")

There are three other types. For one, if a lyric is in fact an echo, not a translation, it still can be quite faithful to scripture and a very good way of working. The goal of a song text is not to translate but to follow the movement of grace with an artist's skill and make the adaptations that are called for by the music and the sense. Resulting texts can sometimes be more pertinent to scripture than an exact cutting severed as it would be from its own context and form. This is an adaptive use of scripture and forms a second category of possible text for Church music. Much of St. Louis Jesuits music uses this method. A third carries the same process further still. The words to a song can represent a kind of loose meditation on a passage, a savoring of its meaning, an enhancing of its effect. Here the effort is not so much to say what the passage says as to go on a blessed journey that begins at a point in scripture but does not feel bound to stay there. (My Come to the Water is an example). Particular images from a passage might be expanded, or even the basic point of the scripture retained but without rigor. This method holds much promise since it relaxes the requirements that translation would impose but, with the grace of prayer, stays at the center of scripture's Word.

This meditation method, as well as the other two, demands a heightened awareness of the scripture passage, one that captures not only the soul and mind but, unquestionably, the body. To help writers receive this bodily perception (but not in a gross sense), I often recommend an image-filled reading. That is, one can read in a way, new to most of us, that "sees" each image as it is called forth. Instead of understanding words such as "do not hide Thy face from me" (Ps. 102.3), picture it. And so on for each and every phrase or word. This uncomplicated process opens a whole new world to psalm readers, taking off the blinders and splashing our thoughts with tints of the good earth. Reach for the psalms to enter that world even now.

Finally there is the broad and important range of original words, products of the writer's fancy. Precedent abounds for such writing, from medieval sequences to the work of Luther and the Wesleys, all the way to many of today's hymns. New pieces that "speak with the voice of the Church" using today's language are most urgently needed and will quickly find a home. In some ways this is the most difficult type of writing to accomplish since the writer must establish a new commonality but not use the heritage already in scripture. Serious contemplation of the mysteries is called for. It would be a mistake to underestimate the importance of original writing for the liturgy or to insist on solely scripture for Church music. We would lose one of the finest sources of text we have.

Each of the four types presents a difficulty but also a fine opportunity for writers of music's words. But at this point a more serious problem intrudes. Each method—translating, re-phrasing, meditating and inventing—requires a
degree of literary ability from the composer or text writer, a professional mix of talent and training. But for whatever, reasons good writing is not valued in our day. Most modern translations of scripture into English, for instance, have been made with disregard for the rhythm and cadence of the language. My favorite example comes from the Lukian Christmas account:  

**Authorized Version, 1611 A.D.:**  
For unto you is born this day  
in the city of David a Savior  
which is Christ  
the Lord.  

**New English Bible, 1961 A.D.:**  
Today, in the city of David, a  
deliverer has been born to you—  
the Messiah,  
the Lord.  

If the reader will speak each aloud with rhythmic emphasis my point will come clear. The translators of the former enjoyed the sound of their words: I can feel rhythm, like a walking horse that suddenly rolls into gallop, breaks rhythm and comes to rest, dumb before the sight (“a savior... who is Christ... the Lord.”). The NEB translators by contrast appear to have forgotten to order the strong and weak accents at all. Meaning is important to them, rightly, but the word secondary, not part of the substance, irrelevant to the message. And I object to the tongue-boggling presence of “deliverer,” a marbles-in-the-mouth word anyway but so much the worse when followed by “has” with its initial aspirant. All this tends to convince one that the NEB translators were reading with eyes only and perhaps with eyes on one word at a time.”

“Hopkins saw clearly that, so far from being rhythmless and unorganized, prose moves in “sprung rhythm” and is capable of highly disciplined order. Translators, thus far oblivious to this method, would be immensely helped by it. The 1611 version cited here is in a succession of two “running meters,” first Trochaic then Dactylic, thus achieving the wonderful buildup and then climax on the word “Savior.” For Hopkins’ explanation of sprung rhythm see the “Author’s Preface” to the Robert Bridges edition, *Poems of Gerard Manley Hopkins* (London: Oxford University Press, 1930), pp. 2-6. For a thoroughgoing yet delightful polemic against the NEB see chapter 2, “Religious English,” of Ian Robinson’s book, *The Survival of English* (London: Cambridge University Press, 1973).

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Music...renews the heart of the Church.

Liturgy, at least, still reads scripture aloud and sings its texts, for the quite fully enflished ears of its people. Because it does, rhythm and color make all the difference in liturgical texts, and modern translations are not much help.

Where to go? Writers are thrown back on their own capabilities. But teachers as far along as graduate school say that students now enter school without the ability to write even clearly, much less artistically. We have reached the state where writers-to-be must educate themselves, almost without help, in what is increasingly a lost art. This fact has retarded the growth of first-rate liturgical music.

And the lapse goes largely unnoticed. For instance the frequent mis-setting of words is a difficulty usually not mentioned by critics of liturgical music who are often caught in the personal taste fallacy: “I like this record” rather than “this music succeeds or fails for the following reasons.” Basic flaws go by as if critic and composer alike are unaware of the basic rules of accent in music. Accented words are produced by melodic leaps upward, lengthened notes and stressed beats. A casual observer can easily find Catholic composers holding out a syllable that is not held in English and which renders the word awkward (mer - cy is a frequent one, cloth - ing is another); sounding a syllable that is passed over quickly in spoken English (vi - o - lence or o - be - di - ent); or failing to match English phrase stresses by musical ones (walk - ing a - way which should have been something like walk - ing a - way); or simply accenting the wrong word in a sentence (in peace I will lie down and sleep which should be something like this: in peace I will lie down and sleep.).

Such mistakes are common even in ICEL publications. Has anyone told that august body about it? In general we composers are not coming up to the surprisingly high standard of popular music in this regard, and we are fathoms beneath the watertight lyrics of Cole Porter. A study of his use of vowels would by itself revolutionize a composer’s or textwriter’s art.

But self-improvement can happen and is not arduous for one who desires it. Abraham Lincoln taught himself to write and speak. Why can’t we? Improvement is possible only if writers leave behind the conviction most educated people in this country hold almost without considering it, that because they have a degree, they can write well. Such a conclusion does not follow, and it is an unsurpassed gumpption trap. It prohibits common sense from learning something it needs to know. We are in the doldrums, we liturgical textwriters; but with the right hints and never forgetting rhythm and color, we could paddle our way out.
Perhaps our sails could even get in the way of God’s own breezes.

So much for the text principle and the types and problems of textwriting. What about music’s half of the equation? In general the elements of growth are already in place for music as they are for texts, but musicians need a new beginning. How can Church composers take advantage of the technical opportunities and drawbacks offered in these last years of the 20th century?

A composer must choose a style. "Style" refers to the manner of treating music’s elements: form, melody, rhythm, harmony, texture and timbre. A composer has no choice but to use these ingredients, the stuff of music, whether poorly or well. In the work of a good composer each element is brought under control and used in coordination with the rest.

The first meaning of "style" then is personal synthesis. The word can also mean periods of style, such as Baroque or Classical. There it denotes the characteristic manner of treating musical factors that a particular era had agreed upon, for example the polyphony of the Baroque; the symmetrical phrases of the Classical period. A composer’s style will belong willy-nilly to some broader school or era of style since classifications cannot be avoided and since composers learn they are in a particular time period, from other composers of that period.

The trouble begins to show itself when we see that in this century, for the first time in history, composers have been making a conscious attempt to invent a new, specifically contemporary style. They have looked upon the older usages as worn out, no longer fruitful, as no longer opening out new paths. In their inventing mood they have attended particularly to the element of harmony because in the history of Western music it has been the most important and consistently developed facet of all. A brief look at harmony’s predicament will highlight the composer’s dilemma.

No age’s harmonic practice has been the same as or a regression from that of the last; each has represented an expansion of what was done before. Simple unison became parallel intervals; multivoice harmonies progressed to major/minor scales and to "functional" chords leading strongly from one to the other. Use of many keys (tonal centers) rather than just one key came next; then harmonies outside keys and finally, abandonment in the 20th century of key centers altogether. The question for many composers in this century has not been where to go next with harmony but rather, is there any place left to go at all? The possibilities seem to be used up. Therefore one major thrust has been to rid of harmony altogether.

A tremor passes through the Church composer hearing these words. How can Church music, necessarily conservative or traditional, enter such realms and still serve its congregation? The situation of concert music does not give much comfort. In the first decades of this century Stravinsky occasioned a near riot in Paris with his "Rite of Spring" as did music by Schoenberg and Webern in Vienna. Today avant-gard compositions attract only small audiences, this writer among them, and on a wider scale receive indifference or flat-out rejection. While concert music can perhaps survive with such minimal response, Church music cannot. Harmonically progressing styles have finally placed a requirement that Church composers must not meet: They must not cut loose from harmony if, by the same stroke, they cut off their congregations. Is there a way out?

For a start, three present-day usages stand outside the harmonic lock step. First there is the use of folk idioms. Because the growth of a family of folk melodies in, for example, the Appalachian Mountains takes centuries, the ear has come to be content with very little harmonic and melodic innovation. A real folk tune innovates not because it is a new harmonic species but because it is a new individual within the species, like a new baby. For that reason there is not a great struggle of choice for composers who adopt an idiom that copies folk. The materials are set and not likely to change (melodies and chords from modal scales, rhythm in the melody or in the guitar, often a dance feeling). This is a style easily absorbed by hearers and has a potential for them. It is a highly successful promoter of participation. Not the final answer but one good answer.

A second is to write with the style of a past music period but using forms apt for today’s needs. There are difficulties for this endeavor: present-day musical culture, so dramatically changed, does not give an eclectic composer active support. The past style is no longer “in the air.” And there is a nagging question: “Why is your use better than that of composers in the style’s own day?” Current users, then, must know why they choose past styles and what that use says to (and about) the present time.

A thoughtful and thoroughly innovative use of styles from the past is now being undertaken by the well-known serious composer George Rochberg. He seems to be using these styles almost like sound colors or textures, juxtaposing and contrasting them even within the same composition. They, along with 20th-century techniques, form his resource materials. Rochberg’s 4th, 5th, and 6th String Quartets, premiered last year in Philadelphia and New York City, are outstanding examples of this technique. Besides being wonderfully inventive, this method draws upon the listening experience common to any concert goer or listener to classical music on the radio: immediate juxtaposition of styles.

Third, the popular idioms. Perhaps because they have stayed in close contact with their listeners, styles such as American popular, motion picture, show and jazz music have not felt themselves obliged to continue the parade of harmonic innovation. Each has developed an overall manner which does use past resources but does so without imitating a style period in which these developed. In spite of all its innovation, rock music still manages with simple key structures, diatonic melodies and regular meters. Sensational new features emerge from recording techniques, electronic instruments, driving rhythms, seductive lyrics, but they do not touch the rather foursquare harmonic basis. Besides harmony other features of popular music come from the past, too: the electric or string bass line echoes the continuo bass of Baroque times; the division into melody and accompaniment continues one Classical manner. But all these aspects are taken into new, highly distinguishable styles that are such not because of harmonic innovation or connection with the past.

Liturgical music, which must remain in close league with its own listeners and participants, can imitate this procedure, as long as the result is appropriate to the liturgy. A composer can establish an overall “sound” in which to work—diatonic melodies and harmonies, for instance—and then borrow features from
...music for the Church must speak with the voice of the Church.

various styles in the common stockpile of well-loved popular sounds. St. Louis Jesuits have tried to use primary color of traditional-folk and popular styles brushed liberally with classical, historical (medieval rounds, for one), chorale, show, country and gospel types; ours is only one example of many flourishing today. We are always surprised to hear ourselves referred to as “folk” musicians, since there is so much left unsaid by that name. Other musicians too seem to me inadequately designated by the “folk” title. The Dammans seem to use a basically “pop” style, to wonderful effect. Michael Jonas, although there is only one record to judge from, seems to use a Broadway show base, influenced particularly by Sondheim. World Library is trying a different version of the “non-classical” solution. They take traditional folk melodies located and arrayed with new words by Fr. Jabush, but instead of using accompaniment from the melodies’ own natural milieu, hand them over to Nashville arrangers and performers and finish up with an interesting but, to my ear, quite odd intersection of two musical galaxies.

Since the ear of the average person is quite accustomed to such sounds and their juxtaposition in radio television and movie music—quite more accustomed to them than to classical sounds—this procedure perhaps has the best chance of encouraging participation by the people. Naturally it runs the risk of sharing the general shallowness of popular music, and therefore any such attempt must be truly well done and exhibit a depth of musical and spiritual reality. That done, only musical snobbery would keep us from admitting such style resources to our churches. And yet it is “classical” music that is often given the name “serious.” Only in the work of the great “serious” composers has the attempt been made to bring every facet of music into coordination within truly great works of art. Shall the Church be denied such works in the future? How can the treasure of sacred music be made current, blocked as it is by the present day stylistic crisis?

Time will tell, but I have an interim opinion. Even though music today feels compelled to step onwards in harmony, *rhythm and color make all the difference in liturgical texts, and modern translations are no help.*

There is another, deeper reason for hope, based on a vision by faith. Music, even what is not “programme” (directly descriptive), always contains an implicit vision of the times in which it lives. Our era is locked in a titanic struggle by which a whole culture tries, through puzzlement and neurosis and worse, to define both itself and its musical language. Concert music has mirrored this fragmentation. Even though Christians too are pulled apart, suffering as do all citizens of today’s world, nevertheless, insofar as they are sharers of Christ’s truth, they are certain that fragmentation is not the last word. Because the Lord of history has shown us how to undergo the worst—diffusion, betrayal, even death—and to transform it into care for others, Christians now know that the real last word is love.

Music is able to be centered, harmonic in its way, not because it ignores the world crisis but because it sees into that crisis more deeply, with more hope; sees at bottom freedom, sees love. This knowledge, I am saying, can form a new ground for our music, can give authentic support for a solid, expressive, truly religious music of the times.

Future generations will know if composers today accepted the challenge and will rejoice if they did. Church musicians stand at a new beginning in Catholic Church music, the start of a road that will lead on for centuries to come. We have the means to start. Let us step forward in faith.
The Intuition of Children

BY JOSEPH KEENAN

Catholic education in the United States has succeeded quite well in exposing students to literature, but it has failed to do the same with music.

Until our hearts are lifted up we can neither realize our own dignity nor praise God well. We cannot realize that we have dignity until we are treated with dignity, and there is no artful expression more powerful than music in getting that message deep within ourselves. I didn’t experience much quality music in liturgy when I was a child. The hymns we sang at the children’s Mass were really quite poor both in words and music. But the organist did know some excellent recessional marches, and even though we yawned our way through Mass, we left that church with a feeling of grandeur when Miss Gorman pulled out all the stops and played good music on that pipe organ.

But how do you know what is good quality and what is not? Sometimes those who have not studied music will say, “Isn’t it all just a question of taste?” To answer that question, I would point out that music is very much like literature. If I were to read to you a typical birthday card poem, and follow that with a poem by Shelly, everyone would recognize the difference in quality, even if we couldn’t explain why Shelly is better. We can all make such a judgment because we have all been exposed to a great deal of literature, both good and bad. There is an element of taste that is not to be disputed in all of the arts, but that taste has certain parameters. It is true with music. Catholic education in the United States has succeeded quite well in exposing students to literature, but it has failed to do the same with music. Until we expose students to a great deal of good music, there is not much hope for the development of quality music in the liturgy.

Some might argue that young people cannot appreciate good music, especially those who are not gifted intellectually. My experience with young people has been just the opposite. Back in the late 50’s, I was asked to organize a high school glee club in a newly opened school for boys. I wanted to do some really good music with them, but at the same time I wanted to hold their interest. For good music I chose some motets which could be sung by them both in concert and also at Mass. To hold their interest, I chose some hits from current Broadway musicals. I did not realize how much I had misjudged these boys until the first annual glee club picnic at the end of the school year. As we drove toward the picnic grounds in the school bus, the boys decided that they wanted to sing. Their first song choice was not “Thank Heavens for Little Girls,” but “Jesu Joy of Man’s Desiring.” I asked them why they wanted to do that one, and they told me that it was their favorite.

In the classroom I also discovered that the slower students could enjoy the arts as much as the intelligent ones. In fact, when I taught high school poetry, the slower students tended to get the meaning of a poem more quickly than the
...the arts are grasped intuitively...

gifted ones. This puzzled me at first, but after some thought I realized that the arts are grasped intuitively; we don’t understand them by intellectual deduction. The intellectual students tried to deduce out the meaning of the poetry and failed, while the slower ones approached the poetry using their intuition, the only thing they had to work with. I once taught a class that was so slow that I had to read the literature to them; they couldn’t read the words themselves. However, they came up with accurate meanings much more quickly than the gifted class with all their deductive skills.

What about grade-school children who come from very poor backgrounds? I never taught such children, but I did have this experience. A few weeks ago I attended a Philadelphia Orchestra concert. Sitting in front of me was a group of about 15 children, eight or ten years old, who obviously were from poor families. The orchestra was scheduled to play music of Beethoven, and I dreaded the reaction of these kids to such sophisticated music. To my surprise the children’s eyes never left that orchestra once the concert began, and the children’s heads bobbed up and down in time with the music. Your body doesn’t keep time to music that way unless the music moves you.

Strong negative reactions to quality music are the results of prejudice. Children sneer at good music because they have been taught to do so by ignorant elders and peers. To avoid such prejudice against good music, the children must be exposed to it at the earliest age possible. To delay is to run the risk of instilling an irreversible attitude. All prejudices, whether against music, race, nationality or whatever, happen this way.

Music for the listener is much more on the feeling level than the rational level, and these feelings have an intuitive intelligence that can be just as profound as rational thought. Because music involves this sort of intuitive intelligence, it can speak universally. Music can speak clearly to both the high and the low intellect; it can speak to the sophisticated and the simple; it can speak to all nationalities and races.
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1980 Music Locator
Resource Publications, Inc., announces availability of the 1980 Music Locator. Over 38,000 song titles from over 600 publishers are included in this reference guide for printed religious music. It is a revised version of the original 1976 edition and the 1978 supplement combined.

Edited by W. Patrick Cunningham, this sourcebook lists music alphabetically in title, composer, thematic and first line indexes.

Three new indexes have been added. A complete listing of profiles gives biographical information on hundreds of composers, an index of first lines is given for those songs where first line differs from title, and a hymn tune index gives first line melody to many of the sacred hymns listed. Extra helps include a directory of publishers and important information on the revised copyright act.

The 1980 Music Locator is available for $39.95 paperbound or $44.95 hardbound. Order copies from NPM or from Resource Publications, Inc., P.O. Box 444, Saratoga, CA 95070.

New Family Hymn Book
The Illustrated Family Hymn Book, a collection of traditional and contemporary hymns from around the world, has been published jointly by G. Schirmer, Inc., and Seabury Press.

Edited by Tony Jasper, the collection contains hymns suitable for daily use, as well as those relating to Christian festivals and the seasons. Sources include popular European and English hymns written over the past 300 years, spirituals, revival meeting and gospel songs, traditional Caribbean hymn settings and an Urdu melody. Each hymn is accompanied by comments on the origin of the work and biographical notes on the writer.

The Illustrated Family Hymn Book is available in hard cover ($19.95) and paperback ($9.95) editions in book shops as well as music stores.

New Wake Service
G.I.A. announces publication of a new Wake Service drawn from the Rite of Christian Burial. The writers/compilers of this service, John Allyn Melloh, SM, and Robert J. Batastini, set out to create a musical service that could be led effectively by a presider and cantor/song leader of moderate ability working without accompaniment in a funeral chapel with a small or large group of mourners who probably have never worshiped together.

The manual for presider, cantor, reader and accompanist (optional). Edition G-2314, costs $5.00; a people's booklet. Edition G-2314A, costs 80¢ or 90¢ when ordered in lots of 50; a cassette recording of all music for cantor training, G-2314CS, costs $6.00.

Please write G.I.A. Publications, 7404 S. Mason Ave., Chicago, IL 60638.

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**NPM Hot Line**

Hot line telephone consultation will continue at (202) 723-5800 Tuesdays and Thursdays between the hours of 10 A.M. and 4 P.M. For an ad to appear in Pastoral Music, copy must be submitted in writing and be accompanied by payment at the following rates:

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

The deadline for ads to appear in the Aug.-Sept. issue of Pastoral Music is July 1. Hot Line users who have obtained positions or whose openings are filled are asked to notify the NPM National Office of this fulfillment. 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.

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**Musicians Available**

**Pastoral Musician** seeks full-time position in northeast or west coast areas. M.M. in organ; good liturgical background. HLM-2462.

**Parish Music Director**: choir director, folk group leader, cantor, planner; train other musicians. B.M. in liturgical music. Prefer San Francisco area. HLM-2467.

**Pastoral Musician/Liturgist**: seeks parish position for liturgy-music. Graduate of Institut Catholique, Paris (student of J. Gelineau). Anywhere USA — available summer ’80. HLM-2468.

Highly qualified French organist: experienced in liturgical music in several European churches/cathedrals, seeks full or part-time employment as organist in church in area with mild climate. Christian Bude, Pedro Romero A4-2-3D, Malaga 14, Spain. HLM-2482.

**Parish Music Director**: available for full-time parish ministry; organist, choir director; able to train cantors, lead folk ensemble; good liturgical sensibilities.

Upper Midwest; available summer ‘80. HLM-2495.

**Parish Music Director**: capable of giving full music service in parish community. M.L.M. degree; organist, choir director; Catholic college campus ministry experience. Summer 1980. HLM-2502.

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**Positions Open**

**Minister of Music**: adult, youth, Spanish, folk choirs; pipe and electronic organs; newly installed carillon; good Catholic liturgical sensibilities; thoroughly familiar with Music in Catholic Worship. Brooklyn, N.Y. HLP-2428.

**Parish Music Director**: organist/liturgist; new organ, choir, work with youth and adults in education/sacramental program. Salary negotiable. HLP-2439.

**Opportunity for Creative Liturgist**: Large parish in Saginaw, MI. Send resume including education, experience, salary requirements, etc. to: Liturgy Commission, 1332 Malzahn, Saginaw, MI 48602. HLP-2459.

Coordinator of Liturgy and Music: for active city parish of 3100 households. Responsible for all liturgical observances and for formulating a parish music program. Qualifications include Bachelor’s degree level with competence in and familiarity with Roman Catholic Liturgy, and the musical ability to prepare, direct and accompany liturgical services. Send resume to: Rev. Wm. Fitzgerald, 936 Lake Street, Kalamazoo, MI 49001. HLP-2466.

**Minister of Music**: organist, choir director, folk group leader, cantor; train parish musicians; member of liturgical committee. HLP-2466.

**Music Minister** needed to round out an exciting liturgically-oriented, progressive pastoral team of a suburban parish in Saginaw, Mich. We are looking for a skilled organist and a vibrant, creative and liturgically knowledgeable person to minister a full music program within the church, school and religious education department. Team presently consists of four Franciscan priests, a Bernardine sister principal, a lay director of religious education and a lay minister of youth. Job description available. Send resume to: St. Thomas Aquinas Parish, 5376 State Rd., Saginaw, MI 48603. HLP-2473

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

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Music/Liturgy Director: Large, family-oriented parish seeks full-time, degreed musician to handle total music program; includes choir, cantor training, school liturgies. Liturgy skills and sensitivity a priority. Contact: St. Bernadette’s Parish; 70 University Blvd. East; Silver Spring, MD 20901. HLP-2487.

Parish Music Director: part-time; small, liturgically-progressive, suburban Boston parish seeks music director. Responsible for supervising music program, coordinating guitarists and organists, selection of music. This position can be a good additional income for someone with a regular job. Salary includes paid vacation time and provision for further study. Job available summer 1980. HLP-2489.

Parish Music Director: full-time; organist, choir director (adult & boy), full liturgical and concert program; 29-rank Wicks organ; facilities for private teaching; competency in music/liturgy. HLP-2490.

Touring Music Group needs musicians: keyboardist/electric-acoustic guitarist/percussionist/others for traveling full-time music ministry. Open immediately. Open to all musical/liturical styles. Community living/minimal salary/chance to serve the Lord with your music. Resume to: Musician; 93 Ash St.; Park Forest, IL 60466. HLP-2493.

Liturgical Music Coordinator: organ, boy choir, adult choir, folk group, train leaders of song, work with congregation; some music in parish school. Good sense of liturgy. Parish liturgy team member. Now!—full time. HLP-2494.

Parish Music Minister: part of parish ministry team; 800-family, community-oriented parish; organ, choir, folk ensemble; rural area of great Detroit; housing possible. Summer 1980. HLP-2498.

Parish Music Director: full-time; 1300-family parish; organ, choir, folk group; good liturgical sensibilities; possible preparation of children’s liturgies. Summer 1980. HLP-2500.

Cincinnati, OH 45211. (513) 574-1230. Minister of Music: member of pastoral team in community-oriented parish, mid-west. Music skills (organ, choir, folk group leader) and good liturgical sensitivity required. Opportunity for growth in sustaining and building good music/liturgy program. HLP-2506.

Resources:

Music/Liturgy

Saville 2-Manual Church Organ: Custom designed 1970 model, 24 ranks; excellent condition. Price: $14,000 or best offer. For information contact: Rev. Anthony Gera; 5924 Bridgetown Rd.; Cincinnati, OH 45211. 513-574-1230. HLR-4579.

NEW YORK SCHOOL OF LITURGICAL MUSIC
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The focus of “Seminar ‘80” is, Psalms and their liturgical role; historical and musical. The use of psalmody in Eucharistic worship, as well as para-liturgical celebrations, will be demonstrated by six of the nations leading authorities in various idioms. Another focus of the seminar centers on the various liturgical roles-celebrant, lector, musicians—“the team effort”.

Seminar participants attend two general sessions each day and may select to participate in three special workshops daily. There will also be an opportunity to take part in the Chorale Ensemble. Participation in the closing Eucharistic celebration will be the culmination of the principles and concepts presented and absorbed during the stimulating five day experience.

The beautiful campus of the College of Mt. St. Vincent is located on the Hudson River in the northwest corner of New York City, the Riverdale section. Directions to the campus will be sent to all participants.

Those attending the Seminar may take advantage of the many cultural activities of the city. Information about such events will be supplied.

To register for “Seminar ‘80” please write to the school office or call (212) 371-1000 Ext. 2291 or 2292.

Mr. John-Michael Caprio, Director
New York School of Liturgical Music
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New York, New York 10022

Liturgist:
an Affliction sent by God so that those Christians who have never Suffered for their Faith may not be Denied the Opportunity to do so.
Reviews

Organ

Melodies Pour Prier
par Lucien Deiss

In his Melodies Pour Prier, Fr. Deiss draws from the hymn melodies contained in his two collections, Biblical Hymns and Psalms, Vol. 1, and Sing for the Lord, for this disc of "mood music," improvisations that are subtle and free flowing.

Fr. Deiss plays upon the newly-built organ in the church of the Monastery of Saint-Wandrille. A small instrumental ensemble assists in the renditions. For organ buffs, alas, there are no informative photos either of the abbey church or the organ, neither are the specifications of the organ given nor is the organ-builder named.

Fr. Deiss's improvisational style follows the lead of the French impressionists in which mood and atmosphere are more important than clarity of structure. Colorful and evocative, there is much to be savored in these selections which include "All You Nations," "Yes, I Shall Arise," "Keep in Mind" and eight other Deiss hymn melodies.

The plenum of the scholasticate choir is appealing, rich and warm; the recorded sound spacious and resonant. The tenor soloist, Maurice Frechard, CSSp, enriches the cantorial lines with a lyricism that could evoke memories of Christopher Lynch. For those who revere and love the Cantilena Romana, these renditions by the Chevilly choir will gladden their hearts, since it is a rare treat to hear chant performed so well and with such obvious religious spirit.

There is a marked difference between the interpretations of the Choeur des Peres de Chevilly and the renowned choir from the Abbey of Solesmes. Chevilly relies upon highly-realized rhythms which tend to fragment the melodic lines and disturb the long-lined phrases. Solesmes, on the other hand, maintains a lyrical approach to the chant, in which the rhythmic flow is inherent, yet subservient to the demands of the flow of the cantilenas. Whether Chevilly rivals Solesmes is a moot point, yet perhaps that is not important to the devotees of this highly refined musical style.

Folk

In the Land of the Living
Carol Dick. Pastoral Arts Associates of North America. Our Father, #CC02, 75c; Glory to God, #CC03, $1.00; Eucharistic Acclamations for Festive Occasions, #CC04, $1.00; Two Litanies for Penitential Feasts and Seasons, #CC08, 75c; Eucharistic Acclamation for Penitential Feasts and Seasons, #CC09, 75c; Around a Table and Lisette's Song, #CC10, 75c.

Whenever a publisher invests in 12 works by any composer, the presumption is that the prominence given the composer will be justified by the quality of the material, and that the state of the art will be enriched, In the Land of the Living is a collection of sung prayers by Carol Dick in a variety of musical styles and with highly personalized texts. Some of the lyrics are original, while others are paraphrases of the normative texts.

What about the quality of the material? From the harmonically static Our Father, with an overdose use of an Eb pedal point, to a spiritless setting of a vapid text by Richard Lawless in Around a Table, the impression can be gained that the grasp of the craft of composition is restricted to what a talented amateur can do with 7th chords in mainly root positions. I-V-I and I-V-I harmonies support the Glory to God, which has an unfortunate language disjunction on page 5: "Lord Jesus Christ, Son of the Father who washes our sins away," which ignores the implied antecedent "you." An inelicitous lack of parallel structure is likewise found on page 8: "For you alone are the most Holy, you are the Lord Jesus Christ," rather than the stronger "For You alone are the Holy One...".

The Festival Acclamations are characterized by extraneous material added to the formulary texts. The musical settings range from a four-square Holy, Holy to a medium "shuffle;" for the Anamnesis, and a bluegrass style Amen. Neither of these latter two idioms lend themselves to the nature of strongly forged acclamations.

Two litanies for penitential seasons and feasts are scored for high and low voices, with the Lord Have Mercy set in a free-rhythmed recitative over a chordal accompaniment (which includes bitalon spelling of the simple C# minor triad). By contrast, the Lamb of God is direct and simple, although the third brace on page 5 needs the addition of an F clef to allow the "low voices" to sing a middle E as opposed to a high C which the present engraving indicates. Again, the Lamb of God ends with an Ab major triad which is spelled G#, Eb and C.

A strong rhythmical pulse supports the Holy, Holy of the penitential acclamations with its paraphrased text. On page 3, brace two, measure 1, an E natural needs to be added to the C7 chord in the left hand at the first ending. The plaintive character of the memorial acclamation would be better suited to a brief meditation antiphon rather than the affirmation of the Paschal Mystery.

(Just in passing, for those who would use the Our Father, the last measure of the accompaniment needs the addition of E naturals to both right and left hand chords in order to agree with the vocal line.)

In summary, In the Land of the Living has a limited harmonic language as well
NPM Resources

These resources are recommended as exceptionally useful for the pastoral musician by the National Association of Pastoral Musicians. They may be ordered from the National Office or your local bookstore.

Preparing the Way of the Lord
Abingdon Press. $6.95.

If you belong to a worshiping community—parish, congregation, religious society, house church—this book is meant for you! Sister Miriam Therese combines solid academic insight with practical how-to's in enabling the inexperienced to assume leadership roles in community worship. 256 pages in deluxe softbound edition.

God-With-Us Resources for Prayer
Abingdon Press. $5.95.

The sourcebook companion to Preparing the Way of the Lord. Big 8½” × 11” 112-page format full of fresh and exciting material that helps us affirm and reaffirm the hope of life in Jesus Christ. Creative poetry, prose, prayer and celebratory song. Organized in 3 sections: “Beginnings,” “Turning Points,” and “Returning.”

The Wedding Packet

The Wedding Cassette

The Packet is an all-in-one kit for priests, musicians, liturgy committees working with engaged couples. The Wedding Music Cassette contains 29 selections: one hour of classical, contemporary, and a variety of folk styles of music for engaged couples to listen to and decide which selections best suit their tastes and needs.

Purchased separately, The Wedding Packet is $5.00, The Wedding Cassette, $8.00. Purchased together, the combined price is $11.50—a $1.50 or better than 10% savings to you.

The Ministry of Music

William Bauman. The Liturgical Conference. $6.75.

If you are a musician, professional or amateur, trying to render first-rate service to a Christian worshipping community, this book is intended for you. If you are a priest or a minister or a leader of a worship committee in your parish or congregation, you will find much of value here, as well.

The Ministry of Music is a thoughtful, reflective study of the requirements and the potential for the ministry of music in our church today. Revised and updated in 1979 by Elaine Rendler and Thomas Fuller, it also offers an eight-week, 12-hour intensive course for evaluating and improving your own musical ministry.

Written in a light, friendly style, and organized for ease of use, The Ministry of Music is a book you'll turn to again and again.

Group Dynamics

Singing Songs

Yohann Anderson. Songs and Creations, Inc. Group Dynamics, $1.00; Songs, $3.15. Discounts for bulk orders apply.

Songs and Creations, Inc., of San Anselmo, Calif., has published these two books by its president, Yohann Anderson. Anderson’s books are for those who want to be relieved of the “pressures of technical music expectations.” Directed to the musical amateur, the author uses a laid-back approach. Group Dynamics discusses intimidation, and we are told that “85-95% of the population does not read music. So notes intimidate them,” and “Guitar players should tune up way before church...” and “It’s better to be awkward and real than to be polished.” For the now generation from San Anselmo and other parts of Southern California, this book may find an audience.

Songs, as the subtitle says, is “An eclectic lyric collection of more than 470 songs for most situations” with guitar chords. The lyrics are drawn from almost everywhere and everybody and have needless notations such as “Abundantly means ‘Flow over the Brain’ or more than enough.” (This note is designed to explain the title of the song “Abundantly” on page 7.)

If I hadn’t read these two volumes through, I wouldn’t have believed that they had been published. Neither of these volumes is recommended for pastoral musicians who are serious about their work.

JAMES BURNS
Congregation

Hymn Harmonizations for the Contemporary Congregation

Twenty-seven free harmonizations of familiar hymn-tunes make up this slim volume. The opening prayer of dedication is an original 8-measure setting by Ms. Munson of verses 1 and 2 of Psalm 5. The stated purpose of the book is "to enable the organist or pianist to accompany with contemporary relevance, unison congregational singing."

As refreshing and piquant as these harmonizations are at first glance, they have the stamp of stylized parallelism as their main axis. The linkage from strongly dissonant and vice versa is not consistent. Ms. Munson's offerings are obviously highly personalized and Choral.

Ave Maria

Ave Maria is a collection of selected Gregorian chants drawn mainly from the Masses and offices of the Blessed Virgin, and sung by the choir of the Grand Scholasticate of Chevilly (the major monastery of Fr. Deiss's order, the Congregation of the Holy Spirit).

which add interest and fullness to the musical design.

In summary, parallel fifths do not solve the mystery of the "dissonance of man's incompleteness," although Leoninus and Perotinus tried to fathom the same mystery.

JAMES BURNS

Music/Religious Education

Promise Chain

"Henri l'Escargot is happy dans sa peau!" Thus does the refrain of Jack Miffliton's, #CC04, $1.00; "Two Litani for Penitential Feasts and Seasons, #CC08, 75c; Eucharistic Acclamations for Penitential Feasts and Seasons, #CC09, 75c; Around a Table and Lisette's Song, #CC10, 75c.

Whenever a publisher invests in works by any composer, the presumption is that the prominence given the composer will be justified by the quality of the material, and that the state of the art will be enriched. In the Land of Living is a collection of sung prayers by Carol Dick in a variety of musical styles and with highly personalized texts. Some of the lyrics are original, which body movements and indications for rhythm instruments. The instrumentation may be freely adapted to class size and available instruments.

Generously laid out with good graphical illustrations and photographs, Promise Chain can serve one child, or two or three children playing or singing in a group. Jack Miffliton narrates his charming mini-epic, "The Music of the Spheres," with great care to delineate for the young listener every word and pertinent nuance.

The simplicity of the language is married to depth of easily-grasped imagery. The renditions by Skip Sanders and the children's trio receive imaginative orchestration by Alan Moore. With just the right amount of verve and occasional puckish humor, the recorded Promise Chain songs offer the listener both instruction and enjoyment.

JAMES BURNS

Publishers

All material reviewed in this issue may be obtained from NPM Resources, 225 Sheridan St., N.W., Washington, DC 20011, or directly from the publishers.

Helicon Press
1120 N. Calvert St.
Baltimore, MD 21202

Karen Munson
1409 Prospect St.
San Marcos, TX 78666

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

Songs and Creations, Inc.
P.O. Box 559
San Anselmo, CA 94960

The Church Hymnal Corp.
800 Second Ave.
New York, NY 10017

World Library Publications, Inc.
5040 N. Ravenswood
Chicago, IL 60660

About Reviewers

JAMES M. BURNS is music director and liturgical consultant for the Church of St. Ursula, Parkville, MD, and occasional faculty member of Essex Community College.

REV. FRANCIS J. GUENTNER, SJ, is a professor in St. Louis University's Department of Music. He is Book Review Editor for Pastoral Music.
The Book of Canticles
(Church Hymnal Series III). The Church Hymnal Corporation. Song book, #45011, $22.50 in lots of 10 only; accompaniment, #45012, $10.95.

CHC has published a "unique book containing Plain Song, Anglican Chant and contemporary settings for all the Canticles of the Proposed Book of Common Prayer, with the Invitatories, Opening Pieces, and Suffrages in both contemporary and traditional forms." (from the introduction)

While acknowledging the Anglican Church’s musical heritage, which includes plainsong as well as the later choral chant of English cathedrals and collegiate chapels, The Book of Canticles also provides new music reflecting more modern styles current in our own country as well as in England and France. Settings by Norman Mealy, Joseph Gelineau, Ronald Arnatt and Jack Noble White represent the contemporary offerings.


The accompaniment edition is generously laid out with lots of white space, high quality engraving and legible texts. The singer’s edition shares these latter two characteristics, and, in addition, is a convenient size for the worshiper to use. Both books represent high standards of editing, typography, engraving, design, binding, visual attractiveness and affordable pricing. For those Anglican churches who are serious about developing their liturgical and musical program, the purchase and use of The Book of Canticles is a wise decision.

Yet, excellence of design coupled with scholarly editing will not effect an acceptance by many communicants of the rites are to be understood and implemented. New tools are now at the disposal of the Anglican clergy and the church musicians. It remains to be seen how they will be used, if they will be used and when they will be used. Traditions die hard.

JAMES BURNS

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World Library Goes to NPM Conventions—1980

JUNE 23-25 COLLEGEVILLE, MN
“Liturgy: The Assembly in Song”
JAMES V. MARCHIONDA, O.P., with SONDAY—composes contemporary folk music, lectures, and gives demonstrations from first-hand experiences with music in parishes.

AUGUST 5-7 RENSSELAER, IN
““The Spiritual Renewal of the Pastoral Musician”
LUCIEN DEISS, C.S.Sp.—dynamic keynote speaker in the field of music and liturgy; composer, author, Scripture scholar.

SEPTEMBER 23-25 COLUMBUS, OHIO
“The Musician Speaks Out”
GLORIA WEYMAN—nationally known speaker and authority on dance as prayer.
JAMES MARCHIONDA, O.P. with SONDAY—present “Showcase of Music.”

OCTOBER 10-12 SAN FRANCISCO, CA
“Music in Catholic Worship”
JACK MIFFLETON—specializes in the use of song and story in ministries with children and composes in the folk idiom.

WORLD LIBRARY PUBLICATIONS, INC.

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Hartt Summer Youth Music Program for high school students. Conductors: Moshe Paranov, Gerald Mack, Larry Livingston and Thomas Brooks, with faculty artists. There is a $10 registration fee. Please write: Director, Hartt Summer Youth Music Program, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117 (203) 243-4470.

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WASHINGTON
July 11, 12
Deis seminar with Rev. Lucien Deiss, CCSP, and Gloria Weyman at Catholic University of America. Write: Sr. Mary Alice O'Connor, Catholic University of America, Washington, DC 20064.

WASHINGTON
July 28-August 1
Tenth Annual NOBC Workshop in Afro-American Culture and Worship. For more information, contact Mr. Ronald Sharps, National Office for Black Catholics, 1234 Massachusetts Ave., NW, Washington, DC 20005.

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

OREGON
August 5-10
Junior Choir Directors' Camp, sponsored by the Lutheran Outdoor Ministries Center. Clinician: Don G. Campbell. Write: Lutheran Outdoor Ministries, Box 239, Oregon, IL 61061.

ILLINOIS

NOTRE DAME
June 16-19
Parish; Place for Worship, Roots & Prospects—Ninth Annual Conference of the Notre Dame Center for Pastoral Liturgy. Campus meals and housing available. Write or call: Bro. James Field, CFX, Notre Dame Center for Pastoral Liturgy, Center for Continuing Education—Box W, Notre Dame, IN 46556 (219) 283-6691.

NOTRE DAME
October 14-18
Sunday Eucharist. Workshop to look at the ideal Sunday Eucharist and to explore ways to make it meaningful. Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

MASSACHUSETTS

WENHAM
July 6-11
Singing the Creator's Praise, a Choristers Guild Seminar. Clinicians: Rev. Doug Adams, Don G. Campbell, Eva Mae Struckmeyer and others. Place: Gordon College. Write: Choristers Guild, P.O. Box 38188, Dallas, TX 75238.

MINNESOTA

COLLEGEVILLE
June 11-July 26
M.A. program in liturgical studies: summer term, School of Theology. Faculty includes Collins, Bouley, Gusmer, Regen, Diekmann, et al. St. John's University. Write: Victor Klimoski, Dir. of Graduate Studies, School of Theology, St. John's University, Collegeville, MN 56321 (612) 363-2443.

COLLEGEVILLE
July 7-11
Workshop in liturgical celebration and liturgical dance. Carla DeSola. Graduate credit. Write: Victor Klimoski, Dir. of Graduate Studies, School of Theology, St. John's University, Collegeville, MN 56321 (612) 363-2443.
NEW JERSEY

LODI

October 24–25

PRINCETON

June 8–10

PRINCETON

June 11–13

NEW YORK

NEW YORK CITY

July 7–11
Seminar '80: New York School of Liturgical Music's first summer workshop program. Faculty: Martin Burne, OSB; Grayson Warren Brown; Robert MacDonald; Johannes Somary; Miriam Terese Winter, SNJM; John Barry Ryan, STL. Focus on Psalms and their liturgical role; liturgical roles of celebrant, lector, musicians—the team effort; participation in a chorale ensemble; organ. Campus of Mt. St. Vincent College. Write: Registrar, N.Y. School of Liturgical Music, 1011 First Avenue, New York, NY 10022 (212) 371-1000, ext. 2291 or 2292.

OGDENSBURG

August 18–22

NEW YORK & DISTRICT OF COLUMBIA

NEW YORK CITY AND WASHINGTON

October 1 and October 3
Brother Roger from the Taize Community in France will stop at St. Patrick's Cathedral in New York City and Washington Cathedral in Washington, DC, as part of a year of pilgrimage that will end in Rome during the Christmas season. Write: Canon Michael Hamilton, The Washington Cathedral, Mount Saint Alban, Washington, DC 20016 (202) 537-6226.

OHIO

COLUMBUS

August 21–23

SPRINGFIELD

July 6–11
Experience '80. Church music conference of the Presbyterian Church. Learn about hymnology and organ service playing. Write: The Hymn Soc-

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PENNSYLVANIA

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UNIVERSITY PARK
June 16-17

UNIVERSITY PARK
June 18-19

PENNSYLVANIA & NEW MEXICO

BLOOMSBURG AND ALBUQUERQUE
October 18 and October 28-29
World Library/Lucien Deiss Days with Lucien Deiss, CSSP, and Gloria Weyman. Topics are liturgy and liturgical dance. Write: Rev. Leonard Casey, St. Columba Church, 42 E. Third St., Bloomsburg, PA 17815 (717) 784-8081; Rev. James Kemper, Liturgy Committee, Church of the Annunciation, 2600 Vermont, NE, Albuquerque, NM (505) 298-7953.

TENNESSEE

NASHVILLE
June 8-9

TENNESSEE & NEBRASKA

NASHVILLE & LINCOLN
August 3-8; August 10-15
Summer Workshops for 1980, sponsored by the American Choral Symposium. Clinicians: Walter Ehret, Paul Salamunovich, Norman Luboff, Robert DeCormier, Lena McLin, Audrey Grier and Gene Grier. Areas of interest: current repertoire, rehearsal techniques, conducting techniques, new methods and materials, music for the church, choreography, jazz, swing and show choir. To be held at Scarritt College, Nashville, and University of Nebraska, Lincoln. Write: American Choral Symposium, P.O. Box 307, Drayton Plains, MI 48020.

WASHINGTON

SPOKANE
June 30-July 11

CANADA

OTTAWA, ONTARIO
New project launched under the chairmanship of Lawrence Harris—Canadian Symposium on Music in Liturgy. Activities to include special workshops and regular meetings involving speakers, singing and prayer. Write: Lawrence Harris, PO Box 4211, Station E, Ottawa, Canada K1S 5B2.

ANTIGNISH, NOVA SCOTIA
June 30-July 4

EUROPE

SALZBURG/OBERAMMERSGAU
July 26-August 12
Orff Schulwerk Seminar plus Oberammergau Passion Play. For the church musician. Sponsored by the Choristers Guild (USA) in cooperation with Salzburg College and the Orff Institute. 17 days, $1399 per person, double occupancy. Write: John Burke, Executive Director, Choristers Guild, Box 38188, Dallas, TX 75238.

AMSTADAM, TRIER, NUREMBERG, MUNICH, OBERAMMERSGAU, SALZBURG, INNSBRUCK, LUCERNE
September 11-October 1
Church/school musicians' tour to Old Europe and the Oberammergau Passion Play. Three-day liturgy/music institute in Trier. 21 days, $1950. For complete information, contact Sister Jane Marie NPMA National Office, 225 Sheridan St., NW, Washington, DC 20011 (202) 723-5800.

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

BY FRANK J. RODIMER

Alleluia, praise the lord, was the song of the homeland for the early Christians as Kyrie and Maranatha were the songs of the Church in exile. “We are an Easter people,” St. Augustine said, “and Alleluia is our song.” Whether we sing it in choral splendor or in chaste Gregorian, it is our song.

St. Gregory the Great decreed that the Alleluia be used throughout the entire year except on penitential days in Lent. Father Parsch wrote that in Lent “...we hang our Alleluia harps on the aspens in our longing for the Sion of heaven.”

The Alleluia belongs in our Masses because it is an Easter hymn, the song of the newly baptized, and each liturgy is a victory celebration. Each Mass is an occasion for reading, proclaiming and celebrating the mysteries of our redemption: “Christ has died, Christ is risen, Christ will come again.”

Jesus’ Word is enfleshed and enlivened in each Mass in the Eucharist and before it in the proclamation of the Good News. The Alleluia chant invites us to listen, to be attentive and to prepare with open mind and heart. We should always prefer to sing it. Pope John Paul in his Holy Thursday Letter to the Bishops of the Church on the mystery and worship of the Holy Eucharist wrote:

“The possibilities that the post-Conciliar renewal have introduced...are indeed often utilized so as to make us witnesses of and sharers in the authentic celebration of the Word of God. There is also an increase in the number of people taking an active part in this celebration. Groups of readers and cantors, and still more often choirs of men or women, are being set up and are devoting themselves with great enthusiasm to this aspect. The Word of God, Sacred Scripture is beginning to take on new life in many Christian communities. The faithful gathered for the Liturgy prepare with song for listening to the Gospel, which is proclaimed with the devotion and love due it.” (Par.10)

The Holy Father’s expression of “great enthusiasm,” his recognition of “new life” in the Liturgy of the Word, his reference to singing as a means of preparing ourselves for the proclamation of Jesus’ Word should mean something quite special to all of us. Pope Gregory couldn’t have foreseen that the Easter song as a year-round chant eventually would be taken for granted. I hope that the Holy Father’s enthusiasm for singing (who will forget how he joined in with the crowds of his Polish flock last year in his native land?) will be an inspiration to all of us and to all the Church.

And we can sing the scriptures, especially the psalms after the first reading. They are our precious heritage. “The insertion of the psalms with responses into the liturgy makes the participants familiar with the great wealth of Old Testament prayer and poetry. The fact that these texts are read and sung in the vernacular enables everyone to participate with fuller understanding.”

Alleluia is our act of faith in word and song that Jesus is alive. He has been raised up. Everyone had to tell the story right after it happened: the angel to Mary...
Magdalene, Mary Magdalene to the disciples, the disciples on the way to Emmaus to the eleven apostles, and they to Thomas. “He is alive and he is still with us,” they said. And Jesus is still with us: in every Eucharist, in his ministers, in the Word spoken and proclaimed, in the Word made flesh and in us, members of his body.

After his resurrection, Jesus patiently explained the scriptures, the prophets and all the revealed truths, and he went over his own teachings to his disciples. And now, The Constitution on Sacred Liturgy tells us: “He is present in his Word, since it is He himself who speaks when the Holy Scriptures are read in the Church.” (Par. 7)

That is why we have music, incense, a procession and a Bible that is a worthy sign of eternal truth. That is why we stand and listen to it and why we have someone who knows the art of reading to proclaim it to us. “It is Christ himself who speaks.” The disciples proclaimed, “Were not our hearts burning inside us as He talked to us on the road and explained the Scriptures to us.” Can we say that?

Jesus is present in the bread and wine made into his body and blood. Here we come to meet him. We are one with him, as friends and disciples, when it is nearly evening and the day practically over. Jesus, through his minister, presides, offers the sacrifice of himself to the Father, his body and blood, and shares them with us. We know him in the breaking of the bread.

...we must be present to one another as Jesus was physically, humanly present to his disciples.

Jesus is alive, too, in us. “He is present,” the Church Fathers in The Constitution on the Sacred Liturgy tell us, “when the Church prays and sings, for he promised: ‘Where two or three are gathered together for my sake, there am I in the midst of them.’” (Mt. 18:20). As members of Jesus’s body we need one another, and we need one another’s patience and understanding. We must not only be present; we must be present to one another as Jesus was physically, humanly present to his disciples.

Finally, Jesus is alive in his martyrs and in his poor. He was in Archbishop Romero, who stood for the impoverished people of his land and was slain for his beliefs. “Greater love than this no man has that a man lay down his life for his friends.” That is the closest of identifications with Jesus—a communion in spirit and truth.

And Jesus is in his poor. Mother Teresa of Calcutta has as her way of life “to see the face of God in everyone I meet.” And she does, in the abandoned child, in the starving man, in the leprous woman. “What you do for the least of my brethren, you do for me.” Jesus is in them.

Alleluia, praise the Lord. The ancient Easter chant is still our song, for Jesus is alive. We have seen him. We have heard him. We have known him. He is in our midst.
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