The Providence Convention
In this issue...

Providence. This issue reflects the presentations and experiences of the third of NPM's twelve regional conventions, this one held in Providence, R.I., April 23-25.

The overall theme of the convention was "The Musician, the Parish: Relationship in a New Key." In the process used to uncover the needs of the New England dioceses, the planners felt that three elements were important: first, the musician (as opposed to the music); then the parish (the clergy, the parish liturgy, boards, the people, their culture); and third, the relationship between musicians and parish (communication, planning, celebrating).

In the keynote, Rev. Michael Henchal integrates the Providence theme with the general theme used for all the conventions, "Be a Song." He adds a third element in the relationship of musician to parish, namely God. Perhaps the leading liturgical theologian in the country, Rev. Nathan Mitchell presents an entirely new perspective on the musician as minister, a presentation that is destined to be used as a foundation for exploring the musician as artist, as well as for understanding a spirituality of musicians. The concluding presentation of the convention, by Rev. John Melich, stresses the relationship of musician to parish...the theological foundations needed for understanding the relationship...and the financial practicalities that make it work. This is rich and delightful food, indeed.

Three workshop presentations (there were over 20 given at the convention) present a sampling of topics that are useful for a wide audience: moving beyond spectator sacraments (Melz); finances for the parish musician (Morgan); and the celebration of the Liturgy of the Hours (Mongiellozzi).

Those who attended the Providence convention know that two special events took place there: the Brubeck Mass and the Convention Eucharist. The Brubeck Mass is recorded in this issue by Rev. Ron Brassard, who served as the chairperson for the core committee of the convention. All who attended will resonate with his report. But the report on the convention Eucharist is the very personal response of a single participant. Somehow, what Sebastian Interlandi, a psychologist, had to say about the convention liturgy reflects what conventions, celebrations, and pastoral music are all about.

If you haven't attended a convention, we hope this issue will entice you to plan to attend one of the three remaining ones.

V.C.F.

About the cover:

Raphael's S. Cecilia Altarpiece (1513-14) depicts the soon-to-become patron saint of church music along with SS. Paul, John the Evangelist, Augustine and, to the right, Mary Magdalene. The fame of Raphael's work has contributed more to Cecilia's role as patron saint of music than anything Cecilia ever did herself. For, according to one account of her wedding, upon making a pledge of chastity, she rejected the secular music that was being played; then she turned her unaccompanied voice to God.

In the foreground of the painting are the rejected instruments—the descending hand organ, the cracked cello, the sprung strings. And above is the object of St. Cecilia's awe-filled gaze: the holy sound of angels singing.

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Call Me Father

Just a note to say how very much I have enjoyed Pastoral Music, especially the June-July 1980 issue. I am in a small parish here in Florida and we have tried very hard to be current musically as well as liturgically. Fortunately, we have just been able to hire one of the Brothers of our Society, Precious Blood, Fr. Heiman's community, and we have great hopes that he will be able to install even more life and enthusiasm into what we have.

I have one very small criticism to offer—one that has nothing to do with music or liturgy. That is in the credits at the bottom of the page for the author of an article. If the author is a priest, you indicate his identity by saying, e.g., Rev. Sencur, OSB. I think that most of us as priests in some way resent being referred to as Rev. We take pride in the title Father and it would be much more appropriate to refer to him as Fr. Sencur, etc. I realize that this is rather picayune, but it is how I personally feel about the use of such titles.

Keep up the good work and maybe one of these times I will be able to attend one of the workshops that you put on.

Clement J. Kuhns, C.P.P.S.
Lakemary, Fla.

Watch That Purple Prose

I don't know how to begin saying this, because it grieves me so. And I know that criticism is hard to deliver to anyone (to myself) in a way that makes it acceptable and profitable or at least may give the other some sympathy for the writer's experience of what he has just read.

The April-May issue (4-5, 1980) of Pastoral Music is an insult to my intelligence. Sit down yourself and compare the prose style that prevails with that of your December-January issue. Particularly, put the Don Henderson article next to Aidan Kavanagh's, and simply on the basis of English prose style, tell me why I should read the Henderson article? More, tell me what in the world Henderson is saying? What a wishy-washy, willy-nilly concatenation of sentences in klutzy prose May I suggest to you that the level of sophistication of opinion is about equal to that of the prose style: in one word, banal.

I suggest that the level of musical taste is about equivalent to the literary sophistication of a person who adores Phyllis McGinley's poetry. I mean, the music you seem to be favoring by publishing this set of articles is about on that level. I never cease to be amazed that those who would not put up with platter art or second-rate literature advocate music that, for all its appeal and exuberance is about as substantial as the former. There's no subtlety, just as there's no refinement in the prose or the sense of history reflected in these articles. I can smell the dishpan hands on the paper.

Prose style. It is considered polite to define terms. Pastoral music is a new art form. Pure jargon. What does that sentence mean? There should be some evidence that the writer has an informational background for what she or he is talking about. This informational background need not demonstrate itself in copious footnotes (which I note you eschew). It will be in evidence principally when the author does not oversimplify the case made in the article. There will be some evidence that the author's experience is broad enough to make her or his opinion valuable. Unity, coherence and emphasis, the good Jesuit text told me in high school, are the elements of writing. The good writer rewrites to make a smooth prose style with good rhythm and clarity, with flow of words and thought. And it helps to give examples, don't you think? Are the articles in this last issue trying to say something or are they just an exercise in party rhetoric? Do they have any value beyond adrenalin value? The overall prose style is klutzy.

Quote (p.11) "In fact, the expression (pastoral concern) is unnecessary jargon because the definition need not be so complicated." Huh? What does the dependent clause have to do with the main clause of that sentence? "Why can't we simply say that pastoral concern in liturgy planning means 'planning liturgy for people')?" Why not?

"It takes a member of the community to plan for the community." Simply affirmed, simply denied. "...once we belong, then we can confidently plan liturgy." Well, now we get down to brass tacks. It's togetherness, belonging that qualifies us. I see. We have this great history of substantial things coming from those who belong, like the prophets, for instance. And Jesus Christ, now there was a real belonger. He knew how to do things "for the people."

Since when do good intentions qualify a person to do anything? Try to get yourself hired anywhere on your "motivation," pure and simple. I notice Mr. Henderson managed to get all the "in" words into this article. He says what wants to be heard. Why there are enough sparkling words in his article to make you think that there's the light of some thought in it.

And so it goes through the issue. Henderson's is by far the worst of the lot, but the others aren't glowing examples of either thoughtfulness or English prose. This single issue is ample fodder for Fr. Greeley's allegations about persons in high places in the Church not being able to think or communicate, move or produce anything of substance. It's folksy all right. Walt Disney's got nothing on you.

Quote (p.14) "All we have to do is to study the documents (of Vatican II) ... this material, if reflected upon and studied within the context of the knowledge of our people and their culture, will be the basis for sound pastoral theology for many years to come." I pledge allegiance to the Vatican and the bishops in communion therewith and the documents which from them flow. That's always a good ploy. Actually, however, Father DePriest's article is a pretty good one. I have very little quibble with it.

Did a Dr. Keifer really write the first paragraph on page 16? Or did you do to his prose what you did to mine (October-November, 1979)? I would have hoped that Dr. Keifer (and Mr. Henderson, too) could distinguish a bit between need and want, between what
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simply pleases and what actually nourishes. I would have hoped he and others would have been familiar with the concept of leadership as the ability to facilitate people in seeing beyond their wants to their needs and to aid them to focus on such real need and thus to understand and move toward real satisfaction. I look in vain for any inkling, in all this talk of "love" that abounds in the issue in question, for the slightest suspicion that love too one-sidedly focused on develops its own dark side or shadow. I look for some comprehension, some empathy for the fact that great artists and thinkers have perennially been under the tension of believing that the culture paradoxically stood in need of what they had to give and simultaneously was not in a position to receive it. Their problem has ever been to accept people where they are, out of love and hatred both, and to find how to move them to a better place, again out of love for them and also out of anger and hatred for their smallness of soul.

Quote (p. 17): "In any case, historical precedents don't warrant the continuance of any particular liturgical practice." There's a truth to that. There's also a lie to it. We can't go backwards. But we still need our roots. In some cases, meaning comes simply from the fact of an action's having a history. Why else, pray tell, can the smell of pine mean Christmas? Of course, Dr. Keifer says the same thing later on in his article. I have to give him that much. But I wish he would tell me what is this "classic prayer pattern" that lies "beneath all our rites"? Why does it have a history? And what does that mean here and now?

Worst of all, I agree with Dr. Keifer's basic conclusions. The practical one is more emphasis on music integral to the rites. The theoretical one is a harmony between the liturgical judgment and the pastoral one. But the article doesn't substantiate those conclusions or evidence any profound understanding of the relationship expressed or give any concrete ideas on how to implement the ideas.

Would Dr. Rendler, please, read volume 54:1 (January 1980) of Worship and then rewrite her article? According to Dr. Rendler (p. 19) the villain is formalism (undefined) and the hero or heroine is intimacy. May I suggest that both terms have to be carefully defined, then one has to see how each element is functional in communal ritual. And may I further suggest that once that has been done there might emerge a more refined concept of the sort of action that makes ritual and how its nature is distinct from say a birthday party, a counseling situation, an intimate conversation between friends and lovers. It seems to me that there are characteristic similarities and differences between these events, and that each involves its own kind of "formalism" and "intimacy."

Dr. Rendler says on page 20 that serious church musicians "spoke disparagingly of the folk music that was so much in demand, because they were still thinking in theologically outdated concepts and were unable to see the new vitality that folk music offered." Oh? What about the idea that both the texts and tunes of that music might have made them poke on the spot? What about those who (like myself) saw the vitality, participated happily, and only after a while found that we were being cheated of anything profound and lasting? Perhaps Dr. Rendler is oversimplifying a bit.

Page 21: "Pastoral music today is not exclusively folk, any more than it is exclusively classical or electronic. It is, rather, an art form that is as varied as the creative efforts of the pastoral musicians who are forming it." What a bunch of gobbledygook. Has Dr. Rendler had any training in musical terms? If so, she certainly has managed to hide it well. What is this stuff she's talking about? Sounds like some concoction in which enough elements have been thrown together to produce a soup sufficiently bland to offend no one. All those elements have neutralized each other, so now we have the insipid, the trivial being the standard of excellence. Nobody offended by it—only it has no taste, so why eat it? That's what it sounds like she's talking about. And what is meant by this wonderful term "art form."

Ms. Eileen Burke's article is sufficiently vague and platitudinous to be harmless. Dr. Marie Kremer informs us (p. 25) "Whatever is done musically that discourages the development of the sound of the people has to be eliminated." Always it's in the name of the people. Sounds like the Communist Manifesto. Art that is not popular must be eliminated. Would Dr. Kremer please read one of the many excellent studies of kitsch and then rewrite her article?

Enough! Why should I take advice from illiterates, even if they have degrees?

Thomas B. Stratman
Seattle, Washington

Editor's Note: You win some, and then you lose some.

Remember Rossini

Dr. Fred Moleck's "Roundelay" in recent issues recalls several pleasant memories. That of the June-July issue speaks of the "grand Society of St. Gregory," which he seemingly refers to be an outgrowth of the Cecilian Society. The St. Gregory Society was the inspiration of Nicola A. Montani, but he was too modest to admit this in public. He was supported by many friends among the clergy and laity. The effort of the American Cecilian Society had its best results in German parishes, and members were encouraged by its periodical Caecilia, which before the year 1900 was in German.

After referring to the old black lists and diocesan commissions, Dr. Moleck, without wanting to be uncharitable, alludes in a veiled way to the time when the dynamic Rev. Carlo Rossini was chairman of the diocesan commission in Pittsburgh. Without approving the forceful procedures, one trusts that similar results will be accomplished in the future (see Peter Stapleton, "A Glimpse of the Future," June-July, 1980). One memory of Father Rossini continues his image as the face of the devil in a stained glass window in Sacred Heart Church, Pittsburgh, but leaves unrecorded his Propers of the Mass, which helped revive the singing of the long-omitted Propers in countless parishes; nor does it recall his royalties that went to support a "Boys Town" in the city of his birth, Osimo, Italy, where he retired and died in 1975. Even if these works are relatively forgotten, "give the devil his due."

Vigorous efforts by NPM are developing new leaders, and in time there will certainly appear among them some as noteworthy as John Singenberger and Nicola A. Montani. Unfortunately, Carlo Rossini is overshadowed by his past.
Association News

Joe Wise & PAA

We at the National Association of Pastoral Musicians have made a serious mistake in two of our publications, and wish to call your attention to it. Many of you may already have noticed it. In the June-July 1980 issue of Pastoral Music, among the advertisements for the NPM Convention Centers 1980, is the one for Baton Rouge, which will feature Joe Wise, among other composers including the Dameans and Rev. Carey Landry. In the information about Joe Wise, it is incorrectly stated that Joe Wise records for NALR.

Factually, Joe Wise never recorded for NALR; he was distributed by NALR, but he maintains today, as then, his own record company, Fontaine House. For the past three years, Wise’s recordings have been exclusively distributed by Pastoral Arts Associates, 4744 W. Country Gables Dr., Glendale, Ariz. 85306, and his music is published exclusively by Pastoral Arts Associates.

The identical representational error appears in the promotional brochure for the Baton Rouge convention, which was widely distributed. We appreciate the magnitude of this error, and wish to do all we can to rectify it. Most important, we wish to take this opportunity to make public our apology to Pastoral Arts Associates.

Human Resource:
Ed Gutfried

Musician and longtime friend of NPM Ed Gutfried, who created “With Lyre, Harp, … and a Flatpick,” recently announced his availability as a resource person in activities ranging from parish events to diocesan workshops to regional conferences. He is certainly much more than a musician in the sense that along with the ability to provide excellent entertainment, Ed creates events and experiences in order to aid personal and spiritual growth while developing professional skills and awareness for teachers, musicians and liturgists. In a variety of settings, from concerts to school assemblies, he achieves a mix of entertainment, reflection and prayerfulness.

Ed’s experience with individuals and groups over the last ten years has covered many areas, including songleading, liturgical ministries, religious education, personal communication, team building, counselling, concert performance, recording, and songwriting.

You may reach Ed by mail or by phone: Ed Gutfried, 2718 Ruberg Ave., Cincinnati, Oh. 45211 (513) 662-1393.

Conventions 1980

The NPM regional conventions are the major effort of the Association in 1980. Here is an update of convention news since the last issue of Pastoral Music. Four additional conventions have taken place—San Antonio, Tex., Dubuque, Ia., Olympia, Wash., and Collegeville, Minn.

San Antonio

The glorious weather of a wonderfully hospitable city greeted conventioners to a very special time of celebration in the multicultural area of San Antonio. Over 500 full registrants were joined by 300 one-day registrants, bringing the total attendance at the convention to over 800 participants. The large number of Mexican-American participants were pleased to find at the outset, with the bilingual presentation by Rev. Ricardo Ramirez of the Mexican-American Cultural Center, that both American and Mexican cultures would be well represented. The Mexican-American music, the many sessions in Spanish, and dancers galore highlighted the importance of the theme “Many Songs, One Senor.”

Looking back on it, this convention seems to have had everything: outstanding presentations by the major speakers; the music of the St. Louis Jesuits, with its power to transcend cultural differences; an overwhelmingly powerful integration of cultures through dance and music, and that included a dancing archbishop! Although Archbishop Flores was formally introduced as the Singing Archbishop, which indeed he is, when an ecumenical group from Kerrville, Tex. (all elementary-school aged) invited him to join in the circle dance of the “Our Father” (along with Ms. Nancy Shafer and Rev. Virgil Funk), he automatically and with grace and charm became the Dancing Archbishop as well.

Such is the stuff of great conventions. And one cannot mention the San Antonio convention without mentioning the “River”—the gloriously restored area surrounding the San Antonio River, with its restaurants, shops and compelling cool charm. Several of the exhibitors, all seasoned conventiongoers, requested that all conventions be held in San Antonio. Special thanks go to Ms. Nancy Shafer and Rev. Alex Nagy, O.M.I. who, with the core committee, worked so tirelessly and graciously to make this convention such a booming success. The Southwest in indeed a place of “Many Songs, One Senor.”
Dubuque

The day before the convention, a typical Midwestern tornado set in just three miles outside Dubuque. But that natural phenomenon was nothing compared to the whirlwind created by the 441 conventioneers who descended on the city (we had planned for 225).

It was our firm conviction that somewhere in the midst of the twelve conventions we would address special attention to the problems of smaller parishes—parishes with limited resources of time, money, and perhaps talent. Therefore, while this theme is appropriate to every region, the region comprising Iowa, Kansas, Missouri and Nebraska agreed to adopt the theme on one condition—that the focus be given "a more positive note," in the words of Rev. Everett Frese, Coordinator for the region. And so we arrived at the title, "Celebrating with All Our Resources." Special thanks go to Loras College, one of the few U.S. diocesan-run colleges, who hosted the convention with enthusiasm and delight, and to Rev. Dan Knipper, who did yeoman's work in organizing the convention details.

The program moved through four major areas: how to build a substantial repertoire; how to lead a congregation in singing; how to find the right personnel; and where to find training. Each session was followed by specific workshops on accomplishing these tasks for organists, cantors, guitarists, choir directors, or clergy. And there were special moments. The liturgical office from Omaha, Nebraska presented a "Theater Piece" emphasizing the human dimension (focusing especially on the errors we see all too often) of liturgical celebration. Side-splitting laughter was heard, along with the remark by many: "Oh, my, that certainly happens to us, too." Ms. Eileen Burke and her theater crew, with mimes, are to be commended for their unique presentation.

And then there was the wonderful closing. This began with a marvelously moving presentation by Rev. John Gal- len, SJ, in which he called us to meet the challenge of bringing liturgy into our lives—and not leaving it in our churches. It concluded with a special surprise. Everyone knew something was up when special booklets were handed out: "In Coena Domini" by Everett Frese, who also composed the Essequit used to open the NPM convention in Chicago. "...a musical setting for the various liturgical texts used in the liturgy of Holy Thursday, especially for the ceremony of the washing of the feet," the booklet read. At this point, the workers and volunteers who had served at registration, had given talks, or had performed other convention tasks began to assemble on stage behind cellos, violins and bass. Then, a brass choir gathered. Finally, four soloists—and a baritone for the part of Christus—started a procession. Slowly, the deep, rich sounds of the cello filled the room, and the convention gathering was stunned by an outstanding performance of the original work by the chair- person, Rev. Everett Frese.

Then it was clear why the title of the convention had been changed: it was definitely not a celebration with limited resources, but rather, and very much so, "Celebrating with All Our Resources."

Olympia

Dubuque had tornadoes; Olympia had Mount St. Helens. It erupted on the evening of the first day of the conference. For this reason, we could not resist opening the event with the words, "Though the mountains may fall, and the hills turn to dust, yet the love of the Lord will stand..."

St. Martin’s Benedictine Abbey Church is a beautiful, modern worship space that combines the best of the old and the new in celebration. Challenged, confronted and cajoled by the major speakers, participants were called to realize the importance of the "human" experiences in selecting repertoire that is textually faithful and whose melodies reflect the power and depth of human expression that is contained in the poetry of the words. A confrontation, indeed.

But solemnity seemed constantly to turn to laughter. An evening of new compositions performed to wine-and-cheers provided the ideal setting for the people from the Northwest to honor Sister Suzanne Toolen with a sustained standing ovation. Sister then, upon request, led the entire group of 360 attendants in singing her "I Am the Bread of Life."

Next came a unique presentation of "The Wizard of Oz," Olympia’s way of introducing the Core Committee to the gathering: Ms. Nancy Chvatal as Dorothy, seeking to get back to Totoled, Wash.; Mr. Michael Connolly (chairperson) as the "Tinperson choir director," seeking tenors for his choir; Mr. Patrick Loomis as a scarecrow pastoral musician, seeking higher wages; Ms. Elizabeth Dahlslien as a lioness, seeking
Collegeville

The sesquimillenium (or 1500th anniversary) of the birth of St. Benedict and St. Scholastica was the occasion for the largest Christian monastery in the world and the most important liturgical center in the United States to host the musicians and clergy of the upper Midwest in a stirring celebration of "Liturgy: The Assembly in Song."

The St. John's community celebrates prayer in the world-famous Breuer-designed abbey church... and it is as beautiful and wonderful a place to worship as can be imagined (mosquitoes notwithstanding). Although it is over twenty years old, it seems remarkably fresh. Good art lives on.

But even more important than the building is the life of the Benedictine community... and the participants of the convention who joined them. Over 650 full registrants and another 200 one-day participants provided a wealth of talent and resources for convention celebration. And celebrate we did. Stirring, awesome were the presentations by Abbot Theisen, Bishop Dudley, Revs. Kramer and Conley. Practical and to the point was the talk by Regan. Challenging and motivating were the talks of Rev. Bauman and Dr. Donald Saliers.

The great abbey organ was heard again and again as Dr. Kim Kasling, chairperson for the convention, and Bro. Kouppman, abbey organist, provided exquisite sounds.

A special moment came when Sister Theophane Hytrek, OSB, who is currently celebrating her golden jubilee, responded to the recognition of the convention gathering with a stirring performance of her variations on the theme of the Old One Hundredth. A wonderful coincidence.

And fate brought the convention yet another interesting coincidence. June 28 is the feast of the solemnity of the Birth of St. John the Baptist, to whom the abbey is dedicated. This was the very day of the convention Eucharist, when the full power of worship comes alive. Our celebrant and homilist, Rev. William Skudlarek, OSB, began with the question of how to relate John the Baptist with Pastoral Musicians. His question was quickly resolved with the history of the hymn from vespers "Lift Yeانت Laxia." Written in the 8th century, it is intimately connected to the history of music; for the first note of each verse begins with a word whose first syllable is a note of the scale, and the pitch used corresponds to the modern scale as we know it. The vesper hymn of St. John the Baptist is the source for our notes and their names do, re, mi, fa, sol, la, ti. And we thought "The Sound of Music" had an original idea! The powerful preparation for the coming of the Lord into our lives is indeed the role of John the Baptist and pastoral musicians, and his lifestyle is quite often imitated by the modern musician.

The convention was an intense experience for all participants, and thanks go to Ms. Irene Sullivan, who coordinated the liturgies, Sister Delores Dufner, OSB, and the "detail man," Rev. Perigrin Berres, OSB, for our discovery of the "Liturgy: The Assembly in Song."

N.Y. School of Liturgical Music

The New York School of Liturgical Music, established in 1979 with the purpose of providing comprehensive and practical training for ministers of music, is embarking on its second great year. The school offers certification in five areas of specialization—organ, choir, guitar, cantor, and conducting. The school now boasts nine departments including one for interdisciplinary studies and one for special projects. The need for both comprehensiveness and flexibility is stressed.

In addition to the many formal courses offered by the School, individual instruction is available in several instruments.

The National Association of Pastoral Musicians is impressed by the rapid development of the program, and we
urge young (and older) musicians everywhere to look into the range of opportunities available. Contact the New York School of Liturgical Music, 1011 First Ave., New York, N.Y. 10022 (212) 371-1000, extension 2291.

Update on ICEL Publications

The following publications comprise the ongoing work of the International Committee on English in the Liturgy.

Pastoral Care of the Sick and Dying. This manuscript has been sent to the Episcopal Board and Advisory Committee of ICEL for final approval as a White Book. It has also been presented for informational purposes by Archbishop Hurley, Chairman of ICEL, to the Congregation for Sacraments and Divine Worship. A commentary on this manuscript will appear in the ICEL Newsletter, available from ICEL, 1234 Massachusetts Ave., Washington, DC 20005.

Rite of Funerals and Christian Initiation. Preliminary work has begun on the arrangement and layout of the Rite of Funerals and the rites of Christian initiation (adults and children). These are to be revised using principles similar to those used in the rearrangement of Pastoral Care of the Sick and the Dying.

Commentary on The Roman Pontifical. This commentary will take the form of theological and rubrical explanations of the various rites contained in the Pontifical, and will appear periodically in the ICEL Newsletter.

Documents on the Liturgy. This compilation of liturgical documents, from 1963 to the present, is being edited by Dr. Thomas O'Brien. Dr. O'Brien was editor of the recently published volume 17 of the New Catholic Encyclopedia. The manuscript will be ready for release by ICEL to the conferences of bishops in late 1980.

Alternate lectionary for The Liturgy of the Hours. An ICEL subcommittee continues to prepare a new series of alternative or supplementary non-biblical readings (including patristic, post-patristic, and some modern selections) for the Office of readings. These readings will appear in a style similar to those already contained in The Liturgy of the Hours. It is expected that this manuscript will be released to the conferences of bishops in 1980.

Instructor Workshop

The eight finalists in the spring workshop of NPM's Instructor Program were Rev. Tex Violette, Mr. Leonard Loomis, Mr. Frank Brownstead, Ms. Connie Grisham, Sister Anne Siegrist, Mr. Jeffrey Noonan, Ms. Joyce Shemanske, and Mr. Michael Connolly. They are all delighted with the program: in fact, they rate each rated the experience as a "10," the most positive evaluation possible.

These outstanding teachers, selected from applicants to the program advertised in Pastoral Music, will serve in various capacities. Two will be NPM instructors, and others will use their skills in diocesan training events.

The five-day workshop taught goal-setting, evaluation, group process, and skills to make workshops for pastoral musicians optimally effective.

Sr. Anne Stedman and Dan Brink, both of Colorado, assisted Peter Stapleton in working with the sample workshops given by each participant to demonstrate varying styles and approaches to ministry formation teaching.

The Instructor workshop for the fall has several places still available. Application is by resume to NPM, 225 Sheridan St., NW, Washington, DC 20011.

What do they want?

The Ministry Formation Program is almost two years old. Starting with the Scranton Convention's mandate to provide more training for pastoral musicians, the program has been gathering information about what offerings will provide the highest possible quality of formation in the lifelong learning process essential to the development of liturgical ministry.

So far, the biggest challenge is knowing what NPM members most need from the Association, and what they will support with their presence and talents. We have some evaluations from program participants that indicate that, relative to programs in schools, other professional groups, and training events in general, the program provides powerful and positive experiences to pastoral musicians.

But we've only worked with a few hundred people. We have an Association of thousands. Early this fall we'll assess the program and begin planning its next phase. Can you help and let us know what you feel we should be doing? Address information to Peter Stapleton at the NPM office in Washington, at the address given above.
Chapter Formation

At the regional conventions, it was explained that the input from the chapter meetings would be accumulated before the final publication of the Chapter Manual. Now that seven conventions have been completed, it is clear that a change is necessary in the policy for membership dues. Contrary to the announcement in the April-May issue, page 8, there will be no refund of the national dues in the first year of operation. The reason for this change is that the logistical problem of figuring the percentages, accounting actual versus potential membership, and so on, would far outweigh the amounts of money to be redistributed. Therefore, no national dues will be returned to local chapters in the first year.

National Chapter Manual

The projected date for the first edition of the NPM Chapter Manual is August 30, 1980. The manual will be published in a loose-leaf binder, and will contain directions for a full two-year program of meetings (24). It will contain directions for forming a chapter, plans for each part of every meeting, instructions for planning future meetings, and handouts for the performers, planners, spiritual leaders and others, as well as for the officers of the meetings.

Seven Dioceses Have Begun

Seven dioceses have received the booklet "How to Form an NPM Chapter," and each has held a preliminary planning meeting. Temporary directors have been selected, and plans are under way for the first meeting of each of these diocesan chapters. If you are from one of these dioceses, and you are interested in joining the chapter in your area, please contact the Temporary Director listed here:

Diocese of Orlando, Fla.—Paul Skeyington, P.O. Box 865, Maitland, Fl. 32751 (305) 631-1212/830-0033

Diocese of St. Louis, Mo.—Mrs. Joan M. Weissert, 1132 Burgundy, Manchester, Mo. 63011 (314) 391-7257

Diocese of Galveston-Houston, Tex.—Sister Jane Conway, 3812 Montrose, Houston, Tex. 77006 (713) 522-7911, ext. 241/523-4907

Diocese of Allentown, Pa.—Rev. Thomas J. Bender, 220 W. Biddle St., Gordon, Pa. 17936 (717) 622-8110/873-0774

Diocese of Hartford, Conn.—Joan Laskey, 92 Alma St., Waterbury,

Relationship to the Diocese

The NPM Chapter is not to be formed in competition with any existing groups. In New Jersey, for example, the Association of Church Musicians (ACM), which has been meeting for many years, is in the process of becoming an NPM chapter. After careful study of the NPM material, ACM determined that the meeting structure suggested by NPM was identical to the structure they had developed over many years of trial and error, and they determined further that the content of the material within that structure would work perfectly at their meetings. A logical step for them has been to request the formation of an NPM Chapter.

On the other hand, however, there may be situations that preclude chapter formation. In fact, an NPM chapter cannot be formed if the local bishop or his delegate objects to its formation.

For More Information

A small pamphlet is available from the National Office entitled "How to Form an NPM Chapter" for $1.00. If you are considering an NPM Chapter, please write NPM National Office, 229 Sheridan St. NW, Washington, DC 20011.
The Economics of Church Music

BY MAUREEN M. MORGAN

There appears to have been a policy of open season for liturgical music.

Inflation is threatening to disable the profession of church music. Since most parishioners rarely associate money with the work of the church musician, it is a double shock to hear that there is an economic crisis in church music. For more than a decade, the Catholic Church has been immersed in a continuous state of crisis in the attempt to implement the new liturgical directions arising from Vatican II. An examination of the liturgical crisis reveals a direct correlation with the economic crisis.

To put the present state of affairs in perspective, remember that until the 60s instrumental music and congregational singing was a sometime thing in the Catholic Church. Since this aspect of the Mass was not an integrated necessity in most parishes, the need for trained and experienced musicians did not have top priority in the minds and pocketbooks of the powers that were.

There is now an enlightened influence emerging within the Church, NPM being the most visible and forceful of these new voices. This organization is attempting to bring a rational approach to liturgy planning and execution. To do so, it must accurately assess where the Church is, where it wants to be and then determine the necessary steps to achieve this goal. Last year’s NPM convention, held in Chicago, attracted 4,000 musicians and clergy, and this year’s regional conventions are attracting large numbers. Clearly, the time has arrived for a reappraisal. The need for more training for musicians and all those connected with liturgical planning, and the need for allotting more time for these activities, has been emphasized again and again at these gatherings.

There was one notable omission in the topics discussed that week, and, in fact, in other circles concerned with liturgical renewal. It is the question of the economic implications of all this anticipation of time and skill and energy.

Indeed, most are extremely dedicated and devoted to the Church, but today love is not enough.

To see how these two issues intersect, some economic background to the current crisis is necessary. With few exceptions, the role of the organist in the Catholic Church has been voluntary, or nearly so, depending on the amount of work involved. Since music positions were often filled by members of religious orders, the standard was established at a voluntary level.

As more secular musicians came into the field, the economic return moved up very slightly. Married women became the overwhelming majority of the secular musicians. To most of these musicians and the churches that hired them, the money earned was not essential to survival. A low salary was justified on the basis that a spouse supported the individual.

The economic climate in the country has changed drastically in the last seven years. Now, earnings that were once called “pin money” have become essential to a family’s livelihood. Inflation has upended nearly everyone’s personal economy. Half of all women with school-age children are now in the work force, and the great majority of these women are not working for self-expression but because of economic need.

Even the salaries for full-time positions in church music, occupied primarily by men, have hovered around the level normally paid to a family of four on welfare. These people, who have totally committed themselves to a life in the Church, must take on as many as 50 music students, or equivalent extra work, in order to earn a living. Yet the designation “full-time” would imply that the salary will sustain the person at a moderate standard of living, especially considering that the position requires higher education.

What has all this to do with the Church? The inescapable fact is that the great majority of the salaries of musicians in the Church are not competitive with other means of earning a living. That is, the remuneration for the time, energy and skill required to do a creditable job is so abysmally low that there can be no real commitment to the work of the Church on the part of the musician. With the present threat of a serious shortage of competent musicians, there will be an even greater mobility among them as they may perceive “greener
Musicians with long years of experience and education are being forced out because of the inability to survive on a token salary any longer.

The rapidly changing role of women has a serious effect on the problem and must be underlined. The Church is heavily dependent on the volunteer work of women, and nowhere is this more evident than in the area of church music. Since married women make up an overwhelming majority of Catholic musicians, it does not take much imagination to foresee that if only a small percentage of this group were to leave their music posts it would have a significant impact on the Church. The implications are that these projected changes will not be small but will continually escalate in direct relation to escalating inflation, as more women will be required to find full-time work that pays full-time wages.

In spite of clear evidence to support the reality of this shortage, there are still many musicians who feel replaceable in their roles. The Hot Line in this magazine is beginning to reflect the imbalance in the relation of positions available to those seeking positions. The American Organist and Diapason reveal a similar trend.

What must be done to stop this drain on the music resources of the Church? The Church cannot thrive without trained musicians. This fact must be taken seriously and then acted upon. Not only must the economic return for expectations be competitive in the secular world, but also, the musician's relationship to the pastor and to everyone who is part of the liturgical process must be harmonious and mutually supportive.

To allow the present trends to continue is to assure that the music tradition that has evolved longer than the Christian Church itself may be permanently crippled.

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For Clergy

Day by Day
We Praise You

BY JAMES A. MONGELLUZZO

In recent years, the devotional life of the Church has grown weak. Popular devotions are no longer prominent events in parish worship life. While it is true that in some instances questionable theology was attached to some of these services, nevertheless they fulfilled an important pastoral function. They bridged the gap between private prayer and the celebration of the Eucharist.

The absence of devotional life has placed some unfortunate pressures on parish prayer life. One effect is the tendency to celebrate the Eucharist in place of popular devotions, such as having an evening Mass on First Friday instead of a holy hour. Another effect is the use of the Eucharist as an all-purpose backdrop for other rites that have no connection with the Eucharist. An example of this is the growing custom of conducting commencement exercises during Mass.

Remember that few are acquainted with the communal celebration of the hours.

The result of this is boredom and the manipulation of the Eucharist into something other than what it is intended to be. As a result, people no longer have any models upon which to base their private prayer, nor do they have any way of translating their private prayer into public expression. These are symptoms of an undernourished prayer life, and this is not what the Constitution on the Sacred Liturgy intended by the statement that the liturgy, especially the Eucharist, is the source and summit of ecclesial life (paragraph 10).

This is why we so badly need to restore the celebration of the Liturgy of the Hours to parish life. The Liturgy of the Hours leads us to the Eucharist far more effectively than any devotional prayer. It extends the spirit of the Eucharist into the hours of the day, making them moments of grace and prayer for us. In cooperation with our parish clergy, we are responsible for nourishing the liturgical life of our parishes. Restoring the Liturgy of the Hours depends on the quality of our initiative in making the hours prayerful and attractive experiences for ourselves and the people we serve.

What is the origin of the Liturgy of the Hours? There are five stages in the historical development of the Liturgy of the Hours. The first of these constitutes the first four centuries of the Church’s life. While we cannot draw a clear picture of the Church’s prayer life during this time, homilies, letters and other documents tell us that the early Christians followed the Jewish custom of praying seven times a day. Morning and evening prayer were the most important of these; as a matter of fact, they were considered obligatory. The other prayer times were at the third, sixth and ninth hours of the day, and before bed and at midnight.

The second stage is the era of Egyptian monasticism ranging from the late third to perhaps the sixth century. During this time, men and women fled the corruption of crowded city life by traveling into the desert to establish a new way of following the gospel of Jesus—monasticism.

In desert monasteries, which soon grew into large communities, monks and nuns brought with them the tradition of praying seven times daily but developed it a step further. The seven daily prayer times were now observed in a public...
fashion. Morning and evening prayer retained their importance over the other hours, and were celebrated in chapel. The community gathered and sat on the floor or on small stools. Twelve psalms were recited by one person while the rest listened attentively. After each psalm, all arose and prayed with uplifted hands in silence and then prostrated themselves on the floor. After some time, the superior prayed aloud, gathering the prayer of all into one. During the twelfth psalm, however, all sang "alleluia" after each verse. After the psalms, there were two readings, one from the Old Testament and one from the New Testament.

As monasticism grew, the other five hours were prayed by the members of the community together in their respective dormitories. The early monastic celebration of the hours was simple and austere, with little ceremony. It was primarily meditative, and psalms were chosen in numerical order.

The third stage developed simultaneously with the monastic era. This was the growth of the cathedral style of celebrating the hours. After the Edict of Peace was proclaimed by Emperor Constantine in 313 A.D., Christians were free to publicly practice their faith without fear of persecution. This freedom led to mass conversions, the construction of large basilicas to accommodate large congregations, and a growing desire to shape attractive public rites.

In the city basilicas, Christians gathered with their bishop or priest to pray the chief hours of morning and evening prayer. In the morning, the service was conducted according to the following order typical of most morning offices at this time: the chanting of Psalm 50, which was penitential in spirit; the chanting of Psalm 62, a morning psalm also penitential; the chanting of an Old Testament canticle; the singing of a hymn concerning light; the chanting of a New Testament canticle with an incense offering; the chanting of Psalms 148, 149, 150, which are praise psalms; and prayers of intercession.

In the evening, usually at sunset, all gathered again and prayed using a format such as this: lighting of lamps with hymns; the chanting of psalm 141 with incense offering; and the praying of intercessory prayers.

On Saturday evenings, a special vigil was observed in this manner: the chanting of three psalms reminiscent of Christ's three days in the tomb; incensing as a reminder of the spices the women brought to the Lord's tomb; proclaiming the Gospel of the resurrection; and moving in procession.

The other five prayer times were observed privately.

The cathedral style of celebrating the Liturgy of the Hours, unlike the monastic office, was colorful and ceremonious. The use of lights, incense, music and processions was inviting to many. The use of other ministers such as the deacon, reader and choir added a fullness to these rites. The psalms were chosen thematically according to feast, season, and hour of the day. In the cathedral office, morning prayer was a reminder of the resurrection signaled by the dawn of a new day and the dedication of the day to God. Evening prayer was observed as a service of thanksgiving for the blessing of the day and a time to beg God's forgiveness for the day's offenses.

...the monastic and the cathedral offices lost their distinctive characteristics and became a single hybrid office that included the public celebration of all seven hours.

The late fourth century saw a new direction in monastic life known as urban monasticism. Monks and nuns returned to the cities to staff local parishes. This had a definite effect on the manner of celebrating the Liturgy of the Hours. The monks and nuns began to incorporate elements of the monastic office into the local cathedral or parish-style celebrations, which in some instances had grown weak because of the irresponsibility of the local clergy.

The result was that both the monastic and the cathedral offices lost their distinctive characteristics and became a single hybrid office that included the public celebration of all seven hours. This caused morning and evening prayer to lose their prominence.

All subsequent developments of the office have their roots in this hybrid form. They are summarized here as the fifth stage of development in the Liturgy of the Hours, which spans the period of the sixth to the 20th century.

In the sixth century, Gregory the Great edited the entire office and set it to basic patterns. The Benedictines adopted this version of the hours into their monastic life and promoted it as a model for all. At this time, the Liturgy of the Hours was slowly becoming the prayer of clergy and religious and was disappearing in parish life.

The seventh century saw a variety of minor additions to the office. Extra psalms were appended. Small chapter offices as well as more hymns were included and new feasts were added. Because of these additions, many books were needed to celebrate the hours in addition to the usual lectionary, psalmbook, and presider's prayer book.

In the tenth century, the length of each hour was modified. By the eleventh century, the public celebration of the hours was dying. To prevent its total disappearance, Pope Gregory VII published the first "breviary," a single compact edition of the many books once needed for the celebration of the office. The breviary was designed for private recitation of the office, the last hope of keeping this prayer form alive.

By the 1300s, the private reading of the breviary was the normal way of celebrating the hours throughout most of the Church, due to the influence and encouragement of the Franciscans. Also during this time, feasts multiplied and so did the offices to accompany them. Legends about the lives of the saints were composed and used in place of the scripture readings on saints' feast days.

As part of the reforms of the Council of Trent, Spanish Cardinal Quinonez was appointed by Pope Clement VI to revise the entire breviary in 1535. In his attempts to refine and simplify the many additions made to the breviary over the centuries, he removed all the elements of the sung office.

Finally, in 1568 Pius V published the first universal breviary and mandated that it be used by the entire Church. This office, with a few minor changes made by later popes, was prayer by clergy and religious up to the time of Vatican II.

What is the Liturgy of the Hours? In 1963, the Constitution on the Liturgy called for a revision of the breviary of Pius V (cf. Ch. 4, paragraphs 83-100). In 1970, the results of the revision were made available to the Church when Pope Paul VI published the General Instruction on the Liturgy of the Hours. This document is required reading for anyone who wishes to understand the meaning of the Liturgy of the Hours.
The revised Liturgy of the Hours is not a museum piece. . . . Nor is it a legal imposition.

**Evening Prayer**
Opening verse and response (stand)
Evening hymn*
Psalmody (sit)
  First evening psalm*
  Second evening psalm*
  New Testament canticle (stand)*
  Scripture reading and response (sit)
  Gospel Canticle of Mary (stand)*
  Intercessions and Lord’s Prayer Dismissal
  "Indicates sung parts"
  To bring life and dynamism to these liturgies it is necessary to implement the use of ministers: The General Instruction on the Roman Missal reminds us that the manner in which a rite is organized should show that the one body of Christ is made up of many members, each fulfilling a specific role for the good of all (paragraphs 58).

In the Liturgy of the Hours, this is carried out by using all the liturgy ministers: celebrant, to preside and lead the community in prayer; deacon, to assist the celebrant and pray the intercessions; reader, to proclaim the scripture reading; cantor, to lead the congregation in song, chant psalm verses and intone refrains for people to repeat; servers, to assist with candles, books and incense.

Liturgical signs: The Constitution on the Liturgy explains that in the liturgy our sanctification is presented to us through a complex of signs perceptible through the senses and that it is accomplished in ways appropriate to these signs. This means that the more we are grasped by the liturgical signs, the closer we are united to and affected by the Paschal Mystery of Christ (cf. paragraph 7).

The Liturgy of the Hours is open to much flexibility and creativity in its use of signs. For example, the celebration of Evening Prayer can begin in darkness, so that candles may be lighted around the sanctuary or church as the evening hymn is sung. Incense may be used during the singing of the gospel canticles. Silence before psalm prayers, after scripture readings, and during intercessions may be used to allow times for private personal prayer. The Easter candle may be carried into the church during the Easter season for the entrance procession of morning and evening prayer. The postures of standing, sitting and kneeling help people pray with their bodies as well as their lips. Praying the Lord’s Prayer with outstretched hands, as one would see the celebrant do during the Eucharistic Prayer during Mass, further involves the use of one’s body in worship. Liturgical dance, when artistically performed during a psalm, can help participants translate the meaning of the psalm into sincere prayer.

**Environment:** The recent document published by the Bishop’s Committee on the Liturgy, Environment and Art in Catholic Worship (National Conference of Catholic Bishops, 1978), stresses the importance of the environment at liturgical celebrations. The place where people pray must be designed and arranged in such a way that it resonates the presence of God and encourages prayer.

At the Liturgy of the Hours, people should be encouraged to sit together. Where possible, seats should be arranged to encourage this. Hospitality should be extended to people entering the church through the friendly greetings of others present. Creative lighting of worship space should provide necessary light for reading and at the same time establish a prayerful atmosphere.

**Music:** Music is one of the most important factors contributing to the dynamism of the Liturgy of the Hours. Just as in the celebration of the Eucharist, the Liturgy of the Hours is lifeless without music. When choosing music for the Liturgy of the Hours, the principles for musical, liturgical and pastoral judgment enunciated in Music in Catholic Worship (Bishops’ Committee on the Liturgy, 1972) should be used. As in the celebration of the Eucharist, some parts of the Liturgy of the Hours should always be sung, while others may be sung if desired. Those parts that should always be sung are indicated in the outline above by an asterisk.

Musical settings for the hours are scarce. The Liturgy of the Hours presents a challenge to composers to prepare settings for psalms, hymns and canticles. These should be written within the musical grasp of our worshiping communities and at the same time artistically reflect the true meaning of the liturgical texts. It is important, too, that the music for the Liturgy of the Hours be written with the ministry of cantor in mind. Parts for the choir can be included...
provided they enhance community participation.

After developing a working knowledge of these four liturgical essentials, one should be prepared to implement the hours on a parochial level. The following suggestions should be helpful in the implementation process.

Plan to succeed. Approach the implementation of the Liturgy of the Hours optimistically. Remember that few are acquainted with the communal celebration of the hours. Most clergy and religious have experienced only the private recitation of the hours in the breviary and the majority of the laity have not yet heard the Liturgy of the Hours. It should not be surprising that people will respond hesitantly to your enthusiasm about implementing the hours.

Appoint a leader. No liturgical rite just happens. Someone must plan, coordinate and supervise its celebration. Choose a responsible person to coordinate both the planning, proximate preparations and celebrations of the hours. The coordinator should also be responsible for recruiting and training ministers for the celebration.

Rehearse a core group. A core team of liturgical ministers who can work together and perform their ministries without coaching during a ceremony guarantees good celebrations. The comportment of this team encourages others to pray well along with them.

Be sensitive to the participants. Choose music that people can sing, such as simple refrains and familiar hymn tunes. As participants grow in musical confidence, the hymn and psalm repertoire may be increased and more challenging pieces can be chosen. Prepare participation aids with necessary music and order of service for the congregation. When reprinting music, respect for copyright laws is expected.

Sell it. Since most people are unfamiliar with the Liturgy of the Hours, simple parish bulletin announcements about the celebration of the hours will attract few. To prevent this from happening, begin by celebrating the hours for core groups in the parish, such as the ladies' sodality, parents club or at evenings of recollection for other parish groups. Should these groups find the celebration of the hours appealing, they will pass on the good word to others.

Celebrate the hours during special seasons of the Church year, such as Advent, Christmas, Lent and Easter. Because church attendance is higher during these seasons, more people will have the opportunity to experience the hours. Only after a considerable period of exposure will members of a parish recognize this form of worship as an important part of their prayer life.

Be persistent. Don’t give up because few people attend the Liturgy of the Hours during the first stages of implementation. A style of liturgical prayer that has been virtually dormant for centuries cannot be instantly restored.

Much time, radical patience and a spirit of perseverance will be required to make the Liturgy of the Hours a normal part of the Church’s liturgical life once again.

The Church has encouraged the celebration of the Liturgy of the Hours for centuries. Yet it has never given it a place of prominence in the prayer life of the people. You and I are challenged to restore that balance between what we teach and what we do.
For Musicians & Clergy: Liturgy

Beyond the Spectator Sacraments

BY KEN MELTZ

As a starting exercise for this discussion, imagine three scenes. The first is a Sunday morning at church. The portable baptismal font tells us that there are going to be infant baptisms today. As the service begins, some in the congregation crane their necks to watch as the infants and their parents are welcomed at the back of the church. The Litany of the Saints begins after the homily; some in the congregation mumble: “Pray for us.” During the renewal of baptismal promises, most watch but few respond to the ancient profession of faith. One is left wondering: “Is this really our faith, the faith of the Church, which we are proud to profess?” The members of the assembly primarily watch what is going on among presider, parents and infants; active participation is elusive.

Mr. Meltz is the Director of Liturgy and Music at the Paulist Center in Boston, Mass., and serves as a member of the Boston Archdiocesan Liturgical Commission.

Now the scene shifts to a Wednesday morning at St. Adelaide’s parish. As the family and casket of the deceased enter the church, a combination organist/soloist intones Deis’ popular “Yes I shall arise and return to my Father.” Later the assembly mumbles through a Responsorial Psalm. The congregation is not invited to sing. Its sung parts are relegated to the one soloist who is out of sight. The primary motif, like that of the baptism, is one of watching: watching the casket; watching the family; watching the carefully manicured funeral directors.

Music is the most potent antidote for the malady of spectator sacraments.

First, the assembly is primarily looking on and watching rather than acting. Like Peter Sellers’ Chauncy Gardiner, they “prefer to watch.” Second, from the musical perspective, people are loathe to sing. This clearly leads to a great deal of frustration for the pastoral musician who takes his/her pastoral ministry seriously. Finally, it can be said that a spectator sacrament is primarily an exercise in passivity for most of the liturgical assembly. The goal of this discussion is twofold: first, to analyze some of the factors that contribute to the phenomenon of the spectator sacrament, and then to suggest ways to help remedy this sacramental anomaly.
a spectator sacrament is primarily an exercise in passivity for most of the liturgical assembly.

The first contributing factor is a matter of theology, or, more strictly speaking, of piety: sacraments are still viewed primarily from a privatized perspective. To put it simply, sacraments are still by and large seen as something that happens to individuals rather than as prayerful actions of the whole community. For example, a privatized perspective views baptism as something the priest or deacon does to the infant. The community’s presence and participation are not seen as essential. One can only ask: is this why Sunday afternoon baptisms other than the Eucharistic assembly are still so frequent and popular? The Rite of Christian Initiation of Adults (RCIA) goes a long way to offset such a privatized perspective. There, initiation, from beginning to end, is seen to involve the larger community of the Church in evangelization, catechesis, prayer, apostolate and public ritual. But the communal view of initiation set forth in the RCIA, which many including Aidan Kavanagh see as normative for Christian initiation, has still not filtered down into the realm of infant baptism.

Now consider funerals. While the funeral liturgy is not strictly speaking a sacrament, as liturgy it suffers from the same spectator problems. A privatized perspective would suggest that the liturgy is for the deceased or for the family rather than as a prayerful time when the Christian community comes together to proclaim its faith and hope in the risen Lord.

For priests and musicians alike, the privatized perspective is most often a problem at weddings. We have all had to deal with couples who tend to approach marriage as a very personal, almost private, event. Many who come to us for pre-marriage counsel may not appreciate the broader social and religious aspects of Christian marriage. “You and Me Against the World” is more than a musical preference; it is evidence of a privatized piety carried to a certain extreme. As long as a privatized view of the sacraments prevails in the popular understanding, we will be burdened with spectator sacraments.

While the first factor is largely a question of piety, the second is much more pragmatic. It is the problem of heterogeneity. At a given wedding, funeral or baptism, we have to deal with a diverse congregation drawn from many Christian communities for the specific occasion. This is clearly a problem when it comes to achieving active participation. As we know all too well, there are significant differences among parish to parish, from diocese to diocese, from one part of the country to another, from one ethnic group to another. While some

The funeral liturgy has to sail between the Scylla of painful loss and the Charybdis of trite optimism.

Church communities are musically very much at home with the revised liturgy, others have yet to scratch the surface. For pastoral musicians, this raises the very real question of musical repertoire. Is there a common corpus of church music (will there ever be?) in America from which we can draw to help heterogeneous congregations proclaim their faith in song? This is an issue not only of liturgical style (do we sing Peloquin or Foley?), but an issue that also must take into account regional favorites and original compositions. Of course, there are other factors in addition to common repertoire that inhibit participation in a diverse congregation, such as unfamiliar surroundings and unfamiliar company: these too need be addressed if the spectator problem is to be solved.

Ambivalent or mixed feelings on the part of worshipers can also discourage people from full active participation and thus perpetuate the spectator sacrament motif. For one thing, we are all at different levels on the journey of faith. Some parents who present their children for baptism possess a rich, full faith and have decided to share this faith with their child from the outset of his/her life. By the same token, at the other end of the spectrum we have friends and relatives whose faith is at a less developed or explicit level. To them, baptism may appear not as a saving bath of incorporation into the Church community but as a post-natal coming home party with pious trappings. How, given these mixed faith feelings, can we expect a resounding profession of faith from the baptismal party? What happens when you hypothetically ask this question of faith ambivalence of the larger liturgical assembly? It is no act of prophecy to state that different levels of faith in any assembly make full participation problematic.

Funerals are perhaps the most poignant example of ambivalent or mixed feelings, because death and its attendant rituals evoke such strong, often conflicting, feelings. There is pain; there is grief, sometimes relief; and there is anger. In recent years, we have come to understand that bereavement is a composite of many moments of varying emotions. How else to explain the crying, the laughing, the reminiscing, the worrying and even the fighting shared by friends and families at the death of a loved one? Along with the human feelings involved in death and separation, a corresponding problem is in the liturgical rites
Like Peter Sellers’ Chauncy Gardiner, they “prefer to watch.”

themselves. How do we, how are we to feel? While the Dies Irae both in text and melody seems inappropriate today, so are trite expressions of feigned human joy. The funeral liturgy has to sail between the Scylla of painful loss and the Charybdis of trite optimism. On the one hand, we have to face up to the stark reality of death, something that our culture is adept at avoiding. At the same time, while accepting death, the funeral rites must move the bereaved away from despair to a vision of resurrection hope. The delicate balance we have to achieve in the funeral rites is perhaps best expressed in the words of a wise old Italian Cardinal who composed this line for his funeral card before his death: “Weep because it is human; hope because it is Christian.” It is only in facing up to such ambivalent feelings in our congregations that we will be able to deal creatively and sympathetically with the phenomenon of spectator sacraments.

Here are three areas of solution for the problem we are addressing: education, planning and music. It should be clear by now that we are in for the long haul in overcoming deeply ingrained attitudes regarding the sacraments. The privatized view of the sacraments described above has a long tradition in the Roman Catholic Church, and it is not easily displaced. We need to teach ourselves and others that the sacraments are actions that involve the entire Church community as well as individuals.

Preparation programs for parents can help show that baptism is more than a forgiveness of sin; that it is entry into a community of forgiveness. Catechumencate programs that follow the RCIA are imbued with the power to highlight the communal dimensions of initiation.

Marriage preparation programs can also go a long way toward breaking the stranglehold of the privatized perspective. This is especially true when such programs involve married couples as instructors. There, the larger and more ecclesial dimensions of the marriage event can be brought out.

“You and Me Against the World” is more than a musical preference; it is evidence of a privatized piety taken to a certain extreme.

Funerals are clearly more problematic, since the period right after the death of a friend or loved one hardly seems to qualify as the proverbial “teachable moment.” Nevertheless, the presence of friends and relatives at the funeral rites is a strong testimony that we are all affected by the mystery of death. The support, empathy, prayers and concern shown by people at funeral homes need to be given a liturgical outlet as well.

Finally, while I am a firm believer that the liturgy is not the place to “educate” people, a good participatory Sunday Eucharist in most parishes would go a long way toward solving the problem. If we make the regular Sunday Eucharist less of a spectator sacrament, all else will follow in terms of initiation, weddings and funerals.

It has been over ten years since the General Instruction of the Roman Missal called for pastoral planning for liturgical celebrations. It has been eight years since Music in Catholic Worship amplified that call and outlined which people and what factors should be addressed by liturgy planning. Yet, in all candor, we must admit that liturgy planning is still more a dream than a reality. This is unfortunate in terms of the spectator sacraments because some program of planning can help us know the congregation better, which would result in more active participation. Planning helps give the people involved—namely, the parents and sponsors at baptism, the couple at a wedding, and the relatives of the deceased—a better appreciation of the communal dimensions of these rites. Planning is no panacea; but it is a pastorally sound remedial step in dealing with spectator sacraments.

It should come as no surprise to the readers of this magazine that the third and final way of dealing with spectator rites is music. We musicians have firsthand knowledge of the effect that music can have on a congregation. It can charge an often inert congregation with the power to become active participants. Music cuts through a privatized piety, a heterogeneous grouping, and even ambivalent feelings. It is of the nature of music to evoke response. Music is the most potent antidote for the malady of spectator sacraments.

Regarding the use of music at such times, here are five practical axioms.

1. Go with the familiar. A baptism, wedding or funeral is not the time to be new or esoteric.
2. Be aware of the possibilities for sung acclamations, especially in the baptismal rite. Brief and simple settings will encourage more active participation.
3. Be aware of the potential of the Responsorial Psalm on such occasions.
4. Try to develop a core music program of responses and acclamations for baptisms, weddings and funerals. In time, our congregations will become accustomed to these. Familiarity, in this case, breeds not contempt but more active and fuller participation.
5. Rehearse. A brief rehearsal before baptisms and weddings is most appropriate. For funerals, music used at the wake service could be repeated at the funeral Mass, thus avoiding the need for rehearsal at the church itself.
Beyond all the questions of liturgical forms and artistic competence lies the question of last Sunday’s Gospel, the most pressing question of all of Christian life. That question is the one Jesus asked Peter three times: “Do you love me?” The text goes on to say, “I tell you most solemnly when you were young you put on your own belt and walked where you liked; but when you grow old you will stretch out your hands and somebody else will put a belt around you and take you where you would rather not go.”

In earlier days, we liturgists and pastoral musicians had the freedom to ask whatever questions struck our fancy. We felt we had the time to walk wherever we liked. But now we are older and more mature, and the liturgical movement is older and more mature. We now have to face questions we have long been able to put off, questions we would rather not face at all.

Complex questions about forms and competence are objective and therefore easy to deal with. But the real problems we have to face in parish music and liturgical ministry deal not with artistry or liturgy; they deal with relationships, communication and spirituality. The real problem that exists between your traditional organist and your folk group is sensitivity, understanding and acceptance. It’s the question: Do you love? There are other problems: Where should the choir stand? Should we sing the Gloria? Can we sing the Paris Angelicus at communion time? But it’s amazing how quickly these questions can be resolved when the persons involved love each other.

Music expresses and makes contact with the mysteries of life and death, of sexuality, of power and limit, of other persons, of the world and, therefore, of God. That’s why the musical liturgy is normative. It has the power to foster growth of wonder and reverence for life. But for all its power to unite a community and bring it to life, music can also tear a community apart when used narcissistically or by one who is spiritually immature.

The power of music in liturgy to transform life for the better can be set free by moving from questions of doing to questions of being. If a pastoral musician has little musical skill, the music program of the parish is apt to be insipid, poor and incapable of inspiring anyone. That’s the question of doing. On the other hand, if a pastoral musician is not aware of God’s grace and inspiration, his or her music, even if...
technically excellent, will not meet people’s needs. This is a question of being. What, who, is the musician?

Another example is the evolution of lay ministry in the Church since the Second Vatican Council. In the first stage we said, “Father needs someone to help him out. He can’t do everything. There aren’t enough priests and sisters to go around. We ought to help. Doing, but doing as substitute. Doing what another (holier, smarter) ought to do in the ideal order.”

The second stage was task-oriented. Lay persons have a right, privilege and an obligation to do these things. Even if there are enough priests and nuns. Lay persons aren’t just poor substitutes; it is their role. They are not mini-brothers, sisters, priests—paraclerics. Better, but still the emphasis was on performance.

We are now reaching toward the third stage: from task orientation to person orientation. It is not so much what you do as who you are. You are minister, not one who performs a ministry. Justification is not by works but by faith. Persons are gifts. The ever-present danger is that we will give the gift of song and still withhold the gift of ourselves. You can’t just play or sing well in a manner that is liturgically correct. You must mean what you play or sing and even become what you play or sing. Be a song. St. Augustine put it another way: “A Christian should be an alleluia from head to foot.”

It’s a question of integrity really. We cannot just pretend. Mr. Robert Batastini of GIA provided me with the first example of “pretend” in worship. At a liturgy he attended, the lector announced the opening hymn, the organist played the introduction, but no one sang, not even the songleader. Obviously no one had ever heard the song before. The organist kept on playing as the celebrant entered to a chorus of nothing. The celebrant reached his chair, and the musicians pretended their way through the second verse. Sometimes pretend music is made by pretend musicians or by pretend instruments. Lots of times a pretend congregation makes pretend music.

But the worst, most insidious and dangerous kind of pretend is when we are inauthentic, when we sing one thing and believe and act something else. That

...the real problems we have to face in parish music and liturgical ministry deal not with artistry or liturgy; they deal with relationships, communication and spirituality.

kind of pretend betrays our parish, ourselves and our God. The integrity of worship demands that we strive to align ourselves with our songs so that we will be right with ourselves, our neighbors and our God.

We have told you to be a song, but what is the song we sing? Isn’t it, after all, the Paschal Mystery, the mystery of the dying and rising of Jesus and of our dying and rising with him?

Let me tell you a story.

The Tumbler and the Princess
by James Carroll

Once, when life and people were simpler, there lived a tumbler who was by far the most skilled and agile acrobat in all the realm. Why, he had even been summoned to court once to perform before the king. All the people, including
the king, were awed by the tumbler's daring and strength, and the swiftness of his tricks. He was indeed an excellent tumbler, and, by and by, the entire realm admired him. A pleasant turn for the tumbler at first, but one that brought him trouble.

It so happened, you see, that an ill-tempered seer lived in the realm. He did not like anyone, and he liked least those people whom people of the kingdom admired. When the tumbler was acclaimed by all the people and received graciously by the king, the ill-tempered seer decided to pay a night visit to the acrobat.

Now the seer was not a violent man. He would take no pleasure in hitting someone, but he took great pleasure in seeing; he was indeed a seer. So as the tumbler slept, the seer sneaked into his room and, looking hard at the tumbler, saw clear through to his heart. He saw that the tumbler's heart was seriously cracked. There were clear, deep faults running through the middle of his inmost beating self. The tumbler's heart was as fragile as china-lace and nearly about to break.

The ill-tempered seer left a message for the tumbler. It simply read: "O acrobat of excellence beware. You are the bearer of a deeply cracked heart. A deeply cracked heart is dangerous for any man, but for one whose life is tumbling, a deeply cracked heart is deadly."

The tumbler was surprised the next morning to find the message, and its contents stunned him. Indeed, if his heart was fragile, his life as a daring tumbler was finished. An acrobat needs most of all a heart of granite that can endure hard use.

From that day the tumbler could not bring himself to tumble any more. Caution became the order of the day. He walked more slowly, more certain of foot, more wary of tripstoes. The king was angered, and the people of the realm felt he had lost his nerve. Even the children derided him. So he decided to leave the realm, so dishonored had he become.

The day on which the tumbler set out the princess came of age. As the tumbler drew near the castle, he saw a great crowd gathered. But there was something wrong. When he joined the far edges of the crowd, he heard a low murmur of fear. The tumbler saw the king's beautiful daughter clutching a narrow ledge on the castle's high south tower. He learned from others in the crowd that the seer had told the princess that she was not as perfect nor as beautiful as she seemed. He said her heart was cracked. And the princess, distraught by this news, ran weeping to the tower and found the ledge.

The tumbler dropped his travelling bundle and pushed his way through the crowd to the tower. He felt the familiar fear, but only briefly. Then he climbed the tower, moving as sure as shadows and quick as any bird. He reached the princess. She took his hand and held fast. Slowly they began to make their way down the steep face of the castle tower wall. When they were still high off the ground, the tumbler, tired by then, lost his hold, and he and the princess crashed to the ground. They did not die; indeed, they broke into laughter where they lay. The crowd cheered, but the seer grew quite disturbed. The princess would yet be honored, and the tumbler would surely be admired again.

"Stop laughing! Stop laughing or your deeply cracked hearts will break!" he screamed in fury. "But," replied the tumbler, "our hearts have broken already." "Why laughter, then?" the seer asked. "Because," the tumbler said, "the heart breaks, not for nothing, but for giving away." The princess, like a true princess, then said, "The breaking of a heart is the breaking at last of love." She said it gently, without reproach, for the newly-fallen princess was seeing the sad seer, and a piece of her heart went to him.

We all bear deeply cracked hearts. We are all seriously flawed and wounded. At least in part, dying and rising means facing yourself with all your flaws, limitations and sinfulness, and accepting and embracing that self in merciful love. We must believe what we sing about the death and resurrection of Jesus.

With Jesus there was not a dying and then a rising as discrete events. There is only a dying into new life. One event. Jesus died alone, a failure. What greater failure is imaginable? He died a greater failure than you and I can or will be. But God caught him, loved him and accepted him. As he collapsed—an apparent total failure—he fell into the loving arms and hands of his Father and came to know and live new life from God.

The way of the Cross, our way of the Cross, is something with which we are all too familiar. Calamity, cancer, divorce, atomic war, being thrown on the scrap heap, being laughed at, ignored. We can't help but be keenly aware of death and feel the futility of trying to do anything about it. People become tired to death under the burden...
of everyday toils and disappointments
and their own sinfulness.

You struggle along through your Lent—
your life, your way of the Cross—and if you are like me you become all the
more keenly aware, all too clearly
reminded, of your powerlessness. Lent,
life begins with great plans for progress,
reform and renewal. You’ll make your
world and yourself new. But as you
grow older, as Lent comes to a close,
you see how powerless you are to
take change even yourself, to say nothing
about your family and your world.

But the death and resurrection of Jesus
has taught us that salvation comes from
God and not from men, and certainly
not from our own efforts.

Jesus was a failure, humanly speaking. Do you still expect to succeed? As
you collapse, recognizing your own nothingness and your powerlessness to
escape death and failure by your own
devices, God catches you as he caught
Jesus. He accepts you as you are; he
receives and redeems you. He catches
you up with unthinkable, unmerited,
unexpected, unbelievable love.

Again, it is not your goodness, not
your wisdom, not your independence,
not your strength, not your beauty, not
your wealth. It is not your lovely voice,
or talented playing or skilful direction
that will save you. It is your weakness,
your poverty, your sinfulness, your
vulnerability, your dependence and in-
terdependence, your crucifixion brings
you to the fullness of life and salvation
from God the Father. As we sang in the
Exultet just two weeks ago, “Oh, happy
tale, oh necessary sin of Adam which
brought us so great a Redeemer!” Just
as Jesus had to die to rise, receiving the
gift of life from his Father, we too
acknowledge and accept our limitations,
embrace our cross and celebrate the love
of God that gives us life and life again.

The singer who knows the Paschal
Mystery never displays the kind of
spiritual righteousness that liturgists
have often been guilty of in the past.
Matthew Fox, in On Becoming a Musi-
cal Mystical Bear, made me aware of this
common failing among liturgists, which
could equally infect pastoral musicians.
You are minister, not one who performs a ministry.

We can so easily become condescending and priggish. We can knock down our spiritual noses at the pious old woman who tells her beads at Mass in a dark corner of the church. We can act and speak as though we have so wondrously passed beyond that naive, humble first step toward mystical union with God. We can pretend that we have nothing to learn from such an old woman and others like her. Matthew Fox goes on to label such an attitude as "another way of keeping the nigger down, the nigger defined as all those who pray differently than us, meaning our class."

In music, too, we can become righteous in the worst sense of the word—aggressive, patronizing, condescending, imperialistic and paternalistic. You might catch yourself doing it when you have a song to teach your congregation that they can't or won't learn. At times like that we might impose ourselves and our way of prayer in a way that ignores or, worse, belittles another's spirituality.

Singers who have become their song do not envision themselves as "bringers of God to others." They rather ask for a cleansed vision to see God where he is and has always been, and they recognize and affirm the power, the divine image, in the people whose lives they have come to share.

Even someone whose musical taste still inclines toward "Sons of God," or even the one who never opens the hymnal; these people are not the enemy. Musicians are not an elite. We must beware of becoming oversensitive, emotionally unstable and insecure. We must keep our problems in perspective, open and in touch with what people really need and tolerant of the choir member who always sings just a bit off key or the trumpeter who misses the note in the recessional on Easter Sunday.

We are all the bearers of deeply cracked hearts. But the crack in the heart breaks, not for nothing, but for giving away. The breaking of the heart is the breaking at last of love.

So "Be a Song" means, in part, recognizing your limitations, flaws and sinfulness in mercy. To become your song today also means sharing your faith experience in community. Community in the role of fostering spiritual growth is not merely a group of people by the place where the inner reality of these people can be met and touched. You can belong to dozens of committees, groups and gatherings of people and still belong to no community if the level of interaction never gets beyond the small talk. The group has to involve more than politics, power, mechanics, business and personality competitions. We need the affirmation and acceptance that true community provides to become our song. Many ministers—priests, special ministers of Holy Communion and pastoral musicians—are finding that community, the communion of faith in dialog and prayer, is a vital tool to growth in their ministry.

And that is not the end of the community dimension of Be a Song. The liturgical movement, especially in the United States, since the time of Virgil press), I was struck by two items in particular. John Paul's first concern was that the liturgical changes resulting from the Second Vatican Council "demand new spiritual awareness and maturity both on the part of the celebrant and by the faithful." And when he addresses himself specifically to the proliferation of lay ministries in the post-Vatican II Church, he again emphasizes that these developments have implications that concern the inner attitude with which the ministers function in the liturgical assembly.

The second item that stands out is the care he takes in pointing out that an authentic sense of the Eucharist becomes the school of active love for neighbor. It shows us what great value each person has in the eyes of God. And he concludes this section by saying, "We must also become particularly sensitive to all the human suffering and misery, to all injustice and wrong, and seek the way to redress them effectively."

So we see that the integrity of pastoral music has implications we cannot avoid for the relationships of the musician to self, to God and to neighbor. These are the questions beyond those of artistic competence and liturgical forms which become our new agenda, while certainly not neglecting the concerns of our previous agenda.

Finally, I realize that we cannot expect full appreciation of, full apprehension of the Paschal Mystery. That would be an intolerable burden. At the October national meeting of diocesan liturgical commissions in Kansas City, Mary Collins quoted Flannery O'Connor:

"Human nature is so faulty that it can resist any amount of grace and most of the time it does. The Church does well to hold her own: you are asking that she show a profit. ... To expect too much is to have a sentimental view of life and this is a softness that ends in bitterness. Charity is hard and endures."

No, I don't want to expect too much. I am not scandalized by the imperfect, as Augustine says, while waiting for the perfect to come. I only wish and pray to refocus the questions we face in pastoral music, indeed in all the Church, that challenge us to Be a Song.

We are all the bearers of deeply cracked hearts. But as the princess says, the crack in the heart breaks, not for nothing, but for giving away. The breaking of the heart is the breaking at last of love.
The Musician as Minister

BY NATHAN MITCHELL

I

Every artist is both hedonist and monk, a voluptuous epicure and a contemplative ascetic.

n the year 1747, at the age of 63, Johann Sebastian Bach made a journey to the court of King Frederick of Prussia at Potsdam. Actually, old Bach didn’t care a fig about the king; he had gone to Potsdam to visit one of his many talented sons, Carl Philip Emmanuel, who had become Kapellmeister at Frederick’s court. It seems, however, that when the Bachmobile roared into town, some of Frederick’s musical cronies caught wind

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of it—and before old Bach could even change out of his traveling costume, he was whisked off, periwig and all, to the palace. Frederick wanted the old man to improvise a few trifles on his new Silbermann piano. (Frederick, incidentally, was one of those rare musical monarchs who enjoyed being in the avant garde of Europe’s cultural life; he correctly predicted that the pianoforte would become the hottest item since sackbutts and rebecs.) In any case, Bach obliged the king by improvising fugues in four, five and six parts. And just to show everybody who was really the boss, Bach then asked Frederick to give him a fugue subject of the king’s own making on which to improvise. The king promptly tossed off a complicated, chromatic little tune in C minor—and Bach astonished everyone present by improvising a perfect fugue right on the spot.

After Bach got back home to Leipzig, he wrote an extremely oily and ingratiating letter to Frederick (after all, Bach’s boy worked for the king), and enclosed a set of compositions—chiefly canons and ricercare—based on the tune Frederick himself had composed. Bach called the set Das musikalische Opfer, “The Musical Offering.” The canons and fugues of “The Musical Offering” are an ingenious tour de force of 18th-century contrapuntal technique. Bach does everything imaginable with Frederick’s chromatic tune: he slows it down, he speeds it up, he turns it upside down, he runs it backward, he chases it around the circle of fifths. But there is one canon in “The Musical Offering” that is particularly spectacular. Bach called it “Canon a due per tonos” (A canon in two voices through (all) the keys)—and he wrote a clever little Latin phrase at the top of the canon: “Ascendentesque modulatione ascendat Gloria Regis” (As the modulation ascends, so may the Glory of the King ascend!). Bach was a sly old fox—and this little canon shows just how sly he could be. The canon begins in the key of C minor, but by the time you get to the end of the first canonic imitation, you discover that somehow, some way, Bach has managed to modulate up to the key of D minor. The same thing happens again: you’re running along pleasantly in the key of D minor when all of a sudden you get to the end of the second canonic imitation and discover that you’re now in the key of E minor! And for the life of you, you can’t figure out how you got there. And that’s not all: Bach keeps the canonic structure absolutely, perfectly intact. It is a perfect canon at the fifth, which somehow manages to modulate through all the keys—C minor, D minor, E minor, F minor, etc.—until the piece ends right back in the key of C minor, where it all started.

What that old fox Johann Sebastian Bach had given the king was an endlessly rising canon that could, theoretically, go on forever—stretch all the way to musical infinity. And paradoxically, through a series of strange musical loops, Bach manages to destroy our sense of beginnings and endings: the music begins where it ends and ends where it begins. Like the symbolic circle that seems to have neither beginning nor ending, Bach has given us, in his “endlessly rising canon,” a musical image of infinity, a musical paradox of infinite possibilities.

This story of Bach’s trip to Potsdam—and the music that resulted from his journey—reveals something profound about the relation between musical art and the human hunger for infinity, for transcendence, for what Christians would call “the vision of God.” It tells us, among other things, that the human search for God is an endlessly rising canon that begins where it ends—and ends where it begins. This probably sounds paradoxical—and it should. The human journey toward God—and God’s journey toward us—is a paradox, an intricate fugue that brings us, at the end, back to the beginning. Perhaps the poet T.S. Eliot said it best in the last of his Four Quartets.

We still don’t recognize St. Ludwig van Beethoven, St. Franz Schubert, St. Pierluigi da Palestrina, or St. Antonio Vivaldi.

What we call the beginning is often the end
And to make an end is to make a beginning.
The end is where we start from...
Every phrase and every sentence is an end and a beginning.
Every poem an epitaph. And any action
Is a step to the block, to the fire, down the sea's throat
Or to an illegible stone: and that is where we start.
We die with the dying:
See, they depart, and we go with them.
We are born with the dead:
See, they return, and bring us with them...
We shall not cease from exploration
And the end of all our exploring Will be to arrive where we started
And know the place for the first time.

—"Little Gidding," Section V

"The end of all our exploring/ Will be to arrive where we started/ And know the place for the first time." Both Eliot and Bach are telling us—one through the
medium of language, the other through the medium of music—that the human hunger for God is as infinite, and as intricate, as art. Artists are, in fact, the people who confront us most uncompromisingly with the "paradox of infinity." And for this reason, artists are perhaps our surest guides on the journey toward God.

The specific topic at hand is the ministry of one special group of artists in the Christian community: the musicians—those much-maligned, much-misunderstood merry-makers who help us hear what God sounds like. First, the musician's ministry in the Church can be summarized in a single word: mystagogia. A mystagogue is not an insect, nor is it the name of a fatal disease, nor is it an aphrodisiac like amyl nitrite. A mystagogue is simply a human being who initiates other human beings into mystery—a person who guides us in our search for beauty ever-ancient and ever new. Every musician is a mystagogue who uses the symbols of sound to reveal something new and beautiful about the holy God who hears. As mystagogue, the musician confronts us with the paradox of infinity; stretches our imagination about God; and leads us through the strange labyrinthine loops of an endlessly rising canon that carries us deeper and deeper into mystery. If it is still unclear what a mystagogue is, think of Bach: he was and remains the musical mystagogue par excellence.

Like all ministers, musicians help us discover new ways to explore old mysteries. But this isn't as easy a task as it may appear. For centuries, traditional Catholic theology has assumed that the surest path to God is the one that leads through the discursive reasoning power of human intellect. God is, above all, a mind—a supremely gifted intelligence, overwhelming in its breadth and depth, razor-sharp in its power to discern true from false, virtue from vice. In short, we have been conditioned to believe that God is a cosmic Intellect, and that human intellects (however feeble and fallible they may be) are the best examples of God's image in us. This has been, in fact, the fundamental tenor of western theology ever since Augustine appealed to the operations of human will and intellect as a source for understanding God's own trinitarian life.

Where does this leave the artist? At the bottom of the pile, usually. The church has often regarded artists as people whose minds and morals are too weak to serve as secure models for theology or Christian life. It's as though being an artist were slightly indecent, immoral—or at any rate, imperfect. Perhaps it is for this that we have hundreds of canonized theologians, but we still don't recognize St. Ludwig van Beethoven, St. Franz Schubert, St. Pierluigi da Palestrina, or St. Antonio Vivaldi. After nearly two millenium, the Church is still reluctant to accept the ministry and the theology of the musician.

It is necessary to explore some of the unique gifts the ministry of musician brings to the Christian assembly. Clearly, there is a distinctive spirituality for artistic persons in the Church—and it is this spirituality that shapes our pastoral ministry for and among people. So the first thing is to outline a "spirituality for Christian artists." This will lead to some conclusions about the mystagogic ministry of the musician.

A spirituality for artists. Artists are easy to admire—and also very easy to dislike. Artists are, after all, the militant revolutionaries, the guerrilla warriors of the human psyche; and a Church that admires discipline and uniformity finds it difficult to accommodate them. Besides, artists have a disconcerting tendency to play by their own rules: they ambush us with unaccustomed ways of seeing, hearing and feeling; they pry deep into our sensibilities; they smoke us out of the caves and force us to look straight at the light. We don't like that. We don't like people who are both supremely gifted and supremely mad. But that's what art is: a passionate, seductive madness that grips us the way blackjack grips a gambler. We leave the artistic experience feeling simultaneously guilty and purified, like thieves who have stolen fire from the gods. Is it any wonder that Plato thought poets and musicians were too much for the Republic to handle?

Outlined below are some elements of a spirituality that embraces both the madness and the giftedness of artistic people in the Church. Such a spirituality is neither easy to identify nor simple to describe. For one thing, what often passes for Christian spirituality is little more than cultural garbage liberally sanitized by quotations from the Bible. If this remark seems ungenerous, chalk it up to my experience as a seminary professor. It isn't everywhere that you can hear Gail Sheehy's mandatory mid-life crisis and John's account of Jesus' passion talked about as though they were consubstantial and co-eternal. Nor is it everywhere that you can hear self-help, self-growth and self-awareness spoken of with the hushed reverence once reserved for theological discussions of the Trinity. But let that pass. As I understand it, art is not the same thing as therapy—nor is spirituality the same thing as transcendent self-attention. An artist is neither an emotional cripple who needs help, nor a degenerate sinner who needs absolution. An artist is simply a crazy, gifted person who is godlike because God too is crazy and gifted: crazy enough to fall in love with human beings—and gifted enough to transform that messy relationship into a perfect work of art called Jesus Christ.

To speak about a spirituality for artists and designers is thus to speak about a Christian way of life for people who are crazy, gifted and godlike. It is to talk of falling in love with the things of earth—with color, shape, sound, form, texture, water, dirt, stones, trees and (above all) people. It is to speak about the way a brook-pebbled surface interacts with sunlight on a late afternoon in the middle of April. It is to speak about the geometry of prayer in a 12th-century Cistercian church so sensitive to sound that a pin dropped in its nave creates a full set of harmonic overtones. It is to speak about symbols so exquisite that they signal simply by being themselves—simply by being bread and salt, water and wine, oil and musk. It is to speak, paradoxically, about the visible colors of music and about the tangible warmth of burnished copper and natural oak. It is to speak, as the American composer John Cage does, of quartets for heartbeat, bulldozer, landslide and prepared piano.

The first element of a Christian spirituality for artists, then, is the process of
falling in love—like God—with the “im-pure poetry” of this earth. The impure poetry of earth was the recurring theme of Pablo Neruda, the Chilean writer and political Marxist who was also Thomas Merton’s favorite poet. At first blush, there is something intensely incongruous about this affection between Merton the Christian monk and Neruda the confessed Marxist. But if you think about it for a moment, the incongruity vanishes. Both Merton and Neruda were poets, artists who made raids on the unspeakable. And in every poet, in every artist, there dwells both atheist and ascetic, both libertine and monk, both Narcissus and Goldmund. Every artist (and this includes the musician) is simultaneously a hidden hermit and a political subversive, an anonymous ascetic and a howling phalanderer.

This dual identity of the artist was eloquently described by Pablo Neruda some years before his death in a short essay entitled “Toward an Impure Poetry.” Poets, Neruda insisted, are simply people who succumb to the curious attractiveness of the earth, people who see clearly the “confused impurity of the human condition,” people who celebrate “the abiding presence of the human.” Here is how Neruda expressed himself:

It is well, at certain hours of the day and night, to look closely at the world of objects at rest. Wheels that have crossed long, dusty distances with their mineral and vegetable burdens, sacks from the coalbins, barrels and baskets... From them flow the contacts of man with the earth. Like a text for all harrassed lyricists... In them one sees the confused impurity of the human condition, the massing of things, the use and disuse of substances, footprints and fingerprints, the abiding presence of the human engulfing all artifacts, inside and out. Let that be the poetry we search for: worn with the hand’s obligations steeped in sweat and in smoke, smelling of lilies and urine...

A poetry impure as the clothing we wear, or our bodies, soup-stained, soiled with our shameful behavior, our wrinkles and vigils and dreams.

One cannot be an artist, Neruda declares, without loving the impure poetry of earth: the meat and eggs and seeds that create our glory and our messiness. The abiding presence, the confused impurity of the human condition: love for this is what makes the artist crazy and gifted and godlike.

An artist is free, like God, to embrace the whole creation: its sweat and smoke, its lilies and urine, its perfection and impurity. But artists also know that imagination’s liberty is purchased at the price of an exacting discipline. Art is, in fact, the supreme asceticism—and every artist’s vocation includes a pilgrimage to
the desert, a season of solitude, an
eremitical toughness that shrinks the
stomach and sharpens the vision. For the
artist, Lent is a perpetual season; it is the
inhabited universe of creative people.

Permit me to give some examples of
this artistic asceticism. There is an old
Jewish story that says that God created
the world not by filling up dead space
with objects and things—but by with-
drawing from space so that life in all
its incredible variety could emerge and
reveal itself. To put it another way, God
"fasted" from space, drew back, so that
the earthly beauty of plants and animals
could shine in a human, habitable
world. God creates by fasting; God
creates by making self small so that
other can live.

What this story says about God's own
chosen ascetic discipline of art. We
think, for example, of the sculptor who stands before a
block of stone and asks not "What can I
make with this," but rather "How can I
let the form and beauty already present
in this stone emerge and reveal itself?"
Like God, the sculptor fasts: he or she is
not interested in "filling up space" but in
chiseling away the debris so that the life
already present in stone can reveal itself.

Poets provide another example of this
supremely ascetic discipline of art. We
often think of poets as people who use
lots of words—but in fact, just the op-
posite is true. The poet fasts from
language, just as the sculptor fasts from
stone and God from space. It is the
poet's task to make a clearing in lan-
guage, to cut down the undergrowth of
careless, inattentive speech so that the
deeper world of human experiences can
reveal itself new, naked, fresh and dif-
f erent. Poets approach language not as
self-conscious masters but as self-
effecting ascetics. Listen for a moment to
this short poem by Robert Frost and you
will see what I mean:

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsidizes to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

The experience Frost describes in this
poem is altogether ordinary; we've all
seen and felt what the poet sees and
feels: the first green growth of spring
doesn't last, leaves fall and are replaced
by others; dawn gives way to day—and
Eden, that primordial symbol of human
happiness and harmony, sinks down in-
to grief and misery. Frost is telling us, of
course, about impermanence and loss—
about the loss in nature and about the
more bitter human loss of innocence.
But notice that Frost tells us these things
not by piling up words and explanations
(as I have just done)—but by fasting
from language, by choosing only a few
lean words, none of them more than two
syllables long.

Every artist is, then, both hedonist
and monk, a voluptuous epicure and a
contemplative ascetic. Music is surely a
supreme example of the artist's dual
identity. We create music not by
saturating an environment with sound—
which would be Muzak, not music—but
by fasting from noise so that new
sounds, new arrangements of pitch and
rhythm and color, can emerge and be
heard for the first time, as though we
were present at the creation. We create
music as much by creating silence as by
creating sound. It is this controlled
alteration of sound and silence that distin-
guishes music from mere acoustic pollu-
tion. Bach's "endlessly rising canon"

Ascendenteque modulations
ascendat Gloria Regis!

—The opening example—is a spectacular
example of musical asceticism at its
finest. Working with nothing more than
eight measures of a fugue subject in the
key of C minor, Bach creates a musical
metaphor of infinity; he pushes our im-
aginations to the brink and puts us face-
to-face with the infinite possibility of
God.

The artist as host (hostess). The sec-
ond element of a spirituality for artists is
"hospitality." "Hospitality" is the art of
creating a habitable environment for
human beings. It has been said that the
ultimate purpose of art is to render the
"highest justice to the visible universe"
(Flannery O'Connor), to create a world
that human beings can inhabit. What-
ever the medium may be—the language
of poets, the brick and glass of archi-
teets, the stone of sculptors, the sound
and silence of musicians—art seeks to
create living space, breathing space for
human inhabitants. And art that serves
the Christian community is no excep-
tion: it too creates environments for
people, not monuments for God. God,
the prophet Nathan told David, doesn't
need a house—and wouldn't live in one
even if David built it. God goes where
the people go, because God too is a
pilgrim, a wanderer.

But this pilgrim God is also a host (or
hostess), one who creates human space
by setting a table for the hungry. And
the proof of this is to be found at the
beginning and end of the Bible. Has it
ever struck you that the Bible begins
and ends with food? The story of humanity's
tumultuous relationship with God be-
gins with food in the garden of Genesis
and ends with the Supper of the Lamb in
the Apocalypse. Eating got us into trou-
bles in the first place—and eating will
save us in the end (a wholesome thought
that ought to bring mighty consolation
to dieters!). In both Genesis and
Apocalypse, God is a culinary artist.
host, a table companion. Where God is, there is food. And by the same token, humanity's "original sin" was nothing more or less than a refusal of God's hospitality: God threw a party and we decided to brown-bag it instead.

God's culinary artistry, God's hospitality, is an archetypal symbol of what every artist intends to do for human beings. Artists, too, feed and nurture the world. But there is more. A work of art is not only nourishment, it is also a symbol of the future—of that "happier order of things" when God and humans will again be table companions. Ultimately, art points to a reconciled universe, to a world healed and restored, to a human environment redeemed from ugliness. And this is true even when the artist's own life suffers painful diminishment, even when the artist is convinced that the "happier order" promised by God cannot be found in the world.

Following are a couple of examples of what I mean by artistic "hospitality." The first example is drawn from the art of poetry, while the second is drawn from music.

Nelly Sachs was a German Jewess who managed to escape to Sweden during Hitler's "final solution" of the "Jewish problem." Confronted with the unspeakable horror of the Holocaust, Mrs. Sachs found that she had nothing recognizable human left—except the power of language. Mrs. Sachs's poetry is an anguish chronicle of human destruction, written for survivors who know that in a genocidal nightmare no one really survives. Her poetry does not raise the dead back to life—but it does raise a solitary human voice in a world no longer human or habitable. Here is Nelly Sachs's poem entitled "O the Chimneys":

O the habitations of death
Invitingly appointed
For the host who used to be the guest—
O you fingers
Laying the threshold
Like a knife between life and death—
O you chimneys,
O you fingers,
And Israel's body as smoke
through the air!

It isn't possible to comment on a poem like this one. We can only listen to it and hear a woman creating human space for unimaginable grief. And in that lies Nelly Sachs's act of artistic hospitality: she gives us space to mourn; she opens the mouth of a wound that lets us hear human voices weeping in the nightmare.

My second example of artistic hospitality is a more familiar musical one. We all know the basic facts of Beethoven's biography: his unhappy childhood with an alcoholic father; his disappointing love-life; his miserable relationship with his brother and nephew; his descent into deafness. Beethoven's life is a Freudian nightmare, a textbook example of damaging psychological traumas. We know too that Beethoven's final symphonic creation—the monumental Ninth Symphony—was written when the composer was, for all practical purposes, stone deaf. And yet this final symphonic statement concludes with a triumphant "hymn to joy." Beethoven's final "assessment" of the world—a world that had brought him incredible grief and excruciating physical deformity—was a mind-boggling hymn of praise. As an artist, Beethoven reacted to a life that had

The human search for God is an endlessly rising canon that begins where it ends—and ends where it begins.

brought him overwhelming misery by creating a habitable world of sound in which all of us can live. His ultimate symphonic testament was a supreme act of nurturing hospitality. Faced with his own death and deafness, Beethoven set a musical table at which all of us have feasted ever since. His hospitality was no accident; Beethoven knew what he was doing—and said so, in his Heiligenstadt Testament, written in 1802. Let me quote it, briefly:

For me there can be no relaxation in human society... I must be entirely alone, and except when the utmost necessity takes me to the threshold of society I must live like an outlaw.... Sometimes I have been driven by my desire to seek the company of other human beings, but what humiliation when someone, standing beside me, heard a flute from afar off while I heard nothing.... Such experiences have brought me close to despair, and I came near to ending my own life—only my art held me back, as it seemed impossible to leave this world until I have produced everything I feel it has been granted me to achieve.... It has not been easy, and more difficult for an artist than for anyone else. Oh God, you look down on my inner soul, and know that it is filled with love of humanity and the desire to do good....
Jesus is symbol simply by being himself—simply by being a man who lives, works, eats, drinks, listens, heals, blesses, loves and dies.

Through his music Beethoven became the consummate host, spreading a feast and creating a human environment where all of us can find happiness and strength. Despite his painful life—or perhaps because of it—Beethoven's music became a sacrament of that "more cheerful order of things," of a world renewed and reconciled.

Respect for symbols. These reflections on "artistic hospitality" lead to a third quality of spirituality for artists and designers: respect for symbols. Traditionally, Roman Catholics have thought of themselves as a community where symbolism enjoys supreme attention and reverence. As a matter of fact, however, Catholics are increasingly incept at identifying what symbols are and how they "work." Perhaps it's because in common English usage the "symbolic" is opposed to "the real"—as though contact with the one eliminates contact with the other. Perhaps, too, it's because symbols are often regarded as "objects," "pictures," or "things" that "represent something else" and thus have no independent life of their own.

First of all, then, let me say that symbols are neither objects nor things—nor are they primarily "representational." Symbols are actions, transactions; they are verbs, not nouns. In other words, symbols are generative; they create clash, tension and movement. In language, for example, metaphor leads toward symbol precisely because metaphor generates clash and tension by putting two things together that appear not to belong together. Encountering a good metaphor is like accidentally sitting on a porcupine: the event generates movement—and if it doesn't, there's something wrong with you or with the porcupine. Metaphor thus creates motion in language—and when that motion is regularly re-activated (in the context, say, of a single poem or of a poet's work), a "linguistic symbol" is what happens. The "moment in the rose garden," the "moment in and out of time", is, for instance, T.S. Eliot's generative symbol for the experience of transcendence in a world inescapably bound to history.

Christians have traditionally believed that the human encounter with God occurs within symbolic media—and that those media are active, fleshly, historical, and even "worldly." This is why the central symbol of Christians is a human being: Jesus of Nazareth, whose flesh and history are to be taken seriously. Jesus is understood to "symbolize" the ultimate transaction between God and the world precisely because of his humanity—not in spite of it. This is why Christians have classically resisted any doctrine that denies or denigrates the true humanity of the Lord. In a word, Jesus reveals "God-ness" in our world precisely in and through the transactions of human flesh—and because of that, Jesus is the ultimate symbol—the "sacrament"—of the meeting with God. Jesus is a symbol simply by being himself—simply by being a man who lives, works, eats, drinks, listens, heals, blesses, loves and dies.

Beethoven reacted to a life that had brought him overwhelming misery by creating a habitable world of sound in which all of us can live.

And this is in fact true of all symbols: symbols "work" simply by being themselves. If one has to "make" the symbol "mean something," then what one has is a mistake, not a symbol. All Christian spirituality appeals to the ambiguous power of symbols, but the spirituality of artists and musicians relies on them to a preeminent degree. Perhaps this point is nowhere more fully evident than in architecture. Along with the culinary crafts of cooking and meal-making, architecture is an aboriginal art: it carries us closest to our human origins. Archaic humans not only sought food and made meals, they also sought shelter and made dwellings. And we've been doing it ever since. I suspect that the reason for this is to be found in the inherently symbolic character of the human body itself. Our bodies are perceived not merely as tools, objects or instruments but as dwellings, as habitation. As such, the body is the prime symbol of human interdependence, of the need for dwelling together, of the need to share habitation as food is shared in a meal. In a very profound sense, meals and dwellings make us human—and in fact they became the premiere evolutionary characteristics that distinguished us from our closest primate cousins, the baboons and the chimpanzees.

Architecture inevitably confronts us with the ancient symbols of the body, the body-personal and the body-corporate. Perhaps this is why architecture exerts such an enormous psychological impact on human inhabitants. Bodies and buildings are woven together in a dance as ancient as our origins. Christianity recognized this fact in its ancient rites for the consecration of a church. In effect, the building was treated as a body: it was washed, anointed, fed and clothed. These rites, as exotic as they are, were not mere Gallican distortions of Christian piety; they were in fact an acknowledgement of the ancient anthropological connection between human body and human building. They were also a frank psychological recognition that buildings have skins, organs, wombs, and faces. The image of the Church as mother is not only theological; it is also—and perhaps more profoundly—psychological.

The archaic symbolic connection between human bodies and human buildings is especially evident in the Cisterclan architecture of the 12th century. The abbey church at Le Thoronet in southern France was built about 1135 A.D. and eloquently represents what St. Bernard liked to call "geometry at the service of prayer." Like most Cisterclan churches, the one at Le Thoronet uses familiar architectural devices aimed at simplicity of style; a drastic reduction of visual stimuli and the use of perfect geometrical proportions. The result, of course, is a kind of contemplative elegance: quiet, straightforward, unadorned. The stones speak simply as stone—as stone interacting with stone, as stone interacting with light. And of course that sort of architectural statement was entirely congruent with the Cisterclan ideology of contemplative peace and freedom from distracting stimuli.

Beethoven's music became a sacrament of that "more cheerful order of things," of a world renewed and reconciled.
But the curious thing about the church at Le Thoronet is its acoustics. Visually, the stimuli are drastically reduced: there are no paintings on the walls, no carvings on the capitals of pillars, no gargoyles on the choir stalls, no mosaics, and nothing but natural colors. But acoustically, if I may switch metaphors in mid-stream, the church at Le Thoronet is a horse of a different color. The building is so sensitive to sound that a pin dropped in the nave produces a full set of harmonic overtones and can be heard in the apse about thirty yards away. The geometric proportions of the church were such that the sound of singing voices in that space would give your body and "acoustical rub-down." The monks who sang the Divine Office in that building were actually being massaged by sound, their bodies were responding actively (though unconsciously) to constant subtle sonic stimuli. No wonder those monks liked to go to choir—they were being massaged by the sounds and spaces of the building itself.

At the church of Le Thoronet, visual austerity was more than adequately compensated by acoustic sensuality. Body and building melded into a single symbol of the human church at prayer. While the monks chanted, the building massaged them; single-minded austerity joined the impure poetry of earth to create a symbol of the church, earthly and unearthly. And like all good symbols, this one spoke for itself, and required neither explanation nor apology.

In the final analysis, perhaps it is just this combination of austerity and sensuality—of asceticism and impure poetry—that marks the spirituality of the Christian artist and musician. Like the crazy gifted God of Jesus Christ, such a person joins the familiar human with the unfamiliar "other," the ascetic with the hedonist, Narcissus with Goldmund. Like God, the Christian artist is a contemplative with dirt under the fingernails, someone who simultaneously casts shadows and gives off light. Perhaps the great modern architect Louis Kahn said it best when he wrote:

Silence—the unmeasurable, desire to be, desire to express, the source of new need—meets Light—the measurable, giver of all presence, the measure of things already made—at a threshold which is inspiration, the sanctuary of art, the Treasury of Shadow. I said that all material in nature—the mountains and the streams and the air and we—are made of light which has been spent, and this crumpled mass called material casts a shadow, and the shadow belongs to the Light.

Shadows and light, asceticism and impure poetry, hospitality and respect for symbols: these are the elements of a spirituality for artistic people in the Church.

Implications for the ministry of musicians. The musician called to minister in the church is a prophet, not a caretaker. By this I mean that the musician challenges us with new ways to explore old mysteries. It is the musician's task to stretch the human imagination about God, to invite us to think about God with our bodies, our skins and our ears, and not merely with our intellects.

The minister of music is a mystagogue...who guides the community in its search for beauty ever ancient and ever new.

We create music as much by creating silence as by creating sound.
The Dilemma of Pastoral Music

BY JOHN MELLOH

This whole issue gets quite sticky when money enters the discussion.

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The dilemma of church. As a child, I thought of the church as a building: my family would go to church—meaning the building—to pray. During my grade school years, I thought of church, not only in terms of a building, but also in terms of the hierarchy—an ecclesiastical corporation, with the pope as president, bishops and vice-presidents and priests as corporate executives. In my unnuanced model, I didn’t even think of myself, or the rest of the faithful, as stockholders. High school saw the introduction of the term “mystical body,” with a stress on the social dimension of the Church, with Christ Jesus as Head. I still believe that, at that time I imaged the faithful, myself included, as tiny little cells, quite insignificant, despite the protestations to the contrary of my religion teachers.

What is our dominant image of Church today? To think of the Church as people, a group, is not new. In fact the first-generation Christians referred to themselves as “ecclesia,” which means the assembly, or the gathering. Christians identified themselves as the group or the coming together.

Another term used by these early Christians was “koinonia,” or fellowship. But it was not fellowship in the sense of Grover Whelan’s bestowing the keys to the city or the image of “Hail fellow well met.” It indicated a sense of belonging: Christians belonged to one another—they had a stake in each other’s living.

This was “church”—a coming together in the name of Jesus. This Jesus willed to create a community through his death and resurrection that would be a sign to the world, a community that would judge and convict the world, whose judgment and conviction would be seen not in power tactics, but in lifestyle.

The mission of Jesus, as described by John, was “to gather the scattered children of God into unity” (11:52). Born into a world like ours—unfriendly, even hostile, strife-ridden and disunited—Jesus wished to call together into unity, into harmony, into concert all God’s children. Disciples of Jesus would prove that life could be lived not in suspicion, hostility, fear and violence, but rather in peace, concert, love and mutual service.
Leadership within the Church has less to do with the smooth running of projects, meetings and worship services than it has to do with the shaping and nurturing of a community.

It is necessary to give this broader context to ministry, lest we reduce specific liturgical ministries to questions of mere correct performance. Liturgical service, liturgical ministry presupposes an attitude toward life; unless this attitude of service is understood, the roles in celebration become only a means of assuring the smooth running of the celebration. Readers, musicians, servers, welcomers—all may become preoccupied with the technicalities of their service so as to forget the meaning of the action.

Restoration of liturgical ministries, which had atrophied, is an inevitable consequence of our return to more ancient, New Testament models of Church. Within the liturgical context, the restoration of ministries is itself a symbol of the lifestyle that we as Christians are called to follow. Liturgical ministries are nothing more and nothing less than a self-conscious ritualization of the shape of our lives—they speak without words about how our lives are spent in service to our God and to one another. Human beings become the means whereby our God reaches out to save us.

This is the dilemma of ministry: how are our ministries within the liturgical celebration intimately connected to our daily lives? How are our liturgical ministers in truth signs of transformation for us at worship? How does our ministry transform us as ministers, transform those to whom we minister and ultimately transform our world?

The dilemma of leadership. New rites and new languages can be adopted in this post-Vatican II period without necessarily engaging those who use them in the real meaning and spirit of those new expressions. Liturgical reforms can be mere adjustments, perceived as new, within a closed structure of prescriptive norms.

It is the function of leadership to facilitate the free and meaningful integration of newer (and hopefully) more vital expression of our life together as Church. Psychiatrist Thomas Szasz writes that there are two kinds of leadership: for dependence and for independence. A background for understanding such a statement may be taken from the Swiss psychologist Jean Piaget. He speaks of two categories of relationship: “authority relations” and “mutual relations.” The first obtains in the situation in which one person interacts with another in a role of subservience; the one is the expert and the other is the follower. In this situation, the interaction strengthens superiority and reinforces subservience.

The second, mutual relations, obtains when parties act together as peers, or if not altogether peers, within a realm that allows each to contribute insights, knowledge, investments and commitments that are comparable. In this interaction, both learn the capacities and limitations of personal resources and understand their common interest.

If we speak of the dominant image of Church today as Pilgrim Throng, and the image of ministry as service to one another in love, then it follows that the style of leadership that is called for is leadership based on mutuality, rather than subservience. It is a leadership that calls forth responsibility—the ability to respond.

Leadership within the Church has less to do with the smooth running of projects, meetings and worship services than it has to do with the shaping and nurturing of a community. While, admittedly, leadership for dependence may produce achievements with fewer loose ends and may more facilely achieve its desired end product, it seems to pay less attention to the commonly held Christian belief that God’s animating spirit is poured out on all the baptized and each has a call to ministry.

Leadership for responsibility deals honestly with each individual in our Church as spirit-gifted, and it revolves around the quality of responding and being personally responsible. It is a leadership that enables rather than constrains; that calls forth rather than demands; that reverences rather than taxes for granted. Leadership for responsibility and not dependence may not be the operating model in our dioceses, parishes, religious communities or families. If we would buy into such a model, then changes must be effected through a mutual effort.

Implied in the thought of the pastor who believes that to teach, rule and
Sacramental activity is not a solo performance...

sanctify is a unilateral process that belongs to him is that there are others who are to be taught, be ruled and be sanctified—without mutual cooperation. The pastoral music director who thinks that s/he is to decide by him/herself what will be sung, when, by whom and how sets him/herself up as a musical demagogue. The parent who makes all decisions for the adolescent, without ever listening, is bound to reap the harvest that is sown. "Do not lord it over one another as the heathens do," advised (or commanded?) Jesus. And we are, each one of us, under that judgment.

Competencies must be respected. Piaget does not mean to suggest that in leadership roles we do not respect competencies, but rather wishes to suggest that we listen to one another, so as to understand and act in concert with one another—for the good of the entire assembly, for the community, for the fellowship.

Ignatius of Antioch, writing to the Ephesians, puts it this way: "Yes, one and all, you should form yourselves into a choir; so that in perfect harmony, and taking your pitch from God, you may sing in true unison and with one voice, as strings of a harp, to the Father through Jesus Christ." While he was speaking of communal worship, his advice applies to styles of leadership: take your pitch from God (not from IBM) and act in concert with one another (not out of rivalry or selfish interest) for the good of all (not just your own).

The dilemma of relationship. Almost fifteen years ago, Erik Routley wrote: "I would urge that for proper communication of the creative word of God in worship a much closer cooperation between minister, choirmaster, organist, choir, church management, education authorities and office-bearers is required than we normally look for. Too often—perhaps almost universally—each major participant in worship plays a solo without reference to anybody else' (p. 109).

Cooperation is requisite, not only for smooth running, not only for effective management, but because the very act of communication of the creative Word of God and the making, the positings of the sacramental acts requires it. Sacramental activity is not a solo performance; it is an ecclesial action that demands cooperation before, during, and after, else we put the lie to it.

Routley continues: "Tensions between ministers and organists are lamentably frequent: where they are not openly apparent they often exist in the form of resigned resentments. The only way that occurs to some ministers or musicians of relating those tensions is simply to take the line that cooperation is unnecessary anyway. Then the whole 'production' falls flat and people wonder why this has happened. Alternatively, one of the participants 'steals the show' or 'hogs the scene,' and because it is all in a religious context perhaps the unfortunate loser in this unlovely context will say that this is the Lord's will and keep quiet about it. All of which is very much to the detriment of public worship, or, at all events, it means that opportunities are being lost" (p. 109).

If the pastor sins by determining the hymn tunes, the settings for the acclamations, and so on, so too does the musician who makes these same judgments in isolation. Routley is strong in stating: "The minister of music who lets his minister of the gospel down by having no views and no representative part to play ought to mend his ways or leave his appointment" (p. 111). The same could be said of the pastor: the minister of the gospel who lets his minister of music down by having no views and no representative part to play ought to mend his ways or leave his appointment!

Teamwork—this is what is required. The teamwork between music and theology can be begun wherever there is
Teamwork—this is what is required.

But the responsibility for the calling need not rest squarely on the pastor’s shoulders alone. We—as this ecclesia—should be willing to suggest: “I see that you have a good way when you’re visiting people in the hospital. You really put them at ease. Have you considered becoming a minister of the Eucharist to bring Communion to the sick?” Or again: “You really have a way with words and speak well in public. Have you thought about being a reader for our parish?” Examples could be multiplied.

This whole issue gets quite sticky when money enters the discussion. Merely using money as a means of assuring control—quality or otherwise—strikes me as not sufficiently Gospel-rooted. Both the salaried and the non-salaried are under the judgment of the same Gospel and they must, both of them, be subject to the demands of word and worship.

Some parishes absolutely need one or more full-time musicians who obviously should be salaried members of the pastoral team. They should receive a living wage (thank you, Leo XIII!) commensurate with their professional credentials, both in the area of music as well as that of liturgical knowledge. Stipends and salary should not merely be computed for the time of the performance, because at least 90% of the work takes place before the performance; while it may not be specifically noticed during the time of performance, it would be noticed in its absence.

This same parish may also require the services of other trained musicians—instrumentalists, song leaders, choir members. Some of these, too, may receive stipends; others may not. But all of this needs to be decided in honest and open dialogue before the fact. Asking for the services of an amateur (that is, one who is trained, even professionally, but does not “participate for gain or livelihood” and is thus not a professional in that sense) may be needed. Those matters of allocation of stipends need to be the concern of the parish council members who administer the budget. Saying to some individuals: “We just haven’t the funds; we’re really strapped financially, but we ask for your competencies” is quite a different thing from

Church: an assembly, a musician, a pastor, ministers. It will probably begin. Routley suggests, with repentance on the part of any who “hoped that their office would protect them from the demands of teamwork, and to on to a sense of discovery and fellowship,” that is, move to the notion—in the concrete—of what it means to be ecclesia, koinonia.

Teamwork and dialogue are different from declaring one’s turf and allowing no intruders. Just as that style of “academic freedom” that means I teach my discipline and you teach yours—is but a caricature of the real thing, so too can there be a caricature of parochial teamwork—I make my decision in my area and you make yours, and we keep our noses out of the decision-making process. Admittedly, such an approach is easier—Exon does it all the time. Surely, Exedrin is not needed quite so often—plain aspirin will do. But—and be sure of this—I belong to you and you to me—has been replaced by an ersatz gospel, alien to the spirit of Christ Jesus.

The dilemma of volunteerism. To volunteer has nothing to do with money; it has everything to do with freedom and will. What the New Testament can show is that, in the main, the various ministries for specific Church leadership were not volunteer ministries. Individuals were called, chosen and then confirmed in that ministry, if they, after having been called, volunteered, that is offered themselves freely. A talent, gift was recognized, and then the individual was called to put it to specific use for the community. The community then confirmed the individual in that ministry.

And this is the point for us. Too often we have sought volunteers for this or that and have not first discerned the gifts and talents. The case was different in a parish where a friend is pastor. He surveyed the scene for a while and then said to this individual: I notice that you have a good voice and have had training in music; I think that you should consider being a leader of song for our parish.
Both the salaried and non-salaried have the same basic demands placed on them.

expecting (worse still, demanding) the surrender of one's gifts with no dialogue, no discussion concerning honorarium. (Do you see the leadership models at work here?)

Some points need further clarification:

1. Both the salaried and non-salaried have the same basic demands placed on them. Both need to be competent in what they are doing musically. The individual whose organ playing convinces the assembly that s/he is wearing galoshes and mittens should neither be salaried nor un-salaried; that individual is a menace to worship. The person who requires several baskets to carry a tune just cannot be a cantor. Those are the facts. So salaried and non-salaried individuals need musical competency.

Secondly, those musically competent individuals need to become liturgically competent because they are subject, as is the rest of the body of believers, to the demands of the liturgical act. In an altercation with the organist, a friend of mine disputed the liturgical appropriateness of some of the selections chosen for the celebration. The reply was, “Well, I'm only a volunteer. What do you expect?” The answer, hard to hear, is that more is expected. Making musical judgments is insufficient—those judgments are to be scrutinized in light of the tradition of the communal worship. If a musician chooses funeral-sounding songs for the veneration of the cross on Good Friday, that individual sets him/herself up against the tradition of the Roman Church of the meaning of that act. A musician who has no understanding of the clearly stated purpose of the introductory rites of the Mass is liable to create a musical imbalance between the Liturgy of the Word and what is clearly preparatory. Let these examples suffice to demonstrate the principle.

2. Being a liturgical musician (or a liturgical artist in any field) means to surrender. It means to surrender the gift of music, the gift of art, the gift of architecture, the gift of dance, and so forth, to the community at prayer. And this means to narrow, or better, perhaps, to channel those talents. It means, for example, that the composer is not free to compose a setting for the Holy that dismisses congregational participation. It means that architects are liturgically irresponsible when they create a worship space that says in wood and stone that Church is hierarchy and congregation is a group of separated spectators. It means that cantors are not free to view their singing as a solo performance. It means that artists are not free to create a table for the Eucharistic meal that has none of the characteristics of a table or to have the table-altar dominate the other focus, the table of the Word. It means that presidents, who exercise the artistic ministry of leading folks in prayers, are not free to ignore the genuine role of other ministers.

We are all subject to the same Word and the same worship. We are not free to use our gifts, talents, competencies in the liturgical arena without having them subject to the basic demands of communal worship. Those talents we offer are not for private use, but are for a genuinely communal act; they are for the building up of the one Body of Christ.

It is the function of leadership to facilitate the free and meaningful integration of newer and more vital expression of our life together as Church.

This is the dilemma of volunteer ministry. Questions of “volunteer” or “call,” salary or no salary, private use or communal use need to be carefully scrutinized in dialogue.

To conclude, a convention is a time of festival. It is a time when we withdraw from the ordinary and experience the extraordinary—perhaps more exactly, experience the ordinary in an extraordinary way. We are tuned in. As Pieper put it, we are in tune with the world. Time—that chronic succession of moments—seems to elude us in the festival atmosphere. We celebrate, gathered together to tell our common story, to share experiences, to be with friends, to meet new friends, to be of “one mind and one heart.” Coming together in the name of Jesus, we discuss and dispute our common concerns in his service. As believers we gather in convention, not only to learn from one another, but to be with one another as a group of prayer. We join together to offer our daily prayer and to share the supper of the Lord’s table—ordinary, yet extraordinary.

Nonetheless, as we have come together, we too shall be dismissed—the second necessary part of convocation. And so the question remains: To what are we called? What is needed?

1. We need ever ourselves to become living witnesses of what it means to be Church. Our ministry is a ministry of being a “sacrament,” a sign—and that is a full-time occupation, both in worship and outside worship.

2. We need to look closely at our existential model of Church to examine how we behave as Church. We need to grow to be a people who wash one another’s feet.

3. We need to create continually ministry that expresses and calls forth new life together.

4. We need to help build styles of leadership that coax responsibility—the ability to respond—from each of God’s spirit-anointed.

5. We need to recognize each other’s gifts, which are surrendered for our common life, and we need to create parish teams that thrive on relationships based on mutuality.

6. We need honesty in our budget and structures for improvement.

7. We need, in a word, to be perfect as our heavenly Father is perfect.

I leave you with the words of Erik Routley: “Perhaps the future of the church’s communication with the world lies with the prophecy and priesthood of the musicians who handle mysteries and make them friendly, who can speak the unspeakable in a language that uses no words, in whose art action and thought are joined, in whose hands applied science is the servant of beauty and honor. In every place where the gospel is being preached, this secret is waiting for its revelation” (p. 120).

REFERENCES


“To Hope: A Mass for a New Decade”
Brubeck in Providence

BY RONALD BRASSARD

“I wrote it as prayer.” This was the remark Dave Brubeck made only minutes after the Providence performance of his work, “To Hope: A Mass for a New Decade,” last April. It is a fitting comment and well describes a work that is a masterful artistic contribution to music in the Catholic Church. The performance was the culmination of many months of planning and preparation.

It had all begun in September, 1979 when I was asked if the Providence NPM Convention would be interested in having Dave Brubeck perform his new work. I had long been an avid fan of Brubeck, and it took only a few seconds to say “yes.” I contacted Ed Murray of Our Sunday Visitor (OSV), the publishing house that had commissioned this work. It was, and is, the desire of this company to have major artists commissioned to write for the Church. Brubeck was the first. Mr. Murray, assistant director for religious education at OSV, was the animator of this project. As the months progressed, I discovered that he was not only an imaginative and creative individual, but also a good friend—a truly pleasant discovery.

Our first task was to choose a conductor. What luck to be living in Providence! No better person could be found than C. Alexander Peloquin. It has been my great pleasure to have worked with Dr. Peloquin over the last five years. He is without question the leading American church musician. Immediately, he understood the significance of the proposed musical adventure, and enthusiastically agreed to the project.

It was just four days before Christmas when all the principals involved gathered in Providence. The plans for the evening performance were set in motion. Months of rehearsal, correspondence and meetings were to follow. It was all worth it.

The convention concert was a night to remember. The evening was divided into two parts. The first half of the concert was a presentation of some traditional music along with several of Dr. Peloquin’s own compositions. The evening opened with the entire assembly joyfully singing Ralph Vaughn Williams’ arrangement of “All Hail the Power of Jesus’ Name.” It was a marvelous beginning. The selections that followed were a gradual crescendo to Alex’s “Shout for Joy.” By intermission time, the audience had been well prepared for what was to follow.

The excitement level was high as Brubeck and his backup trio took their places. The Mass began with the soft sound of tubular bells and the lush voices of Lucien Olivier and Laetitia Blain intoning the first measures of the

“I wrote it as prayer.”

...
The Alleluia followed. Unquestionably in its complete form (a shorter version is being prepared for use at Eucharist) this is the most challenging part of the composition. Written in 5/4 time and using Mexican-like melodic and harmonic structures, it is an exciting piece. With it, Brubeck has provided a musical exploration of the many meanings of the word “Alleluia.” It is an exciting, fast-moving selection, well worth the time and effort spent in learning it.

The “Holy, Holy, Holy” is an interesting combination of choral music and a simple congregational acclamation of “Hosanna in the Highest.” The acclamation is strong and enthusiastic, and is used generously throughout the setting.

Brubeck set the institution narrative to music. In Providence it was sung by Rev. Enrico Garzilli and was a beautiful rendering of the Lord’s words. Admittedly, it is probably beyond the scope of most celebrants. However, it could be used as a Communion hymn or even a meditation.

The Eucharistic acclamation that follows is a veritable gem. “When We Eat This Bread...” is given a simple yet moving musical setting. This could be a popular and much needed new acclamation.

The Great Amen is an interesting interpretation. Moving from the ever-popular triple Amen, Brubeck expands this section to a hymn-like setting. It proves interesting and perhaps supplies a clue that singing three amens in sequence does not make it “great.” Many have voiced the opinion that all our acclamations are entirely too brief. Certainly this is true of the Amen. A very real contribution is found in this setting.

The “Our Father” and “Lamb of God” are simple, direct and in scale. They are both plaintive cries to the Lord. The effect was spellbinding.

“...singing three amens in sequence does not make it “great.”

“Too Hope” closes with the gloria. It is an expansive setting that makes good use of the choir. It is not for the average parish choir, but we do have a need for more music that will stretch our grasp and make us all want to grow a little more.

The evening ended with thunderous applause. It was a triumph for everyone: for Dave Brubeck, for Alex Peloquin and for Ed Murray and Our Sunday Visitor. How good to be in God’s Providence and experience his creative hand in the music of our times.
I have been saying in the last two issues of *Pastoral Music* that church music for Catholics is at a new beginning, a renewal having such breadth and scope that it constitutes an entire new phase of historical development. The old way is not obliterated or condemned; yet the call for vernacular in the liturgy and for the re-shaping of rites in order to clarify them, both these calls from the council have resulted in a great change of epochs, like the evolutionary leaps brought on by tremendous shifts of climate. From now on the altered conditions will tend to favor a new line of musical evolution.

We cannot know yet what the music will be like, it is too early to tell. But I have been trying to sketch out some features of the new line of evolution, as an aid for composers and also for all ministers of music. A quick summary list of those features may be in order here: music of the renewed church must, more times than not, let the people participate in it, either by singing or by active empathy. It must also exhibit fineness of musical craft: a willing spirit is only the beginning. It must fit well into the remodeled format of the mass—it should no longer be just a setting of the old proper parts, nor can it be a mere four hymns. The words, now in English, must be well written; moreover they must speak from the heart of the church, this latter being understood as the identity believers share within their God-given faith. Finally, a composer must come to grips with the style question: since music must be written in some style or other, which one will serve the needs and abilities of all concerned?

In a sense, however, all these requirements are still just technical descriptions, charts of muscle and sinew, until the spirit which animates them is understood. What is this thing composers and text writers want to say with such flourish and form, with such hope that the people will join in? What urges word and music forth from us?

I want to search for the answer in three areas: (1) the need of people for God, (2) the calling of the composer, and (3) the content of the message. This discussion involves all church musicians, of course, whether they be liturgy planners, directors of choir, organists, or folk group members; yet I want to direct my remarks to composers particularly, hoping the others will listen in and make application.

The deepest potential within human beings is the possibility of being filled by God. There is an emptiness in us that can be relieved only partially by even the best things of our daily life; we are always left looking for more. We are empty of God. Because we have room to receive him, and yet are still removed from him, there is conceived with us a longing, a thirst for the only one who can satisfy us wholly. His grace fathers the longing, his spirit kindles it.

Since this desire is so deep-seated, almost buried at times, human beings most often ignore it, completely or partially, preferring to spend time on lesser, more obvious wants, such as dinner, or a new car, or just a warm place to sleep. Nothing wrong with these, each is good. But if a person converts a partial good into what functions like an ultimate one, tries to equate its attainment with happiness, then that good gets pushed out of proportion, becomes a false goal. Too much is expected of it. I simply must have more chocolates or more money or more conquests or whatever it is, since my hoard of them has still not filled me up.

But it never will. Only the object of my soul’s deepest longing can assuage that longing: the Lord himself. All other things, including music, make nonsense unless they fit into the sense of that desire.

What about liturgical music? It is meant to arise in some way out of the thirst for God within the composer and within those he serves; and moreover, it is meant to speak back to that desire in others. Let us look at each half of such a proposition.

Church music should speak out of the desire for God. Songs and word settings must know of the longing and have some idea of the one longed for, in the same way that scripture has a yearning for the Lord, presupposes him in every verse. Composers, like all other Christians, must let themselves be channeled toward God, must listen to the call and then let their talents flow in his direction. Even if this call is not clear and

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distinct but is rather a mere assurance within confusion, or a quiet hope which somehow survives disappointment, or an answer that is repeatedly withheld but is still just ready to happen, even and especially when the composer is being led by Christ toward a realization of his or her deepest potential of all: the capacity to receive the goodness of God himself. Liturgical music must root there.

To say it another way, composers must get to know God. Every artist has to be familiar with the subject he or she portrays, must have an empathy which understands a topic even if it does not always meet all the characters face to face. Since the subject of our music is so integral to human life itself, the coming to know it will therefore involve us in a life task. To speak of Christ we have to gradually come to live with him, in detachment from our narrow, selfish fears; we must come to know his way, his truth, to relax our fists into hands that can receive instead of hands that clutch and grab. Even though liturgical music is not a personal story of my own experiences—it must be more universal and objective than that—yet the teller of the story of God and his people has to know the topic in a personal way, must spend time listening, seeking.

Two characteristics flow from this description. First, the vocation of the church musician or composer is not a nine to five (or midnight to four a.m.) job alone, but rather a full-time pursuit, lived and driven for, made into a personal quest. But also: it is carefree. The Lord is the important one here, it is his work that is being done, on behalf of his beloved people. I do not have to worry about my own place since my place is given by him anyhow, and since he will raise up others to carry on the work with me and after me. All Christian ministers have this same comfort as they go about their duties.

Liturgical music, then, arises from the desire for God. But it is also meant to speak back to that same desire in other people. Ministers of composition must know not only the God for whom they thirst but also the people he loves, each with a similar thirst for him, so that word and music may contain just the right spiritual drink for the ones who are served.

To do that composers must get to know congregations. Americans overseas used to have a reputation for shouting the same sentence louder to hotel clerks who could not understand English. Even though it was "the foreigner's" land, the tourist thought only a deaf person could fail to understand plain English. This has changed for the better now, but perhaps it can present an image of preoccupied religious composers. Sometimes we can be so taken up with our own good idea or new melody or spiritual experience that we expect everyone to sing it out just like we do; we conduct a rant before mass in order to teach it, but they sing it not.

Perhaps the trouble is that we have not yet fully learned their language of worship. What kind of thing have they sung well in the past? What songs have fostered their desire to pray? What is the range of their voices, what remark encourages them, how long can they sit during a solo piece? There are hundreds of question like this, the answers to which can be learned only by interested observation. Christ's call to church composers is a call to serve people well, to become adept at their way of prayer, to let ourselves be changed by the Lord so that we can notice other people more keenly, like a mountaineer who sees the trail that others pass right by. True spiritual growth opens the eyes to other people. What are the paths to their spirits? Live with them, says the Lord, listen to them and find out. A church composer is a being for others.

Because the thirst for God within one's own self brings forth the ministry of composition, and because it makes the minister aware of other people in God—fellow thirsters—the composer becomes able to enter that great hall of dialogue called the liturgy.

Liturgy, in one of its aspects, could be described simply as God speaking to his people, and they, by his grace, speaking back. Let us look at each of these directions. The prayers, petitions, and songs of the congregation are definitely the people's own speech, an outgrowth of their own life. Yet at the same time it is the Lord who inspires the prayers and gives a voice to speak. Using the actual texts and, yes, the actual songs of the liturgy he gathers his people together so they can pray. Assembled, eyeing their music sheets, waiting the downbeat, the many persons are prompted by grace to be one body, one spirit in Christ, saying and singing words to God that define their union with him.

Composers are like canny hosts in this situation, helping a guest to speak advantageously, shaping the flow of dialogue, but always leaving it to the individuals to be themselves in each others' presence. The Lord listens. He hears the words of his people.

But first he himself has spoken. The readings, the homily, the words of the Eucharistic prayer, even the design of the liturgical events themselves (listening, praying, receiving, going out) teach us about God, allow us to attend to his name as he speaks it in his presence. Some parts of mass are purely a listening to God's word, others can be a hearing and a speaking to him at the same time: the responsory psalm and all the musical pieces function in this way. As a knowledgeable host, the composer is always very careful to give God a good position at the party, to make sure his words will not be drowned out.

Sometimes misunderstandings have to be clarified in a dialogue like this. People, all of us, have a way of getting God wrong, of drawing a partially true picture of him and then forgetting to revise it. God as a childhood santa claus, for instance; God as stern lawyer who catches me guilty; or doting parent with large wallet. None of these portrayals are false at certain times of a Christian's life, in fact they are probably necessary, like the first impression we get of a person. But if we hang on to that impression too long we never meet the real person, we are stuck (and disappointed) with our own idea. Liturgy can be a way that God plies us away from such impressions and to his truth, to a new stage of knowledge of him. God loves truth in our hearts, the psalmist says, and teaches us wisdom in their secret depths; good liturgical song should aid him.

Two directions in the liturgy, then: God speaks to us; we, by his mercy, respond in prayer. But while the dialogue progresses, another scarce noticed event is taking place: the conversation is being overheard by others in the assembly who cannot enter fully in at the moment. For whatever reason, many of us find ourselves often on the sideline of a liturgy, wanting faith and hope but not
fond of them. We overhear, catching a
discussion that is already taking place
between God and his people, and are
drawn back into the union, back to a
spiritual comfort or truth we had pre-
viously known, or drawn forward to a
Christian life we have not yet attained.
Liturgy is proleptic, it takes us to where
we are not, sometimes before we get
there.

But who is this one, true God? What is
the message liturgical songs are sup-
posed to deliver? Is it possible to say at
this point what the content of Christian
belief might be, so that these vague
words, desire and thirst, can be more
specific? Is it freedom, or justice, or
love-your-neighbor, or what? Why can
we not just look up some scripture pas-
sages and sing them to music?

We can. And of course Christianity is
all these things, freedom and love and
justice and more. But fundamentally it is
simpler than all of them. It is love. Yet

scripture understands love in a much-
different way than we usually assume:
This, then, is love,
not that we loved God
but that he loved us
and sent his Son to be the expiation
for our sins.
Beloved, if God so loved us
we also ought to love one another
—1 John 4:10-11

The priorities are reversed; they
usually are when we deal with God. His
love is first and it is the most fundamen-
tal, far-reaching information we can
have about him, far more important
than a list of our miserable failures or lit-
tle successes in loving. All Christian life
is rooted in the knowledge of God's care
for human beings. If not there, nowhere.

Once rooted, whether the roots be
young green tendrils or mighty oaken
dabs, all the rest does follow, every
aspect of Christian and Catholic life, no
matter how mundane or lofty; charita-
table works, social justice, pastoral coun-
seling, bingo games, garage sales, special
collections, conversions, growth in vir-
tue, acceptance of loss and of dead-ends,
support of friend and foe alike, real trust
in a receding future that seems quite dim
to the unaided eye alone, and finally,
perhaps most of all, among the many
other ways we love one another, the
conviction that life itself, because it is
most deeply love, is also most surely fill-
ed with hope even in the face of death.
These can fuel our song, these inspire
our sacred music, simply because God
sent his only Son into the world, that
we might live through him” (I John 4:9).

Church music should speak out
of the desire for God.

With such assurance the church can
face a new beginning without excessive
worry; without it musicians and every-
one else will falter and fall from the
path. With it the dialogue will go on, the
great hall of dialogue be filled with pa-
tient listening to God’s voice and with
the tuneful speaking back to him that his
spirit provides. God will and does call
composers to the greatness of this song.
The thirst deep within all hearts cannot
be allayed, the striving never put to rest
until our hearts rest in him, the one God
whom we sing with our lives.

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"Bell Ringers of America Since 1842"
Dazzling. Simply dazzling. Here it was. The first time ever performed and heard outside the walls of the Sistine Chapel—the great *Miserere* psalm of Allegri sung by a Bavarian choir in the Michaeliskirche. The choir director, Kaspar Ett, wore many cloaks and lunged several daggers to bring this masterpiece of choral polyphony to the 19th-century Church of Southern Germany. The performance changed the direction of church music in the Western rites of the Roman Church. The direction sought a new definition of the elusive goal, “sacred music.” The definition was given new clarity in the 1800s when the characteristics of Renaissance vocal polyphony were seen as building blocks in the construction of “sacred music.” What Kaspar Ett revealed in the early 1800s was to be a watershed for the subsequent years for the Church of Europe and the United States. Polyphonic sacred music was an ideal, and its performance at the Roman Liturgy as the norm became the campaign strategy for the reforms of the Ccclians. These reformers embraced this ideal and included the revival of Western Chant, the Gregorian brand, as they grew in numbers and prestige in the latter half of the 19th century. They were aware of the Renaissance corpus of liturgical music from the vast music collections accumulated by their mentors and professors. Kaspar Ett was one of them.

Yet and his contemporaries had a nearly obsessive drive to collect and evaluate manuscript after manuscript of the Renaissance masters. They built huge libraries of the music of Palestina, Lassus and their generation. There seems to have been an undercurrent amongst the 19th-century church musicians stating that the Renaissance composer did it better than the 18th-century composer; that the chant that was being investigated by the French monks had tapped into the stream of divine illumination;

"The Golden Age of Polyphony" was reborn.

that anything over 200 years old was sacred.

This attitude was certainly, by and large, part of the 19th-century Romanist penchant to look backwards for solutions. The Medieval period, Gothic architecture, the Renaissance ducal chapel—all were seen as supreme in ecclesial art expressions. Just look what happened to Sir Gawain and King Arthur at the hands of the 19th-century poet. The musicians could not help but be caught up in the Romanticist’s longing for other places, other times for understanding of the present place and the present time. And if one had the primary sources of the music of the Renaissance Church, it must be preordained to be so. A gold mine of liturgical/musical purity was discovered. "The Golden Age of Polyphony" was reborn.

Our rebirth of the Renaissance in the 20th century lacks some of the 19th-century zeal of the Ccclians. The best we could do was that “vigilante committee” mentioned in the last Roundelay and maybe a few tons of verbiage explaining music and architectural renovations. Now one hears very little of the merits of “sacred music” and the “golden age of polyphony” amongst Catholic illuminati. One could almost overhear at an NPM or FDLC or AGO cocktail party such chatter: “How quaint of those 19th-century Ccclian fanatics to have centered squarely on the music of the Italian and Flemish composers and ignore completely the secular output of these men. Didn’t they know of their X-rated madrigals?” or “Can you imagine? Sacrificing Mozart and Haydn for the dreary-dull stuff of Griesbacher or Fanz Witt? Really.” No sir! We are much too enlightened in the post-conciliar Church to fall into that pitfall. After all, we have read Harvey Cox and we all understand liberation and radical incarnation, and we always bloom where we are planted and we always smell the flowers on our way, and when life gives us lemons, we do make lemonade!

This type of responsory was described at a meeting of some months back when the speaker spent a great deal of time developing a style of music that would elicit prayer, song that provides a musical bridge to the Almighty, a mood-setting style that creates introspection. It was prayerful music. Close on the heels of that speaker was a workshop partici- pant who commented after an “in-house composer’s” workshop, “Now, that’s the kind of music I can pray by. If we could only get the rest of community to see that we can pray much better by using this type of music.” Caveat, Caveat.

Sacred or prayerful. What’s the difference? The Ccclians baptized Renaissance polyphony and chant as the paradigms of sacred music. They envisioned contrapuntal imitation, chordal declamation and unaccompanied choral singing as the best way to sung prayer. For them, “extra contrapunctum, nulla salus.” Certainly, musicological research of the 20th century has shown that these styles were styles of the times, not exclusively of the Church’s times. Our own pray/singers would do well to apply that same type of critique to the musical values we have associated with contemporary “prayerful music.” Is salvation possible without an arpeggiated guitar or a lowered seventh in a piece that smacks of watered-down Flor Peeters? Quartal harmony is the 20th-century modal harmony and the flute and guitar have replaced chant sung in a highly reverberant and poorly lit environment.

If there was ever a time when church musicians need to be open and willing to view musical style honestly, that time is now. Commitment and mission are important values, but rigidity and myopia are something the church does not need right now. Myopia seems to be characteristic of fanatics whether they are on our side or someone else’s. Lest we endure another Carrie Nation or a generation of “music commissioners and vigilante committees,” let us still hang on to the banner cry of the post-conciliar Church: “Ecclesia semper reformanda” with a big, upper case, SEMPER.

* A sort of antique poem in various parts of which a return is made to the first verse or couplet; a poetical rondo.
To Hope by Dave Brubeck

Liturgy-Concert Package Now Available

(Huntington, IN) Mr. Edward Murray, Liturgy Consultant for Our Sunday Visitor, has announced that copies of To Hope! a Mass for a New Decade, are now available to those wishing to use the work in liturgy or concert.

Highly acclaimed at last May's premiere performances at the National Pastoral Musician's regional conventions in Philadelphia and Providence, the piece can be used in either a concert or liturgical setting. Composer Brubeck notes, "I think that more than 80 percent of the score could be played in the average Catholic parish with little problem at all.

"I know some people will find that hard to believe. . . But I think it can be done."

The work is presently available as a package which includes 30 choral scores, one score with piano/organ accompaniment, permission to reprint the congregational booklet, and performance use of conductor and orchestral scores. Also included is the loan of a performance cassette of the piece as given in Providence under the direction of Dr. Alexander Pelouquin, and featuring the Dave Brubeck Quartet.

Dave Brubeck has been described as a "musician who has always crossed generational boundaries." Perhaps best known for his famous Quartet and works primarily for their use, Brubeck has made an indelible mark in the field of jazz, creating a style distinctively his own, which he has brought to bear on numerous religious works in recent years.

"Some of the most joyous music I've ever heard. What he was doing on piano was pure communication." Roc O'Connor, a member of the St. Louis Jesuits.

"One of the most exciting pieces of music I have heard in a long time." Reverend Ronald Brassard, Diocesan Office of Worship and Liturgy in Providence.

"The liturgical sensitivity, compositional breadth and characteristic Brubeck freshness make this a monumental work for the U.S. church. To Hope! critically narrows the gap between performance and prayer, between the sacred and liturgical. It is not only moving, it is also usable — a genius we have too long been without. Mass for a New Decade realizes the hope of its title, and could well be the cornerstone for that long awaited renaissance in liturgical music."

Edward Foley, OFM Cap.

Please send me information about performing To Hope! by Dave Brubeck.

Expected date of performance ______ as a concert ______ or as part of a liturgy ______ (check one).

Name ____________________________

Organization ________________________

Street ________________________________

City __________________ State ______ Zip ______

Mail to OSV, 200 Noll Plaza, Huntington, Indiana 46750
Organ

Prelude, Interlude and Carillon
Arthur Veal. Alexander Broude, Inc. $3.95.

This three-piece work may be used as a whole or as three separate pieces. There is mild use of dissonance by this contemporary Englishman as well as some interesting rhythmic patterns. One could easily use this set as a prelude, offertory and postlude on one Sunday.

The Cathedral Organist
Various. Alexander Broude, Inc. $9.50.

Contemporary English composers wrote the five pieces of varying styles which are suitable as preludes and postludes. The pieces are medium-difficult, but all are tonal and very useful for the parish organist.

Christe
Andre Ameller. Le Duc. $4.00.

This piece for organ by the rather unknown French contemporary composer has many moods. Although rather short (7'), it is generally slow with recitative sections, alternating from full organ to just an 8' flute. There is no clear tonal center, although the piece begins and ends in E. This medium-difficult work could serve as a postlude or a recital piece.

Variations on
"Creator of Infinities"

Based on a modal hymn tune of Howard Hanson, these variations are relatively easy and tonal. The five variations would take no more than three minutes.

The Heavens Declare the Glory

This very familiar work, sometimes known as Psalm 19, is arranged effectively for the organ. Of medium difficulty, it makes a good postlude or wedding processional. It is found in many collections of organ music.

Chorale Preludes, Vol. II

Each of the eight chorale preludes presented here is preceded by the chorale harmonized by J. S. Bach. The pieces are of medium difficulty, only some of them employing the pedal. The editor gives good information concerning ornamentation and suggests good, practical and stylistic registration.

Instruments

Festival Classic for Handbells

The selections in this book may be used for liturgical celebrations as well as for concerts and festival occasions. Handbell ringing must be understood as a contributing part of a worship service. As with the organ, vocal choir, soloists and various instruments currently in use, handbells must never detract from the reverential attitude of the service; the handbell performance must be eminently musical with shadings, sensitivity and musical cohesion. Handbell ringing is a wonderful way to involve the young and the elderly in church music programs. All the arrangements in this collection are excellent. They require a three-octave range set of handbells.

God of Truth, From Everlasting

The text of this composition (copyright 1970, the Hymn Society of America, in Hymns of the Seventies) was set to music by David N. Johnson for soprano, alto, baritone voices, with organ and trumpet. The first stanza of this simple hymn tune is sung by the choir. The trumpet adds a lyrical descant part for the second stanza, and a marcatto and majestic descant part for the third stanza. The trumpet part is included with the score. The instrumental and voice parts are not difficult to perform.

The Builders

This Anigevin carol, in a festival setting, is scored for combined mixed and unison choirs, soprano solo, two trumpets, horn in F, two trombones and timpani in G, C and D. A horn solo followed by an organ, brass and timpani begins the composition. The opening theme, stated by the horn solo is proclaimed by the whole choir and branches off into a four-part homophonic setting. The theme develops by alternating musical interludes and various combinations and mixtures of sopranos, altos and young voices, men's voices, adult voices, etc. Various contrapuntal techniques add variety to the composition. The complete set of instrumental parts can be purchased separately.

I Have Rejoiced

A ritornello for first and second violins, viola and continuo begins this composition. The continuo realization provided in this edition was prepared from Vivaldi's original figured bass notation and is included as a suggestion only. The performer should feel free to elaborate the continuo in any appropriate manner. The vocal parts are homophonic in style, with variety and motion created by the eighth and sixteenth notes in the string and continuo parts. Modulation from F major to C major to A minor are common. Instrumental parts are available separately.

Robert Onofrey
New Liturgy, New Laws

The Liturgy Documents

These paperbacks in a way complement each other. The Chicago resource book contains several of the major statements on the liturgy, including the Constitution of Vatican II, excerpts from the 1967 Instruction on Eucharistic worship, the lengthy and very important General Instruction on the new Roman Missal (1969), excerpts from the Norms on the liturgical year, and the two major documents of the American Bishops’ Committee on the Liturgy—Music in Catholic Worship (1972), and Environment and Art in Catholic Worship (1978). A brief summary of the main points of each document is provided at the beginning of the volume, and “Discussion Questions” are offered at the end. This is a very selective compilation and should be useful for beginning study groups of almost any kind, especially those on the parish level.

Fr. Seasoltz’ book has a different purpose. He is concerned with analyzing the hundreds of “official documents pertaining to liturgical renewal” that have come from Rome in one way or another, whether from the Holy Father, Vatican II, the Congregation for Divine Worship or any other Congregation. A “Supplemental Bibliography” provides more hundreds of titles of books, magazine articles, and commentaries. The author’s primary attention is given to the Roman scene; only passing references are made to decisions of the American Bishops.

Fr. Seasoltz uses a straightforward prose style and pursues his subject with a laudable objectivity—not an easy thing in some areas of liturgical change. The 13 chapters survey the declarations made about the sacraments, liturgical books, liturgical year, the methods used for implementation, and so on. The author proceeds step by step through the thicket of Roman pronouncements, praising the reforms and changes that are in accord with the mandate of the Council Fathers, and pointing out the decisions that have opted for the status quo, or have been regressive, or have made diversionary turns from previously stated directives. Where possible, he identifies the person(s) involved in issuing the directives.

A good example is the case of the three principal instructions directed to the implementation of the Constitution (issued on Sept. 26, 1964, May 4, 1967, and Sept. 5, 1970). After discussing them in detail, Fr. Seasoltz comments (p. 37):

The trend toward centralization, inflexibility, and a rubrical mentality is indeed regrettable. It runs counter to articles 37 and 38 of the Constitution ... . It has been curious that bishops and national episcopal conferences that have exercised their initiative in attempting to respond to concrete pastoral needs have sometimes been reprimanded or their petitions begrudgingly acknowledged by the Holy See, but those that have not fulfilled their responsibility or have implemented decrees and instructions simply because they have been mandated by a higher authority to do so have gone uncorrected.

A case of the trumpet-making-an-uncertain-sound is found in the debate about the necessity of confession-before-communion in the case of children. The matter was finally settled by the fiat of two Cardinals in May, 1977: no more experimentation. The subject of concelebration is treated at some length. Seasoltz (like most liturgists) favors the idea, but he believes that the restoration was done hastily, and “the execution of the ritual often leaves much to be desired,” from both the theological and canonical points of view (p. 86). He devotes only a brief space to music, noting that the March, 1967 Instruction gave evidence of strong differences of opinion among its compilers.

This is a healthy and knowledgeable assessment of changes and reforms that have taken place since Vatican II. The author is not afraid to criticize, but he is equally ready to praise reforms that make the liturgy a more pastorally oriented means of worship. Anyone who is genuinely interested in liturgy will find the book worth reading, and rereading. It is recommended to pastors and to leaders of study groups, as it will provide a better perspective of the process of liturgical reform.

FRANCIS J. GUENTNER, SJ

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.

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

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

Le Duc Publications
(Theodore Presser Co.)
Presser Place
Bryn Mawr, PA 19010

Liturgical Press
St. John’s University
Collegeville, MN 56321

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

Edw. B. Marks Music Corp.
(Belwin Mills)
25 Deshon Dr.
Melville, NY 11747

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

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

DALE KRIDER is organist and choirmaster for the First United Methodist Church in Hyattsville, Md.

REV. ROBERT O’NOFREY, C.PP.S., is Assistant Professor of Music at St. Joseph’s College in Renselaer, Ind.
C A L I F O R N I A
SAN FRANCISCO

October 10, 11, 12
NPM Regional Convention, the finale for the year: "Music in Catholic Worship" with Cummins, Walsh, Rendler, Olivier and others at the Cathedral of St. Mary in San Francisco and the Cathedral of St. Francis de Sales in Oakland; special programs for Spanish-speaking participants included. Full conference, $65; discounts for advance registration by September 19; single day rates available. Contact NPM Registrar Conventions, 225 Sheridan St, NW, Washington, DC 20011 (202) 723-5800.

I D A H O
SUN VALLEY

October 13-16

I L L I N O I S
CHICAGO

August 6-9
National conference, sponsored by National Office for Black Catholics: "Black Catholics—An Agenda for the Eighties" at Bismarck Hotel, LaSalle and Randolph Sts. Registration: $25.00; registration and banquet: $35.00; banquet only: $12.50. Write: Bro. Cyprian Lamar Rowe, National Office for Black Catholics, 1234 Massachusetts Avenue, NW, Washington, DC 20005.

I N D I A N A
INDIANAPOLIS

August 2
Mark Foster Choral Literature Workshop, featuring Dr. James McKelvey, with selections for Mark Foster Music Co. and other publishing houses, at Indiana Central University, 1400 E. Hanna Avenue, Indianapolis. Write: James Lamberson, Music Department, Indiana Central University, 1400 E. Hanna Avenue, Indianapolis, IN 46227.

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RENSSELAER

August 5, 6, 7
NPM Regional Convention: "Spiritual Renewal for Pastoral Musicians" with Coughlin, Deiss, Burke, Weind, Murray, Faso, and Batastini at St. Joseph's College. Full conference, $60, $70 non-members; single day rates available. Contact Rev. Larry Heiman, Rensseelaer Program of Church Music and Liturgy, St. Joseph's College, Rensseelaer, Ind. 47978 (219) 866-7111.

L O U I S I A N A
BATON ROUGE

September 10, 11, 12
NPM Regional Convention: "From Reform to Renewal: Musical Challenges of the '80s" with Seid-Martin, Landry, Wise, the Dames, and others at the Capitol House in Baton Rouge. On September 11, a separate program for clergy. Full conference, $60, $70 non-members; discounts for advance registration by Aug. 21; single day rates available. Contact NPM Registrar Conventions, 225 Sheridan St, NW, Washington, DC 20011 (202) 723-5800.

N E W Y O R K
YONKERS

September 21, 28
October 5
Seminar: "Being Creative with Hymns," featuring Alice Parker, sponsored by New York School of Liturgical Music. Fee: $25.00 for each day's tuition and supper; $65.00 for three days. Write: Sr. M. Trinitas, New York School of Liturgical Music, 1011 First Avenue, New York, NY 10022.

O H I O
CINCINNATI

September 27
DAYTON

October 11
CARTHAGENA

October 25
Archdiocesan Worship Convention, "Devotions in a New Age," dealing with a variety of traditional communal prayer forms apart from the Eucharistic Liturgy. Write: Worship Office, 100 East Eighth St., Cincinnati, Oh. 45202.

COLUMBUS

September 23, 24, 25
NPM Regional Convention: "The Musician Speaks Out: Servant in Service" with Shirilla, Melloh, Seid-Martin, Heiman and others at the Neil House in Columbus. On September 24, a separate program for clergy. Full conference, $60, $70 non-members; discounts for advance registration by September 1; single day rates available. Contact NPM Registrar Conventions, 225 Sheridan St, NW, Washington, DC 20011 (202) 723-5800.

P E N N S Y L V A N I A
PITTSBURGH

September 4, 5, 6

T E X A S
HOUSTON

Fall Semester, 1980
Institute of Music Ministry, a new program from the University of St. Thomas Music Department for those in parish ministry. Course work in music and theology aimed at increasing pastoral awareness and musical proficiency. Certificate in Music Ministry available. Write: Sr. Jane Conway, University of St. Thomas, 3812 Montrose, Houston, Texas 77006.

E U R O P E
AMSTERDAM, MUNICH, OBERAMMERGAU, SALZBURG, INNSBRUCK, LUCERNE

September 16-October 1
Church/school musicians' tour to Old Europe and the Oberammergau Passion Play. Revised itinerary: 16 days, $1455.00. For complete information, contact Sister Jane Marie, NPM National Office, 225 Sheridan St., NW, Washington, DC 20011 (202) 723-5800.

Please send "Calendar" announcements to: Rev. Lawrence Heiman, CPPS, Director, Rensseelaer Program of Church Music and Liturgy, Saint Joseph's College, Rensseelaer, Ind. 47978.
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Address: ____________________________
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by Bill Bay

The Liturgical Guitarist is a text which will truly enable guitarists to perform effectively in any conceivable worship situation, ranging from large eucharistic services to home prayer meetings, youth gatherings, and retreats. The complete range of worship and praise experience can be shared meaningfully in any physical setting.

The hymns and songs selected span centuries of time, some are old, many are new. Actual guitar accompaniment arrangements are scored on all hymns in notation and tablature. Furthermore, all hymns contain vocal harmony parts. The carefully scored guitar arrangements will help guitarists work together effectively and interpret the sacred melodies correctly.

The selections on Guitar Solo Settings and Anthems For Choir And Guitar present some new and exciting possibilities for using guitar in worship! A stereo cassette tape is available on all solos and anthems.

The Liturgical Guitarist is spiral bound, 360 pages in length, and contains actual guitar arrangements on over 320 songs! It is truly the most thorough and exhaustive sacred guitar text ever compiled!

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PSALM 150:4... praise him with stringed instruments...

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Book $9.95 Stereo Cassette $6.95
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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 Oct.-Nov. 1980 issue of *Pastoral Music* is September 1. Hot Line users who have obtained positions or whose openings are filled are asked to notify the NPM National Office of this fulfillment. Listing will be retained in the Hot Line file for referrals for six weeks only, following the last contact with the person(s) or parish involved.

**Musicians Available**

**Pastoral musician:** degreed, experienced; organist, choir director, capable of giving full service in ministry of music. Available now. Anywhere, USA. HLM-2447.

**Liturgical musician** seeks ministry in campus, retreat, seminary, or other setting. Songleader, choir and folk group director, guitarist, organist, liturgist, experienced parish music director. Available in San Francisco Bay Area, September 1980. HLM-2467.

**Parish music director:** organist, choir director—boy-choir specialist; strong background in Anglican music—applies equally well to Roman liturgy. Seeks church position in metropolitan area. HLM-2537.

**Minister of music:** member of pastoral team in community-oriented parish, Midwest. Music skills (organ, choir, folk group leader) and good liturgical sensitivity required. Opportunity for growth in sustaining and building good music/liturgy program. HLM-2506.

**Parish music director:** 20 years experience; relocating in the San Francisco area; available beginning Sept. '80. Organist, choir director, grade school and university teacher. HLM-2540.

**Positions Open**

Parish music director/liturgist: to develop total parish liturgical participation; background in choral work to train song leaders and choirs; and liturgy—to train liturgy committee—is priority. 1500 weekly attendance at 5 Masses. Be member of parish staff; city parish in Syracuse, NY. HLP-2520.


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Creative pastoral musician; burgeoning urban parish with opportunities for creative, competent musician/liturgist—choir director, organist, folk group guide. Good salary/benefits. Contact: Dennis Blubaugh; St. Rose of Lima Parish; 207 So. Main St.; North Syracuse, NY 13212. (315) 458-4510. HLP-2541.

**Resources:**

**Music/Liturgy**


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

Liber Usualis: 13 copies in good condition. $30.00 ea. HLR-4580.
Music Industry News

Presence

Resource Publications, publisher of *Modern Liturgy*, is evolving its program of original music and sound recordings. Beginning with the work of California composer Jeff Keyes, every two consecutive issues of *Modern Liturgy*, with companion cassette recordings, will focus on the collected works of a single artist or group. Jeff Keyes' recording, "Presence," is a collection of songs of praise that witnesses his love for the Psalms; two of these songs won awards in the 1979 NPM competition.

Other artists to be featured in this program are Paul Lisicky, Charles Culbret, Frank Anderson, Paul Page, and the group Ekklesia. *Modern Liturgy* encourages composers with unpublished or privately published collections to submit their material for participation in this program.

Further information on the program is available from Resource Publications, P.O. Box 444, Saratoga, Cal. 95070 (408) 252-4195.

For Mimes and Clowns

Contemporary Drama Service, a company that produces educational materials to support creative liturgy, has announced two new instructive filmstrips, one on mime and the other on clowning.

“The Mechanisms and Techniques of Mime” is a sequel to an introductory film by Dr. E. Reid Gilbert, a prominent mime. First he explains the theoretical aspects of miming, and then, with a typical mime sketch, he effects a demonstration, concluding with both the “how” and the “why” of each key movement. The film comes with a cassette, and costs $22.50 plus shipping.

Also from CDS is a film by Rev. Floyd Shaffer entitled “An Introduction to Clown Ministry.” Father Shaffer, who bases his ministry on 1 Corinthians 4:10, “Let us be fools on Christ’s account,” has traveled the world in the guise of Socaltaco, his clown character. The film includes a narrative on the historical and Biblical basis for clowning, and demonstrations shot on location highlighting key moments of a complete Eucharistic service. Together with cassette and transcript, the film costs $24.75 plus $1.75 shipping.

Order either of these products by writing Contemporary Drama Service, Box 457, 1529 Brook Dr., Downers Grove, Ill. 60515.

Canada’s CBW-II

The second edition of the Canadian Catholic Book of Worship is about to roll off the presses in two editions: a Choir Edition and a Pew Edition. The comprehensive Choir Edition contains organ accompaniment, SATB arrangements, pointed psalms and guitar chords, plus liturgical directives and guidelines for music in the liturgy, as well as extensive indexes. The Pew Edition includes music for the Eucharist and other sacraments, psalms and canticles, hymns, and a simple outline for morning and evening prayer. Both traditional style and the folk idioms are represented. For information, write the National Liturgical Office, 90 Parent Ave., Ottawa, Ontario K1N 7B1, Canada.

A New Hispanic Hymnal

The San Antonio Music Ministry Association has announced the publication of a new Hispanic Hymnal entitled *La Familia de Dios Celebra*. The book includes 400 songs by 36 composers for the different liturgies celebrated within Hispanic communities. In addition to the songs, complete with guitar chords and instructions for tone and tempo, there is an alphabetical index of songs, an index of themes, and instructions on liturgical usage.

The Hymnal is available for $11.00 (which includes postage) from San Antonio Music Ministry Association, St. Jude’s Church, 130 S. San Augustine Ave., San Antonio, Tex. 78237.

Electronic Conducting

Now available from Seltronix, Inc. is “The Conductor,” a solid-state programmable metronome to assist in playing musical instruments or conducting groups. The device produces beats and downbeat emphasis by sight and sound, featuring programmable downbeat and L.E.D. indicators. Tempo speed varies from 40 to 210 BPM. It is housed in solid walnut, and it is portable with 9-volt battery. Direct orders or inquiries to Seltronix, Inc., 7979 Palm Ave., Highland, Ca. 92346.

New Location for NALR

EPOCH/NALR recently celebrated two major accomplishments: the completion of the firm’s new headquarters and a decade of success. NALR’s new $1 million complex at 10802 N. 23rd Ave., Phoenix, Ariz., incorporates a modern warehouse, print shop and bindery, darkroom, art production area, and performance room with a stage. Ample room for music editing, sales, writing, and general administration makes up the rest of the building’s 26,500 square feet.

The company currently represents over thirty artists, including Rev. Carey Landry, the St. Louis Jesuits, the Daughters of Charity, the Palatines, and Ellis & Lynch. NALR also publishes *Hosanna*, a free journal of pastoral liturgy, and produces a complete selection of aids to worship.

Choral Filing Boxes

G.I.A. Publications has announced the production of their new choral filing boxes designed to provide an inexpensive and convenient way to organize and store auro choral music. It is available in four sizes (1", 2", 3" & 5") at an average cost of $5 each, with optional dust covers. The smooth white finish permits labeling with pen, pencil or marker in any color to enable each choir to create its own unique system. For a detailed brochure and price list, write to G.I.A. Publications, Inc., 7404 So. Mason Ave., Chicago, Ill. 60638.

The Big and Little of It

The Malmark Handbell company in New Britain, Pennsylvania, has recently won two spots in the record book by creating the world’s largest and smallest tuned English handbells. The large bell, an F2, has a diameter of 14 1/2 inches,
and the small bell, a D9, has a diameter of only 1 1/8 inches. Like all Malmark Handbells, both are cast of 99.996% pure bronze, and precision tooled and tuned to traditional English tuning standards.

The bells were produced in response to a challenge by Nigel Bullen, an engineer from Bedfordshire, England. Early in 1979, Mr. Bullen placed a long distance call to J.H. Malta, the president and designer of Malmark bells, and asked him to create the largest and the smallest handbell in the world, Mr. Malta, recognizing the difficulties and costs involved, at first refused; but in a subsequent call agreed to try to make two such bells for him.

Design was begun in the late spring of 1979, and work was started to create special castings, tooling and machinery modifications. Nearly a year later, the bells rang true and were shipped to Mr. Bullen in England, where tuned handbells originated over 200 years ago. They made their first public appearance at the Annual Rally of the Handbell Ringers of Great Britain on May 4, 1980.

For Singers Only

Alfred Publishing Co., has recently announced its acquisition of the worldwide distribution rights to Phil Moore's For Singers Only kits. The kits, which consist of special vocal arrangements and recorded background tracks for aspiring pop vocalists, thus far number six volumes, with two new releases currently in production.

The product is especially useful in educational settings. For further information write Alfred Publishing Co., 15335 Morrison St., Sherman Oaks, Cal. 91403.

Parish Productions
Asks Cooperation

Parish Productions, Inc. of White Plains, N.Y., is concerned about abuses of copyright law that are prevalent in many parishes, particularly with regard to the music of Lou Fortunato. Therefore, they have started a campaign (the second) to rectify the problem. Parishes that have reprinted copyrighted songs of Parish Productions, Inc. without their permission since 1969 have been asked to acknowledge and define the extent of this activity. The settlement fee they request applies to the years 1977-79 plus a 50% penalty for any year in which reprinted materials did not contain the composer's name and copyright notice.

If you missed the regionals... Plan now to attend

The Fourth Annual
Pastoral Musician’s
National Convention
April 21-24, 1981  Detroit Plaza Hotel  Detroit, Michigan
Claim Your Art!

For brochures and information, write
NPM Convention '81
225 Sheridan Street N.W.
Washington, DC 20011
Commentary

A Response to a Convention... and More

BY SEBASTIAN INTERLANDI

Sometimes I don’t understand our God. Just when things are going well and life is at its most comfortable best, Yahweh appears on the scene to mix it up. As a person, Yahweh is capable of such baffling behavior and outrageous actions that whole lives, hearts, personal histories have been changed. Yahweh is a God who is full of surprises. Our God confuses me more than my children do.

For years, this God has left me alone, in peace, to enjoy life and, more or less, to prosper. And I’ve been relatively content, at times even happy, in my own peace and prosperity. I had the perfect life: a loving wife, two children (one of each sex), a respectable position as a school psychologist, music ministry at St. Stephen’s, a seven-room Colonial, two cars, supportive friends and professional colleagues, talent, and a comfortable commitment to Christ. There was no doubt that I would get to heaven.

In my wildest dreams, I never expected that the NPM Convention in Providence, Rhode Island (April 23–25, 1980) would come to mean anything more than a happy time: some work, some prayer, good food, fine wine, 

Mr. Interlandi is music director at St. Stephen’s Church in Trumbull, Conn.
nice music, friendly people, and fun. Above all, I had planned to get my quota of fun. Surely, I was not going to Providence for godly reasons. My plans for the trip did not include becoming one of Yahweh’s witnesses. Obviously, our God’s plans were at considerable variance from mine. It’s exasperating. Without consulting me, without so much as a word of warning, Yahweh seized control of my life and quite urgently forced me back into a relationship.

In retrospect, our God and I had reached an impasse. For months, perhaps years, we had been poised for the final struggle to determine who would take complete possession of my being: God or me. Finally it was decided. Armageddon would be fought on Rhode Island soil, more specifically on the cobbles of Cathedral Square. And the winner would be Yahweh, of course. It’s not for nothing that one of our God’s aliases is “Lord of hosts.”

Today, some days later, it’s easy to write whimsically of the wondrous event in Providence. At first, though, I was really furious, resentful that Yahweh was making demands on me. In my ambivalence and near paranoia it seemed that the entire Providence convention had been staged by Yahweh for the sole purpose of winning me over. The Hebrews knew their God was relentless, stubborn, constantly in pursuit of witnesses. Why should it be any different several thousand years later? It’s no different. If anything, Yahweh has become more relentless, more stubborn, more in pursuit than before. Our God has had lots of practice.

Traces of anger and resentment remain in me. There’s confusion. There’s concern to know exactly what is expected of me. But there’s also joy, and peace, and quiet communion with the God who dwells within us all. There’s the need to share the experience with others.

How did it happen? How did Yahweh finally capture a man who has been so elusive, so independent? No doubt, Yahweh used many of the events in Providence to begin infiltrating my being. It was a happy convention, full of song, fellowship, prayer, and exhortations. Many of the attendants may have thought the Brubeck-Peloquin concert the convention’s high point. Some may have enjoyed the jam sessions in the Marriott’s lobby or Nathan Mitchell’s eloquent assurances that artists are indeed loved by God. Others may have been moved by the many spontaneous gatherings that occurred over food and drink. I know these were high points for me.

But I also know that these moments cannot begin to compare in intensity with the supreme moment when Yahweh grabbed my being and took hold of me. It was during the closing Liturgy on Friday morning. Admittedly, that Mass was a hodge-podge, the kind of musical mix that most liturgists warn against. Granted, it may have been designed to showcase the variety of musical forms available to us, but the mixture proved distracting. We had a modern hymn, a Gregorian chant Gloria (in Latin), Resucito, an elaborate cantorial solo at the preparation of the gifts, the “Holy” from Proulx’s Festival Eucharist, Snow’s Lord’s Prayer, Peloquin’s “Christ the Light of the Nations” and some songs of the St. Louis Jesuits. One would hardly expect such a musical mix to promote unity and integration, but that is precisely what our God achieved for me. Yahweh makes the best out of the worst situations.

Yahweh’s moment came in those eternal seconds that Christians experience after receiving the Eucharist. The fact that Yahweh chose to function during the Supper of the Lamb should surprise no one. We’ve long known and believed in the importance of sacramentally taking into our bodies the Body and the Blood of the Risen One.

Still, Yahweh’s moment was multifaceted, fostered by the reception of the Eucharist but enhanced by other things—the movements of the other communicants; the smiles and tears of joy on our faces; the peace of Christ; the music.

We had finished singing “One Bread, One Body,” and there was time for another song, something not printed in the program, something that would tip the scales against me and in favor of Yahweh. I sat, trying to pray, distracted by the question: what will Dan Schutte and Roc O’Connor choose? Gently, almost whispering, they began to sing. Softly, we joined in the sung prayer:

Yahweh, I know you are near, standing always at my side. You guard me from the foe and you lead me in ways everlasting.

The antiphon began to do its work on me. As I sang, I realized that the Holy One of Israel was forcing me to call him by name. The words pierced me, and I actually found myself praying, feeling the presence of the God whose name we had just pronounced. We had called up the name of the Lord. We had dared to utter the unutterable.

I recalled how the ancient Hebrews refused to speak the name of God. Their laws prohibited them from uttering the Holy Name and warned of dire consequences should the name pass over one’s lips. Many scholars insist that the Hebrew’s refusal to speak the name was rooted in false piety or a belief that no mortal should seek to control the Deity by uttering his name.

The scholars might be correct, of course, but I can only speak from my experience in that moment when I uttered the name. When I called upon Yahweh in song, something awesome and terrible did happen. Depending on how one views Yahweh’s reaction to the call, I suppose the consequences could be considered dire. For, in
my experience, when one dares to utter the name, Yahweh comes forward and takes complete and total possession of the person who utters the name.

Such action can be frightening, shattering, earthshaking. Once Yahweh has seized control of us, we are required to live our lives differently, to change our hearts, to become totally Yahweh's. We are forced to become Yahweh's witnesses, to live in Yahweh's present, and to forsake our own past. I believe the ancient Hebrews sensed this power in Yahweh's nature. Wisely—for their earthly ambitions—they passed a law prohibiting the name's utterance. Foolishly, they denied themselves the joy of complete and total surrender to their God.

Indeed, if I had known Yahweh's power to act, I may have been more cautious about speaking the name at the mystical moment in Providence. Now it's too late; I am possessed—no longer my own. And, strangely, I am filled with joy and expectation, and the need to proclaim the Good News. We dared to utter the Name.

Then, a fateful verse was sung:
Where can I run from your love?
If I climb to the mountains you are there;
If I fly to the sunrise or sail beyond the sea,
Still I'd find you there.

Gently, almost whispering, they began:
"Yahweh, I know you are near..."

I knew then that there is no escaping this God, this power. How long had it been since I'd prayed Psalm 139? Had I really forgotten that Yahweh's nature is to hound us until we finally relent? How could I have denied the obvious: that we are all prisoners, held captive, in bondage to the most powerful person in existence? And I knew something else, even more wondrous. Our captivity to the God of Israel will result, finally, in perfect freedom—the freedom from death and sin that belongs only to the sons and daughters of God.

I know what the scientific minds will say. How like brainwashing my experience will seem to them. After all, we sang late into the night, we lost sleep, we were cut off from outside contact. The physiologists will maintain that the conversion took place just prior to lunch hour, on top of a precipitous drop in blood sugar. Some may insist that we singers did one heck of a lot of deep breathing over a three-day period, enough to upset homeostasis, thereby promoting delusions. My Freudian friends will search for unconscious drives and motives, and my behaviorist colleagues will attempt to construct a table of hypothetical reinforcements. Those with a bit of neurology in their heads may speak of an experience dominated by my right cerebral hemisphere, and some artists may wonder aloud if I haven't confused religion with esthetic experience.

Our activity is Yahweh's vehicle, our God's instrument.

How we love to explain away the inexplicable. It is possible that all of the above contributed to my experience, but this possibility doesn't make the experience any less real or valid. And this possibility does not disprove Yahweh's action. For it is also possible, it is quite likely, that Yahweh saw my weakness, my poor physiological and vulnerable psychological state, and decided to seize the opportunity. Indeed, Yahweh may have created (caused) my weakened condition in planning the coup.

Clearly, there are pastoral implications here. Our liturgies must be designed so that our people experience our God as a living, active person. As music ministers, we must pray, we must search our hearts and repertoires for sung prayers that will provide our congregants with opportunities to meet Yahweh. Better, the music we select must me able to serve as a vehicle through which Yahweh can act to take possession of the chosen ones.

Yahweh reached me as I prayed Psalm 139, Dan Schutte's version. But this does not mean that all hearts will be changed by using similar sung prayers. Our congregants' responses to Yahweh are as individual as their personalities. And Yahweh's approach to each person is fitted to each personality.

Some personalities will respond to the music of the St. Louis Jesuits or to that of Weston Priory. Some personalities will require classical organ and Victorian hymns with descants. Still other personalities may need Bach chorales or Handel choruses or the beat of the bongos in "Christ the Light of the Nations." A few, or more than a few, may respond only to Gregorian chant sung in Latin or to a Trisagion rendered in Church Slavonic. And some may need something that we often fail to provide: silence. Let us not forget silence. Nor let us forget the simple and the most obvious.

And let us never forget that it is Yahweh's initiatives and actions that remain the most important ones. For Yahweh has a unique way of foiling our best laid plans and using them in the service of something higher than we are.

On those days when everything seems to go wrong, musically and liturgically, let's also not forget that Yahweh's actions remain perfect. In spite of our apparent failure on those days, the Risen One will still be present captivating those whom God alone has chosen. This doesn't mean that we should leave all to chance or that we shouldn't practice hard or seek perfection in our performances. But it does mean that our performances must be placed into perspective, yielding ground to, and never upstaging, the performance of God.

Ultimately, it is Yahweh's activity that counts. Our activity is Yahweh's vehicle, our God's instrument. Yahweh: at my side in Providence. And always.
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