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In this issue...

Celebrating with children. Most of us are aware that celebrating with children presents something of a dilemma. The widespread practice of separating children from the mainstream of the parish community often results in childish or naive children's liturgies. Conversely, integrated liturgies that pay insufficient attention to children result in boredom and disaffection—both in children and their parents. The critical judgment for anyone planning children's liturgy is commonly one of frequency: how often should we have liturgies that are directed primarily toward children?

In 1973, the Congregation for Divine Worship published the Directory for Masses with Children. This document was almost instantly heralded by major American liturgists as a significant step forward in liturgical renewal, primarily because of its openness to adaptation and its freedom from the constraints of strict rubrics. The clear and simple language, devoid of clerical jargon, is reminiscent of that used in Music in Catholic Worship published the year before by the Bishop's Committee on the Liturgy in the United States. Directives such as that in Article 24—calling for an adult to speak to the children after the gospel if the priest finds it difficult to adapt himself to the mentality of the children—represented a major liturgical concession regarding the preacher's role (subsequently modified in the document Institutio Domini

by sending $0.75 per copy to NPM Resources, 225 Sheridan St., NW, Washington, DC 20011.

Mr. Jim Hoss opens this issue with a discussion of the introduction and theological underpinnings comprising Articles 1 through 21 of the document. Ms. Kathy Kanagy deals with the directives on time, place and ministers of the celebration (Articles 22-29). Music, gestures, visuals and silence are explored by Ms. Nancy Chotai (Articles 30-37). Mr. Craig McKee looks at the parts of the Mass through the eyes of children (Articles 38-54). C. Alexander Pelouquin's stunning Mass for children. Unless You Become is here reviewed by Rev. Robert Oldershaw. Rounding out the issue are articles on three special areas of concern: children's choirs (Campbell), celebrating with learning disabled children (Interlaken), and, for clergy, how to do it and (what is more important), how not to do it with kids. (Ryan). In Commentary, Rev. Raymond Gibbins relates the trials and tribulations of his journey toward becoming a celebrant of children's liturgies. If you know a reluctant pastor, you might encourage him to read this story.

With this issue is the first announcement of our one national convention for 1981 (the 4th annual) in Detroit, Michigan entitled "Claim Your Art!" Over 60 speakers, gathered from the very best around the country, will be present. In addition to the regular sessions for cantors, organists, choirs, folk groups and instrumentalists, there will be special sessions devoted to dance, audio-visual arts, crafts in the folk art medium, religious education and the ministry to children. You won't want to miss it. Tell your colleagues in the arts! Tell them, come to Detroit and "Claim Your Art," April 21-24, 1981.
The National Association of Pastoral Musicians is an organization of musicians and clergy devoted to the improvement of music at the parish level. Membership services include the Pastoral Musician's Notebook (bimonthly), pamphlets and other publications, cassette tapes of official music, NPM National Conventions, NPM Hot Line and others.

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In Defense of Carol Dick

I credit Grayson Warren Brown with motivating me in no uncertain language to give very serious attention to Carol Dick from among the hundreds of budding composers who converged on the first NPM National Convention (Scranton '78). I became excited about Carol's work in discovering that her efforts showed a healthy influence of the philosophies of Bernard Huijbers, whose greatest gift to American Catholic adults is, I believe, in lighting our way toward finding our own music.

Recently, Pastoral Music published a lengthy review of several octavo editions that constitute about half the music in the In the Land of the Living recorded collection by Carol Dick. While the purpose of my letter is to share my reasons for enthusiastically publishing a large corpus of Carol's work, I should note my primary objections to that review:

1. The review discussed only part of the total collection.
2. The review focused narrowly upon composition techniques, ignoring the broader pastorial and liturgical worth of this important music.
3. Space was wasted by excessive detail in itemizing some notation errata.
4. Several remarks about the composer's work and abilities were entirely too subjective and personal, contributing nothing to the helpfulness of the review.

Having been assured by NPM that exciting evolution of standards and procedures for music reviewing are imminent, I turn immediately to the more positive process of sharing my reasons for making an extensive commitment of energy and money to the composing of Carol Dick.

As a publisher and also as an adult Catholic who is ever seeking new life in how we express and communicate adult faith in perilously troubled times, I seek out faith expressions in the arts that raise questions as well as offer answers. I look for music that might help to penetrate the boredom characteristic of too many parish Masses, knowing all too well that music cannot be either the cause or the cure of that boredom. I am committed to worship language that might truly bring comfort to disturbed people, and I also believe that some comfortable people need to be disturbed. I don't think these pastoral goals can be undertaken by untalented people, however good their intentions.

Carol Dick's capacity for pastoral composition is, to me, exciting, refreshing and encouraging. Her themes and lyrics are an unrestrained mix of praise, worry, peace, frustration, joyfulness, anger, belief, doubt—exactly the mix of life and adult faith as we know it. In most cases, her melodies and arrangements enhance the texts so very well. She works effectively with many musical styles and is competent to score for large choirs and successfully writes for "folk" ensembles as well. Carol Dick began focusing her artistic energies upon pastoral music composition out of personal frustration with usual parish fare, music that she found too bland, too presumptuous about people's individual faith levels, and much music that obscures the Word of God by glibly oversuing the language of Scripture. I believe we all are fortunate that so gifted a person has cared enough about what we sing to give such an immense amount of energy to the crying need for honesty in church music. An accomplished and recognized gallery artist, Carol Dick is also musically trained, an engaging pianist, an aggressive student of finer points of composition than most church musicians will ever know about, and a most literate reader of philosophy, poetry and theology in both English and Spanish. And, with all due respect to my many, many musician-priest friends, I'm proud that Carol is a married woman, mother of three daughters, and an adult convert to Catholicism. Her husband Glenn is a specialist in foreign affairs for the U.S. Government, and the family together has endured many years of post-Conciliar parish turbulence and apathy.

I remain very satisfied with and proud of Carol's first music project, the In the Land of the Living collection. However, my appraisal of Carol's work as a whole is based on my privileged familiarity with scores of additional compositions, many of which are included in the two-album set Remember Who We Are, presently in production at Pastoral Arts Associates. The process of creating the new collection has itself been an encouraging experience, since much of the new music in Remember Who We Are was recorded by the Fairfax (Va.) Choral Arts Society, after the Society's Director, Dr. Robert McCord, took a serious interest in Carol's work.

I believe that Carol Dick's work is music for "a" future in any community, a future which can become "now" whenever that community decides in all seriousness that adult faith is its goal. Outside of an honest, searching faith shared communally, much of Carol's music is going to make people squirm. The "lighter" texts and musical moods call for that same "soul" that Grayson Brown begs our white Church to discover. The more pensive lyrics demand that we really grapple with the Word of God, and honestly share and savor the Word, rather than swiftly parrot its hallowed language forms. A community will celebrate with Carol's music when it becomes genuinely open to questions as well as answers.

Not content to restrict herself to the lonely challenge of writing some of tomorrow's music, Carol has also written some of the very nicest "simple folk music" I've come across, plus a wealth of original Spanish music, which is getting good marks from American Hispanic communities as it spreads in the grassroots.

I also encourage Carol's work with alternative or expanded texts for liturgical acclamations and litanies. Her creativity in this area has been effective. Not only do her settings offer fresh and most singable music for the whole celebrating community, but they also provide good models, as do many works of Joe Wise, for the constructive creativity possible in this area.

Hindsight shows me the PAA probably created some confusion in the
pastoral music community in our well-intended "packaging" of the In the Land of the Living project. To my knowledge, this is the only published liturgical collection offered in the form of the stereo album (typical for folk-style music) and individual choral octavo editions of the music. While our purpose was to make selected titles more accessible to small parish choirs, the result has been that today's progressive "folk choirs" have not realized In the Land of the Living was created for them, and our octavos fall into the hands of highly trained choir directors who have minimal interest in easy folk-choral music. Consequently, we are preparing the familiar lookalike "songbook" as a new companion to In the Land of the Living. Furthermore, the rich array of 27 new titles in Remember Who We Are is being published as two separate repertoires: one for the parish ensemble, and the other (octavos) for choirs of the caliber of Dr. McCord's Choral Arts Society.

Regardless of which musical style you prefer, I would urge every NPM member to become familiar with the music of Carol Dick. Her music is becoming available because of what NPM is all about. I think it is important for all of us that Carol's composing is certainly not a copy or imitation of other published genres that are either serviceable or popular. Exceptional seasonal and liturgical variety characterize her published collections, and I should think there is easily room in any parish music program for the refreshing sound and themes created by this gifted woman.

Dan F. Onley, President Pastoral Arts Associates of North America

In reference to James Burns' lengthy and detailed review in the June-July '80 issue of some of the pieces from my first collection of liturgical music titled In the Land of the Living there are two matters I wish to bring to your readers' attention.

First, Mr. Burns correctly points out several errors in my printed music. These errors are editorial and engraving errors and were published without my review. My publisher, Pastoral Arts Associates of North America, has assured me that the errors will be corrected by means of an errata sheet.

Mr. Burns' review also raises a more general issue. Perhaps it is sour grapes, but I found the tone of his remarks almost wholly negative, and perhaps even a little destructive. All of us, to be sure, can learn from criticism; even harsh criticism. Yet I found little in Mr. Burns' comments, beyond pointing out the errors mentioned above, to help me or other composers working in the rich culture of American music to improve in our ministry to our Church through creation of new music.

The National Association of Pastoral Musicians has, since its beginning, given me strong support and much encouragement in carrying out my ministry to the Church through my gifts as a composer. It has created many stimulating and educative opportunities for composers (who often feel isolated and unappreciated in their parishes) to benefit from the mutual love and support of fellow pastoral musicians. I have thought of this organization as a quasi-union for people in music.

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ministry who previously had no sense of communal identity. NPM has indeed provided the vital link between pastoral musicians and the worshiping communities they serve.

For the future, then, I suggest that Pastoral Music take a more "pastoral" approach in its reviews by balancing helpful criticism with instruction—an approach more in keeping with its stated goal of improving music at the parish level.

Carol Dick

A Retort to Stratman

I sympathized with the brevity of your rejoinder to Thomas Stratman's long letter in the August-September '80 issue. Frivolous arguments are best answered by simply ignoring them, and it is difficult in any case to respond coherently to such rambling, disorganized thoughts. However, lest some readers construe your kind silence as meek submission, I would like to share my own feelings about Mr. Stratman's remarks.

Mr. Stratman's first quarrel is with the writing abilities of your contributors. I, too, feel that the styles of many of your authors could stand improvement; but even the briefest reading of Mr. Stratman's stumbling prose convinces me that he is hardly the person to undertake the instruction. His turgid syntax, interrupted by randomly selected modernisms (including a delightfully desperate "I mean" when even he realizes that his point didn't come through the first time around), might serve as a model of everything that aspiring writers should avoid. Tastes will differ, of course, but I am sure that your more discerning readers will reject as an arbiter of literary excellence one whose vocabulary of scholarly criticism includes "klutzy," "blah," and "puke."

A detailed refutation of Mr. Stratman's substantive objections would be simple, but I am reluctant to occupy valuable magazine space that might better be used in more rewarding pursuits. It is enough to point out that, in his zeal to ask the meaning of the statement that pastoral music is a new art form, Mr. Stratman seems to have overlooked the obvious truth that every line of every article was devoted to answering his question. Whether those articles answered it well or poorly may profitably be debated, but for Mr. Stratman to end his criticism at the point where everyone else began their discussion demonstrates the shallowness of his perception. Such errors are sadly characteristic of those who read only to find fault, rather than to gain instruction, spiritual nourishment, or a basis for enlightened colloquy.

Winston Churchill once wrote, "I do not resent criticism, even when, for the sake of emphasis, it departs for the time from reality." Mr. Henderson, Father DePriest, Dr. Keifer, Dr. Rendler, Ms. Burke, and Dr. Kremer have nothing to fear from Mr. Stratman's impotent assaults. They and every thoughtful reader of your magazine, though, may well be given to a moment of sad reflection. Mr. Stratman is obviously a sensitive and sincere person. He also has enough spare time to write (though not, perhaps, to edit) a lengthy letter. It is a pity that he does not devote that time to seeking out and developing whatever his true gifts might be, instead of vainly railing against those who, in language far better than his, are saying important things about a subject he does not understand.

Thomas D. Fuller
Arlington, Va.

Let's Get It Straight

Two main points from my second article on liturgical composition (June-July '80) unfortunately got blurred by editorial change, and I would like to set them right.

At the beginning the following sentence appears: "The unassailable basic principle for texts of liturgical songs is this: music for the Church must speak with the voice of the Church, but not an imposed hierarchical voice, as if writers must say only what they are supposed to." As it stands, this sentence says two things: that texts must use the voice of the Church, and that they must not use the hierarchical voice.

But I did not say the latter. The article I submitted had a period after the italicized words, and the rest was a second sentence that merely explained the terms: "(The unassailable basic principle for texts is this: music for the Church must speak with the voice of the Church. I do not mean an imposed hierarchical voice, as if writers must say only what they are supposed to.)" The second sentence is not part of the principle, and it certainly is not meant to exclude the hierarchical voice from songs. It merely says that we are not talking about it at the moment. Your editors inadvertently have me saying something I do not believe!

Second, on page 47, all the note values were left out of my illustrations of good and bad text settings. The words alone remained, without their settings—surely an accident since the result is literally unintelligible. I include the offended paragraph here, in case a persistent reader would like answers to the puzzle.

The text:

A casual observer can easily find Catholic composers holding out a syllable that is not held in English and which renders the word awkward (m e r - cy is a frequent one, c l o t h - ing is another); sounding a syllable that is passed over quickly in spoken English

\[ \begin{array}{c}
& \text{vi - o - lence} \quad \text{or} \quad \text{o - be - di - ent} \\
\text{walk - ing a - way} \\
\end{array} \]

or failing to match English phrase stresses by musical ones

\[ \begin{array}{c}
& \text{walk - ing a - way} \\
\end{array} \]

which should have been something like

\[ \begin{array}{c}
& \text{walk - ing a - way} \\
\end{array} \]

or simply accenting the wrong word in a sentence

\[ \begin{array}{c}
& \text{in - peace} \quad \text{I will lie down and sleep} \\
\end{array} \]

which should be something like this:

\[ \begin{array}{c}
& \text{in - peace} \quad \text{I will lie down and sleep} \\
\end{array} \]

John Foley, SJ
The St. Louis Jesuits

Hot Line Helps Out

Thank you very much for all your help in my recent job search. I'm very happy to say that I was offered and have accepted a full-time position as music director. I also have some responsibilities in the diocese, one of which is conducting the diocesan chorale.

I really appreciate all the help and support you have given me over the past several weeks. It is also my hope that more Westminster students become aware of the great resource that NPM is.

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"Claim Your Art" will be the theme of the 1981 convention of the National Association of Pastoral Musicians, a most important landmark in the life of the fastest growing organization in the Catholic Church.

The theme emphasizes that pastoral music is an art form unto itself, unique to that music that is performed in churches throughout the world. Thus, pastoral music is not a stepchild of opera music or of concert hall music, or even of folk or "street" music. Influenced by and continually influencing these other forms, pastoral music is in and of itself an important and unique art form. Unfortunately, however, in many circles pastoral music is not so recognized.

In many educational institutions, even in those that include church music departments, the uniqueness of pastoral music is overlooked. Most commonly, church music has come to connote that formal music that was used in some few churches in some previous century or some other country. In the minds of many formally trained musicians, this presumption is incorporated and sustained without sufficient reflection. The result is that many musicians who practice in the pastoral context conceive of pastoral music in terms of what it should be or what it can become, rather than what it is.

"Claim Your Art" of Detroit, 1981 will be a weathervane pointing to the next horizons for the pastoral musician. Pastoral music will be described first as a ministry. It will then be connected to the visual arts—specifically, folk art—and intimately tied to the liturgy, culture and dance. It is in this framework that the pastoral musician who attends will be called upon to "Claim Your Art."

Major speakers will include Rev. Nathan Mitchell, OSB, the Dameans, Rev. Rembert Weakland, plus some of the very best speakers "discovered" in the twelve regional programs, such as Sr. Teresita Wein, SND and Ms. Rosa Guerrera. Special programs will feature the St. Louis Jesuits with new music, Alexander Peloquin and his new Mass for children Unless You Become, and a Clergy Program directed toward the special needs of the clergy.

The place is Detroit’s Renaissance Center. The dates are April 21, 22, 23, 24, 1981. This convention will be one of the largest and most important gatherings of church musicians ever. Plan now to attend. It will be well worth the effort.

The Rensselaer Convention

Spirituality for the pastoral musician is a fairly new topic. Spirituality for the diocesan priesthood is not quite so new a topic, the first study having been developed in 1947 by Canon Eugene Masure in his Parish Priest. With the emergence of music as a pastoral ministry, the recent developments in understanding ministerial spirituality can now be applied to the pastoral musician in new and challenging ways.

The peaceful campus of St. Joseph’s College in Rensselaer—the eight marching bands and a major county fair notwithstanding—and the gracious hosting by the Redemptorist Priests, led by Rev. Lawrence Heiman, CSSP, provided the ideal setting for an exploration of the theory for a spirituality for musicians, an NPM convention, and a traditional retreat experience. Quite a combination indeed. And it worked, far beyond the dreams of any of the planners.
This combination was matched by an effective assortment of speakers. The first day, centering on three major elements that are essential to the pastoral musician’s spiritual life, had Rev. Dan Coughlin speaking on the interior life, Rev. Lucien Deiss on the musician as leader of the prayer of the community, Ms. Eileen Burke on the importance of Scriptures, particularly the psalms, to the development of the musician’s spirituality.

The second day turned our attention outward...to ministering to others. Sr. Teresita Wein, SND, who is deeply involved in the catechumenate in Chicago, absolutely captivated the participants with her understanding of the pastoral dimension of musical ministry. “Ride the bus, share the experience, be with people,” she pleaded. And then, when she took up her auto-harp and began to sing, we were treated to a breathtaking experience of the power of music. Rev. Ed Foley, OFM Cap, followed with a brilliant history of the cantor as musician. The evening concluded with the Franciscan charm of Rev. Chuck Paso, OFM leading the entire convention in an experience of reconciliation.

The third and final day moved the participants to an exploration of the effects of the ministry on others: how the musician affects the Eucharistic Prayer (Fr. Diets); the real-life experiences, the ups and downs of musicians working in parishes from week to week (Mr. Robert Batastini); and the beauty and treasure of the unique gift contained in each of us (Fr. Coughlin).

Special recognition should be made of the unique morning prayer, composed by Ralph Verdi, which challenged us to hear and use new sounds in our worship.

Over 300 musicians gathered for this meeting, and this group was unique in several ways. For one thing, a larger proportion were from outside the region than at other NPM conventions; and more were full-time paid musicians. This is a clear indication that the musicians in this country are gaining in sophistication and the understanding of their new role. One result, apparent at the Rensselaer convention, is that musicians are no longer seeking out more immediate programs (dealing with new repertoire or improving musical skills, for instance) and are probing the less immediately apparent, but equally important, area of their ministry—“The Spiritual Renewal of the Pastoral Musician.”

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### NPM “Claim Your Art” Prize Competition

The liturgical musician-minister-composer is presented today with an unprecedented challenge: developing liturgical music responsive to the needs of the worshipping Church. NPM is committed to seeking out liturgical artists, discovering new ideas, and encouraging the evolution of the musical art form for worship.

This is your opportunity to “claim your art,” to submit your original compositions for critique, for feedback, for recognition, and for suggestions from experts. NPM is seeking previously unpublished materials in each of the following categories:

- **for the presider and assembly:** presidential prayers, preface and eucharistic acclamations, invocations and blessings for the Eucharistic Liturgy and the Liturgy of the Hours.
- **for the cantor and/or deacon and/or assembly:** Responsorial Psalm, responsories, litanies (including litanies at the penitential rite and the breaking of bread), acclamations, antiphonal song, settings of psalms and canticles for the Liturgy of the Hours, the gospel song (sequence).
- **for particular rites and sacramental celebrations:** hymns, choral motets, presider/cantor/choir/congregation materials, antiphonal settings, etc. suitable for any of the following rites: the rite of marriage, the rite of funerals, the rites of Christian initiation for adults and the rites of healing (reconciliation and anointing of the sick).

An award of $500 will be given for the winning entry in each of these categories; they will be performed live before the full convention in Detroit – the NPM 4th Annual National Convention. These and other top-ranking entries will be circulated to publishers’ representatives, who will be available for concert with the composers chosen. All entries will be critiqued by at least two judges; comments will be noted and returned to entrants.

### Official Rules

1. Compositions are to be submitted for any style of music, accompanied or unaccompanied, if accompanied: organ/keyboard/guitar other instrumental parts must be written out. Texts may be scriptural or original, from the Sacramentary, the Lectionary, the Divine Office (no permission is required for the latter except in the case of publication).
2. The contest is open to any person in the territorial USA or Canada.
3. Compositions shall not have been published prior to submission in competition, nor shall they be published until after the contest winners are announced.
4. All entries submitted in the competition shall be made available, with the composers’ consent, to publishers soliciting new compositions in the liturgy field.
5. Six copies of the complete score and six cassette recordings of each entry must be received at the address below by February 15, 1981.
6. Contestants may submit any number of compositions, but shall be eligible for only one prize. The intended category must be designated on each composition submitted.
7. DO NOT place your name on the score submitted. Each contestant must use a nom de plume. For your protection, indicate your own copyright and date (using international copyright symbol ©) at the bottom of the first page of each score. Use no name; do not register the copyright.
8. Enclose in a sealed envelope your correct name, address and telephone number, and a brief biographical sketch. Write your nom de plume on the outside of this envelope.
9. If you wish your compositions and tapes returned to you after the convention, send with the entry a sufficiently large self-addressed, stamped envelope.
10. Include entry fee of $10.00 by check or money order made payable to NPM Claim Your Art Prize Competition. Indicate payment for your nom de plume.

### Judging

1. Compositions will be judged for their artistic merit (musicality), compositional technique, liturgical appropriateness, pastoral quality and creativity.
2. All entries will be critiqued, commented upon, and ranked by the judges and awarded point values in accordance with the judgment criteria. Compositions earning the highest point value in each of the categories shall be winners.
3. Winners will be announced, winning entries performed live, and prizes awarded on Friday morning, April 24, 1981 during the Convention at the Renaissance Center, Detroit Plaza Hotel, Detroit, Mich.

Send your compositions to:

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The Baton Rouge Convention

Southern hospitality. There’s another word, the Greek egeve (often translated “love”), whose relationship to hospitality was stressed by Rev. Eugene Walsh in his general session. Msgr. William Green, host for Region 6, and the committee from Baton Rouge provided a real taste of what Southern hospitality is all about.

From the opening sounds of Cajun music in the registration area to the simply but beautifully decorated convention ballroom (confirming the important adage “less is more”), there was a spirit of welcome, enthusiasm and joy that swept through the gathering and took hold in the opening prayer session. The close attention to acoustics and the “alive” room—terrazzo floor, hard ceiling, resonant walls, no drapes or upholstery—drove home the importance of the acoustical environment to effective worship through song (a consciousness that is unfortunately lacking in so many of our parishes).

The outstanding presentations, first by Rev. Patrick Regan, OSB, who traced the sequence of liturgical renewal in four stages: movement, restoration, reform and renewal, and then by Rev. Don Hanson, who compared formal and informal music, called the convention participants to give serious attention to the musical challenges of the ‘80s. Then, in three other general sessions, the convention turned to the liturgical perspective, stressing the role of the community in worship (Fr. Walsh), imagining what it would be like if... (Ms. Sue Seid-Martin), and probing the ministerial roles of the pastoral musician in today’s church (the Dameans).

Over 420 people attended the meeting, with 70 registrants for the special Clergy Day.

The evening concerts by Joe Wise, the Dameans, Sue Seid-Martin, and Carey Landry attracted over 1100 cheering, singing, applauding participants who ranged in age from four to 90. There was no question that the Dameans, two of whom are from Baton Rouge and all of whom are from Louisiana, are local favorites. This night, these prophets were not without honor in their own land.

The Baton Rouge convention took place on the shores of the mighty Mississippi. On the second day, the lovely paddlewheel boat the Mississippi Queen docked beside us for about three hours. Then, after lunch, its great calliope sound, it continued its cruise down the Mississippi. Somehow its music sounded better for having stopped in Baton Rouge, however briefly. All of the conventioners felt the same way.

With music and a new experience in our hearts and minds we came to realize that reform may mean to change things around, but renewal means to change ourselves around. In Baton Rouge the musical challenges of the ‘80s were given their proper context: in the move “From Reform to Renewal.”

AGO Convention a Smash

The American Guild of Organists held their national convention in Minneapolis-St. Paul, Minn., June 16-20. It seems that each of their conventions is better than the last. making this one the best yet: a musical fiesta with hour after hour of outstanding performances by outstanding artists on outstanding instruments.

Concerts took place all over the Twin City area, and conventioners delighted especially in the elegance and acoustical excellence of the Cathedral of St. Paul in St. Paul and the Basilica of St. Mary in Minneapolis, both massive edifices that rival the cathedrals of Europe. Both buildings easily accommodated the 2500 participants plus guests, swelling participation to upwards of 4,000.

Fine instruments were in evidence everywhere, but of special note are the C.B. Fisk (Boston) organ in the House of Hope in St. Paul, which is awe-inspiring, and the Sein organ in the Hennepin Avenue United Methodist Church in Minneapolis.

It was difficult for anyone to stand out amid all that excellence, but if anyone did, it was the 50-voice boys’ choir from London: the Choir of St. Paul’s Cathedral, London, had everyone mesmerized. Their six performances included a concert covering five centuries of English church music—from Thomas Weelkes to Bernard Rose!

As usual, several works were commissioned for this convention, and among the most notable premiers were Calvin Hampton’s “Prelude and Variations on ‘Old Hundredth’” and Gerald Near’s “Concerto for Harpsichord and String Orchestra.”

A last-minute surprise and delight was a work in one movement by Conrad Sosa for four percussion, three trumpets and organ.

The AGO convention equals saturation in excellent music. We are already looking forward to the next one, which is slotted for Washington, DC.

National Bulletin on Liturgy

The Canadian Conference of Catholic Bishops (CCCB) has announced the availability of back issues of its National Bulletin on Liturgy. Of special interest for the present topic of Pastoral Music is Bulletin #63, “Children and Liturgy.” This bulletin is replete with ideas and suggestions for preparing at home, preparing in the parish, and actually celebrating with children.
price in Canada is $1.50; outside Canada, $1.75. Write to CCCB Publications Service, 90 Parent Avenue, Ottawa, Ontario K1N 7B1, Canada.

News on FDLC

The annual national meeting of the Federation of Diocesan Liturgical Commissions is slated for October 13-16 in Sun Valley, Idaho. Sponsored by the Bishops’ Committee on the Liturgy and the Diocese of Boise, this year’s meeting is concerned with the nature of the episcopal ministry, especially as it relates to the liturgy. The theme, “Shepherds and Teachers: The Bishop and Liturgical Renewal,” is also the title of a pre-convention study book now available for $3.00 from the FDLC National Office, 1307 S. Wabash Ave., Suite 205, Chicago, Ill. 60605. Registration for the convention is handled by the FDLC National Meeting Committee, P.O. Box 5127, Boise, Id. 83705.

Kudos to McManus

Rev. Frederick R. McManus, vice provost and dean of Graduate Studies at Catholic University of America and member of NPM’s Board of Directors, has been honored with the title “reverend monsignor” by Pope John Paul II. His elevation to the position of prelate of honor was requested by William Cardinal Baum, who had been university chancellor at CUA before moving to the Vatican as Prefect of the Sacred Congregation for Catholic Education. Monsignor McManus had served as dean of the School of Canon Law at CUA and chairman of the new Department of Canon Law (1973) before becoming Vice Provost in 1974. He is a consultant to the Pontifical Commission for the Revision of the Code of Canon Law. We wish to congratulate the newly named Monsignor on his recent honor.

BCL Meeting

The Bishops’ Committee on the Liturgy met in Chicago on April 28 in conjunction with the annual spring meeting of the National Conference of Catholic Bishops (NCCB). Six agenda items were discussed:

First, the bishops approved the essential format and style of the study book that will be used in the three-year study of the Ordo Missae. Sample pages of the introductory rites of the Mass had been prepared for their examination.

Second, the bishops considered questions pertaining to the second edition of the Ordo Lectum, currently in preparation by the Congregation for the Sacraments and Divine Worship.

Third, the issue of holy days of obligations was discussed again, this time with a new proposal to be submitted to the Administrative Committee of the NCCB this fall.

Fifth was a discussion of the nature and present role of the International Committee on English in the Liturgy at this point in the process of liturgical renewal. Bishop Malone, the NCCB representative to the International Committee on English in the Liturgy, clarified a number of points that will lead to further discussion.

Finally, the Committee reviewed the draft text of a commentary on the Rite of Christian Initiation of Adults, which, after further editing, will be presented for approval and publication in 1980 as number 7 in the BCL Study Text series.

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Chapter News

Eight more dioceses have begun formation of NPM Chapters, in addition to the seven that were listed in the August-September issue of Pastoral Music. Several of them have already held their first meeting. 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 Camden, N.J.—Ms. Anita Frenzel, 21 E. Greenwood Ave., Oaklyn, NJ 08107 (609) 858-1677

Diocese of Paterson, N.J.—Ms. Audrey VanAcker, Pleasantville Rd., Box 204, New Vernon, NJ 07976 (201) 539-1663

Diocese of Providence, R.I.—William J. O’Neill, Jr., 301 Front St., Lincoln, RI 02865 (401) 725-8140 (401) 781-3929

Diocese of Green Bay, Wis.—Rodney Weed/Ed Selinski, Box 937, Green Bay, WI 54305 (414) 437-8711

Diocese of Rapid City, S.Dak.—Peggy Langenfeld, 230 Oakland, Rapid City, SD 57701

Diocese of Pittsburgh, Pa.—Richard P. Gibala, Diocesan Building, 111 Blvd. of the Allies, Pittsburgh, PA 15222 (412) 456-3042/(412) 276-6730

Diocese of Fort Worth, Tex.—Arlene A. DeLuca, 7341 Glenview Dr., Forth Worth, TX 76118 (817) 284-4811/(817) 281-9052

Diocese of Madison, Wisc.—Rev. Francis J. Steffen, Holy Name Seminary, 3577 High Point Road, Madison, WI 53711 (608) 833-6571/833-1010/(608) 833-5405

Chapter Manual

The NPM Chapter Manual prepared by and for Chapters of the National Association of Pastoral Musicians is now complete. The Manual consists of five parts plus an appendix. Each part is a self-contained unit for one of the five officers of the Chapter. Thus, there is a section for the Chapter Director, the Coordinator for Planning, the Assistant Director for Recruiting, the Animator for Koinonia, and the Secretary-Treasurer.

Part One: The Director’s part is divided into three sections—an overview of the Chapter, the general plan of the Chapter Meeting, and specific detailed instructions on what the Director does for the first 18 meetings.

Part Two: The Coordinator for Planning has detailed instructions for planning and coordinating the performance and educational segments of the Chapter Meeting. This part also contains instructions for the volunteer parish representatives who take on responsibility for the Music Showcase and Exchange for Learning at each meeting. At the end of Part Two is a collection of handouts that make up the largest and most important section of the Chapter Manual. These are the Planning Handouts for Music Showcase and Exchange for Learning—a total of 30 handouts containing performance suggestions and questions for discussion on topics ranging from “Teaching New Music to the Congregation” to “The Training and Recruiting of Cantors” to “Penance Services.” Included are special handouts for clergy meetings, diocesan meetings, and seasonal meetings.

Part Three: For the Assistant Director for Recruiting, this part contains general instructions and helpful hints on recruiting new members to the Chapter. This is an ongoing job, since the goal of Chapter formation is “not to get a large number of bodies together...but to affect the music program of every parish and every parish Mass in the Chapter.”

Part Four: Koinonia is a most important section of the Chapter Meeting. Koinonia, the Greek word used in the Bible for fellowship, is the name given to the social and prayer life of an NPM Chapter. Besides general instructions, the Animator for Koinonia is given suggestions for six different types of social gatherings and six different types of prayer services designed specifically for pastoral musicians.

Part Five: The Secretary-Treasurer has the responsibilities usually associated with this office. Part Five contains instructions for handling the business matters within the Chapter and between the Chapter and the National Office of NPM.

Appendix: Finally, the Appendix contains the Constitution and Bylaws for NPM Chapters, brief job descriptions for the five officers, procedures for dividing the Chapter into smaller meeting groups (or branches) when it gets too big, and Charter application forms for a Temporary Chapter, a Permanent Chapter, and a Chapter Branch.

For More Information

The pamphlet entitled “How to Form an NPM Chapter” contains instructions for conducting an organizational meeting and an application form for a copy of the NPM Chapter Manual. If you are interested in forming a Chapter in your diocese, send $1.00 for this pamphlet to NPM National Office, 225 Sheridan St. NW, Washington, DC 20011.
Choose Time and Place, Ministers—All for Children

BY KATHY KANAVY

Planning Eucharistic liturgies or paraliturgies for children can be the most exhilarating and creative opportunity of our work—second only to actually celebrating with children! Perhaps the secret of worship, even adult worship, lies in the innocence of children. And “planning to abandon” may be the secret of all art, all liturgy.

But how can we reach a level of planning that is so effective that our children can truly worship with abandon? Three elements must be in place before the planning session itself: a catechetical team ministry, the support of the community, and the appropriate resources.

A catechetical team ministry, just as we have struggled to develop liturgy teams in our parishes, so a catechetical team ministry should develop among celebrant, catechist and musician.

The celebrant’s role in the team is key, as are his presence to and knowledge of the children. “It is the responsibility of the priest who celebrates with children to make the celebration festive, fraternal, meditative” (Article 23). Beyond that, if we can expect more, he should have simplicity and clarity in his words and gestures, spontaneity and a spirit of abandon to match children’s natural freedom of response.

The catechist (which includes religious educators and parochial school teachers) offers an intimate knowledge of the children that only hours of being together can foster. Moreover, s/he has the best understanding of the children’s developmental stages and catechetical experience. The catechist will provide priceless insight for the team’s “pastoral judgment.”

The musician brings not only a knowledge of musical resources but also, what is more important, a sense of art that is too often lacking in children’s liturgies.

The child’s active participation in all roles is important for the development of the sense of community spirit...
The principles of active and conscious participation are in a sense even more valid for Masses celebrated with children. Every effort should be made to increase this participation and to make it more intense. For this reason as many children as possible should have special parts in the celebration, for example: preparing the place and the altar (see no. 29), acting as cantor (see no. 24), singing in a choir, playing musical instruments (see no. 32), proclaiming the readings (see nos. 24 and 47), responding during the homily (see no. 48), reciting the intentions of the general intercessions, bringing the gifts to the altar, and performing similar activities in accord with the usage of various communities (see no. 34).

To encourage participation it will sometimes be helpful to have several additions, for example, the insertion of motifs for giving thanks before the priest begins the dialogue of the preface.

In all this one should keep in mind that external activities will be fruitless and even harmful if they do not serve the internal participation of the children. Thus religious silence has its importance even in Masses with children (see no. 37). The children should not be allowed to forget that all the forms of participation reach their high point in eucharistic communion when the body and blood of Christ are received as spiritual nourishment.

—Article 22 of the Directory

It is the responsibility of the priest who celebrates with children to make the celebration festive, fraternal, meditative. Even more than in Masses with adults, the priest should try to bring about this kind of spirit. It will depend upon his personal preparation and his manner of acting and speaking with others.

Above all, the priest should be concerned about the dignity, clarity, and simplicity of his actions and gestures. In speaking to the children he should express himself so that he will be easily understood, while avoiding any childish style of speech.

The free use of introductory comments will lead children to a genuine liturgical participation, but these explanations should not be merely didactic.

It will help in reaching the hearts of the children if the priest sometimes uses his own words when he gives invitations, for example, at the penitential rite, the prayer over the gifts, the Lord's Prayer, the sign of peace, and communion.

—Article 23 of the Directory

Since the eucharist is always the action of the entire Church community, the participation of at least some adults is desirable. These should be present not as monitors but as participants, praying with the children and helping them to the extent necessary.

With the consent of the pastor or the rector of the church, one of the adults may speak to the children after the gospel, especially if the priest finds it difficult to adapt himself to the mentality of the children. In this matter the norms of the Congregation for the Clergy should be observed.

The diversity of ministries should also be encouraged in Masses with children so that the Mass may be evidently the celebration of a community. For example, readers and cantors, whether children or adults, should be employed. In this way variety will keep the children from becoming tired because of the sameness of voices.

—Article 24 of the Directory

Each eucharistic celebration with children should be carefully prepared beforehand, especially with regard to prayers, songs, readings, and intentions of the general intercessions. This should be done in discussion with the adults and with the children who will have a special ministry in these Masses. If possible, some of the children should take part in preparing and ornamenting the place of celebration and preparing the chalice with the paten and the cruets. Over and above the appropriate internal participation, such activity will help to develop the spirit of community celebration.

—Article 29 of the Directory

The musician's sense of parish liturgy and musical development complement and enhance the catechetical experience.

The talents of the celebrant, catechist and musician (though not exclusive), when combined, can lead to effective dialogue and the basis for mutually respectful judgments and well-balanced, creative worship experiences.

The community. The true challenge of planning children's liturgies is in allowing them to flow from the community of children while maintaining, at the same time, the vision that these liturgies for children lead to the adult worship experience, as discussed in Article 21 of the Directory. The attempt to achieve this balance is the source of most planning dilemmas, including the musical ones.

Two conflicting tendencies exist.
The first is to make the children's worship experience too personal and too isolated. The argument is often: "But this is how we worship in the classroom," suggesting that the liturgy is a mere continuation of the catechetical

Perhaps the secret of worship,
even adult worship, lies in the
innocence of children.

experience. The inherent danger is that of not viewing liturgy as a growth process that results in the ever-deepening faith response of the child in the wider parish community.

The opposite tendency is to plan a children's liturgy as a watered-down version of the adult Sunday experience. For children to really experience the rites, they must explore them in unique ways. This is where creative energies must be unleashed; this is the time to explore and re-explore! No longer are we bound by the formalities and anxieties of the adult world. Here is our chance to re-experience our childhood simplicity. In creatively exploring the rites, "experience catechesis" occurs subconsciously. It will be unnecessary, for example, to say "The Rite of Peace symbolizes . . ." once the children have experienced a para-liturgy of Eucharistic celebration on friendship and love. The worship experience itself offers an enriched understanding of the meaning of the rite and enables the child to bring this appreciation to future worship experiences.

A balance between these two tendencies can eventually derive from the
The celebrant should have simplicity and clarity in his words and gestures, spontaneity and a spirit of abandon to match children's natural freedom of response.

A system of checks and balances that will evolve in the catechetical team. By combining the talents and fortes of each team member, a natural dialogue can emerge that will have the effect of blending the extremes.

The resources. No team can work effectively to address a community without a working knowledge of the resources available. The selected list on page 17 offers some of the reference materials that are available for planners of children's liturgies. Presumed are a knowledge of the liturgical and musical supplements for the catechetical series used, and a knowledge of the musical resources that are available for children.

The planning session itself should include three main agenda items: the celebration, the ministries, and the music.

The celebration. As emphasized in Article 27 of the Directory, well-planned groups to accommodate the doctrical development are more effective than frequent or daily Masses. Also more effective are smaller groups to accommodate the drastic developmental differences between different age groups; the size of a group is determined by the stage of religious formation (Article 28). The time of day and the duration of the celebration are likewise determined by the attention span of the children (Articles 26 and 27).

Paraliturgies should be celebrated frequently. They "continue the eucharist and lead to deeper participation in later eucharistic celebrations" (Article 27), and provide opportunities for frequent, less detailed community prayer experiences. In addition, paraliturgies enable classroom teachers and students to develop their sense of ministries, and are an excellent means of "experiential catechesis." Their use on the primary level is particularly effective.

The ministries. A sense of the diverse ministries that exist in the Christian community (Article 24) should be instilled from the earliest age. The child's active participation in all roles is important for the development of the sense of community spirit and internal preparation for celebration (Article 22). For this reason, all class members should be involved
The first tendency is to make the children's worship experience too personal and too isolated. . . . The opposite tendency is to plan a children's liturgy as a watered-down version of the adult Sunday experience.

wherever possible. Guide sheets or planning aids can facilitate the distribution of duties and can serve as a checklist for details. However, if these risk becoming "fill-in-the-blank" processes, they should be discarded, lest the sense of celebration be destroyed. In addition, the children's observance of the celebrant and the "witness" of the adult participants are vital to their understanding of the community (Articles 23 and 24).

The music. The dilemma of choosing music for children's liturgies resides in balancing that addressed to the specific community (of children) with that addressed to the larger Christian community. Of course, music should be based on the classroom experience: however, music must also be chosen with the present and future parish communities in mind.

Too readily, we lose sight of our role as teachers. In planning liturgies for children, we often use childish music for its "momentary high," rather than music that is truly artful and prepares the child for the adult worship experience. This is not merely an argument against trite music; appropriate repertoire is our responsibility! Yet, keep in mind that usually the untrained musician has had limited experiences, particularly in liturgical music. We have lost sight of our role as liturgical and musical teachers both of our children and of the entire community.

A call to higher quality music, however, requires an understanding of the present level. Songs used in the classroom may be appropriate for use at some services. The musical judgment here should be based on the development level of the child; the pastoral judgment is based on a selection's validity as a worship expression.

Once again, a natural balance can emerge from dialogue between the musician and catechist. A musical understanding for the catechist and a catechetical understanding for the musician.
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For Clergy

Know Your Children

BY THOMAS RYAN


As the reformed liturgy took shape in the late sixties, children's liturgies often included a popular refrain: "Here we are, all together as we sing our song, joyfully!" If one could read hearts, one would have seen that the joyful mood was more hope than reality.

In particular, priests were singing different refrains. Some were upset about freedom in liturgical laws. Other considered it a badge of honor to bypass the Roman Rite—as long as the bishop didn't know. Still others had to stretch their tolerance to smile through 40 art works explained by their nervous child creators or the zealous education directors.

Fr. Ryan is Director of the Center for Pastoral Liturgy at the Catholic University of America in Washington, D.C.

First and foremost, celebrants must be true and gentle pastors who are one with the assembly.

Pastors began to draw lines about adaptation. Their education had posited various items as essential. There were no changes allowed on wearing a stole, on saying the consecration, or on having an altar stone. Anything else that was written or done by the children and their teachers was all right. There was one pastor who allowed anything at his outdoor Masses as long as they gave him an Oriental rug behind the altar, a white altar cloth, and candles shielded from the wind.

Readers of this journal might like to believe otherwise, but it seems that the same confusion and fear lives in many parishes. The role of the clergy at children's liturgies is still in need of clarification. The answer does not lie in a new or old legalism. We do not need priests whose only skill is memorizing the rubrics and their newer options. Nor does the answer lie in freewheeling, "relevant" priests who write their own rites.

In order to look sensibly at the role of the clergy, one can speak generally of three proficiencies needed by liturgical leaders, with specific references to the Directory for Masses with Children. As other writers in this issue point out, it is a basic document for everyone's reflection.

First of all, the priest must be able to live with and to know children and young adults. Good presiding at prayer necessitates a leader who can act and speak with a deep rapport. Every Christian has probably had the unfortunate experience of sitting among congregants who were mentally and spiritually miles away from the person leading them. To lead celebrations with children, it is not enough to say cute things or to quote from television commercials. And we need more than patient smiling at their banners.

Knowing children means appreciating them as they really are in this decade. A romanticized view will not be enough. Priests should try to enter into their pain, fears and hopes. This does not require 40-year-old pastors to act like 8-year-olds. It may not even involve knowledge of their "in" jokes and jargon. (What does the word "wicked" mean in your parish?) The ambiguities and longings of young parish members should fill and inspire sympathetic adults. As the Directory states (Article 1): "Today the circumstances in which children grow up are not favorable to their spiritual progress." If the Eucharist and other liturgies are to include their full interior participation, the obstacles to young people's spiritual progress should be known. Of course, this knowledge does not come from books or from memories of one's own childhood. As always, the best presiders at liturgy are sensitive, caring pastors who know their brothers and sisters.

Liturgical problems are often problems with the community, not with the rites. This is hardly news to most readers of Pastoral Music. As much as any other area of parish life, children's
Liturgy of the Word for Children
By Sister Jan Ihli. This enjoyable yet practical guide makes the Scriptures “come alive” for children as they learn to relate daily living to Sunday worship. There is a lesson for every Sunday of the year for Cycles A, B, and C with step-by-step instructions to the teacher or catechist on each session. $8.95 paper

Gospel Lesson Plans
By Catherine Geary Uhl. Designed for the developmentally disabled, these lessons use a blend of prayer, activity and home involvement to foster growth in the understanding of the Sunday liturgy. There is a simplified lesson plan for each Sunday of the year. $6.95 paper

Parish Celebrations
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The Once and the Future Liturgy
By J.D. Crichton. Beginning with a review of changes in the liturgy from the Council of Trent to the present, Fr. Crichton moves on to consider what changes the future may bring in the liturgy and, indeed, in the life of the Church. $4.95 paper

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liturgies require pastors who are with the children when someone dies or is baptized or is anguish over internal struggles. When the young congregation knows their presider from other events, when they have a sense that they can trust him or that he is theirs, then the priest can facilitate, not hinder, participatory worship. Celebrants do not have to be extroverts, mime artists, witty raconteurs, or "hams." First and foremost, they must be true and gentle pastors who are one with the assembly.

There are times when the pastor is both a good listener and a wise leader. On every front he can relate to young and old. Yet when he stands before a liturgical assembly (adults or children, or both), he freezes. He might put on a "sacred" mask, which he learned at seminary—a tighter or deeper tone of voice, a gaze above all heads, a set of gestures determined by rote rather than the given situation. Beyond a knowledge of the children, celebrants of children's liturgies must know themselves. Again, this is scarcely a surprise, but its practical import is too often ignored. Priests who are uncomfortable with their own bodies are rarely capable of basic and easy gestures. On the other hand, those who know they have a tendency to ramble can discipline their tongues and minds to be brief. Those who are seldom able to find apt applications of the gospel for children can follow Article 24 of the Directory and have an appropriate lay person speak after the gospel. Knowing one's gifts and limits can turn both into assets.

Equally important and obvious is a third area of knowledge. The Roman Rite has a particular flow to its calendar and its Eucharist. The reforms are now ten years old; children who received First Communion in the new Mass are now out of high school. While these young people may have internalized the general flow of the reformed celebrations, they may not have had a single experience of its full potential. Their years of growth may have been spent in a small parish where for over ten years the two pastors followed only the letter and not the spirit of renewal.

The local implementation of the fully participatory 1969 Roman Missal has indeed been uneven. Many priests do not have a sense of its internal movement: how one part builds on the former, how a pattern of proclamation-response characterizes the Liturgy of the Word, and how recommended options can enhance the basic movement from Word to Eucharist. This lack of knowledge often results if a priest's education and ecclesiology have fostered a legalistic attitude. The Mass becomes a series of parts listed in a mandated missal to be performed in accord with exact rubrics. This focuses the celebrant's attention on each part rather than on the whole flow of the ritual. Where rubrics are not given in the new missal, old ones persist, making the celebration lawful on the surface but actually lacking in overall coherence.

This is not to suggest that liturgical law is a disposable item. Rubrical knowledge, however, must be part of an over-all perspective, a liturgical sensitivity to the ritual's outline. A priest should know the genre of presidential prayer (opening prayer, Eucharistic Prayer, etc.). He should know the difference between this and the Proclamation of the Word. He should be able to adapt the rite so that the children are able to enter the celebration, and to perform this adaptation so that the general structure of the Mass becomes clearer. The Directory (Article 39; see p. 22) points out that some of the texts and rites should not be changed. For example, the response "and also with you" should be kept so that confusion does not arise at every Mass ("What do we say back?"). Building on this, the Directory (Articles 40–54) goes through the Mass and shows how a true understanding of each section can guide the selection of parts to be done or to be omitted.

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To lead celebrations with children, it is not enough to say cute things or to quote from television commercials.

Besides offering a correct context for the legalists, awareness of the Mass's structure and particular styles can aid those who give high regard to their own whims. Adaptation must enhance internal and external participation. It must respect the gathering of hearts (opening rites), the hearing and responses to the Word, the blessing and sharing of Eucharistic gifts, and the sending forth to mission.

A similar sensitivity must be fostered regarding the calendar. Children's liturgies, their adaptations and homilies should express the seasons of Advent, Christmas, Lent and Easter. This is not a servile task for planners, but one that can unleash the full potential of the Lectionary, Sacramentary, and yearly
rhythms. Especially in Ordinary Time, planners and clergy can also note other calendars (school graduations, town harvest festivals, etc.)

This care for the liturgy's structure often demands considerable sacrifice. One may have to budget high sums for quality continuing education. Others might find it necessary to allot one morning a week to sequestered reading. Or they may want to invite (and pay for) outside liturgists to visit and evaluate their planning meetings and celebrations.

Care for the liturgy's structure often demands considerable sacrifice.

Perhaps the biggest sacrifice is yet to be mentioned. Priests must learn that good liturgy means sharing roles. A children's liturgy is not a chance for Father to look good in children's eyes. Too often the congregation must sit back politely as the conservative or liberal, young or old pastor "impresses" them. True worshipers know that the priest and themes are not there to impress them. Everything in liturgy is meant to foster expression.

Building on these three virtues—knowledge of the community, oneself, and the rites—priests can grow spiritually through children's liturgies. They can then face specific problems with a better perspective. Two brief examples follow: how to compose or adapt prayers and how to educate through the liturgy.

The Directory (Article 23) states:
Above all, the priest should be concerned about the dignity, clarity, and simplicity of his actions and gestures. In speaking to the children he should express himself so that he will be easily understood while avoiding any childish style of speech.

The word "childish" is used in the pejorative sense. On the other hand, the priest's words and adapted prayers should have the direct style, easy vocabulary and graphic images that communicate with both young and old. Comfort with one's identity as an adult, coupled with a knowledge of a child's comprehension, helps priests who are adapting their language (Article 51). A knowledge of the Mass's structure helps celebrants to stay with the intended genre. One should not lapse into moral exhortation when one is actually trying to conclude intercessions.

This perspective also helps with the liturgy's didactic task. As the Directory reminds us, "the liturgy itself always exerts its own proper didactic force." "Proper" is the key word. A prayerful celebration teaches by its experience of common awe, by the Word proclaimed, by the kingdom of justice taking flesh in the community. It does not teach through heavy-handed use of themes. Once more, each priest must continue to grow in his sensitivity.

The Directory for Masses with Children does not call on every priest to learn an entire new set of absolute rubrics. Nor does it call on everyone to be a clown. It summons the clergy to their perennial mission: to know their people and to know themselves, and thus to lead their assemblies in true worship of God.

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Learning Liturgy from Children

By Craig McKee

The general structure of the Mass, which "in some sense consists of two parts, namely, the liturgy of the word and the liturgy of the eucharist," should always be maintained as should some rites to open and conclude the celebration. Within individual parts of the celebration the adaptations which follow seem necessary if children are truly to experience, in their own way and according to the psychological patterns of childhood, "the mystery of faith... by means of rites and prayers."

—Article 38 of the Directory

Some rites and texts should never be adapted for children lest the difference between Masses with children and the Masses with adults become too great. There are "the acclamations and the responses of the faithful to the greetings of the priest," the Lord's Prayer, and the trinitarian formula at the end of the blessing with which the priest concludes the Mass. It is urged, moreover, that children should become accustomed to the Nicene Creed little by little, while the use of the Apostles' Creed mentioned in no. 49 is permitted.

—Article 39 of the Directory

The introductory rite of Mass has the purpose "that the faithful, assembling in unity, should constitute a communion and should prepare themselves properly for hearing the word of God and celebrating the eucharist worthily." Therefore every effort should be made to create this disposition in the children and to avoid any excess of rite in this part of Mass.

It is sometimes proper to omit one or other elements of the introductory rite or perhaps to enlarge one of the elements. There should always be at least some introductory element, which is completed by the opening prayer or collect. In choosing individual elements one should be careful that each one be used at times and that none be entirely neglected.

—Article 40 of the Directory

In the choice of reading the criterion to be followed is the quality rather than the quantity of the texts from the scriptures. In itself a shorter reading is not always more suited to children than a lengthy reading. Everything depends upon the spiritual advantage which the reading can offer to children.

—Article 44 of the Directory

At the end of the eucharistic prayer, the communion should always follow. These elements have the principal significance in the structure of this part of the Mass.

—Article 53 of the Directory

"Lights! Cameras! Action!" This could well be the response of some older participants to that polymorphous prayer form affectionately dubbed "children's liturgy," especially when they are confronted with balloons on Ascension Thursday or birthday cakes on Christmas. It is likely that Cardinal Lercaro never dreamed of the unheralded liturgical smorgasbord that would be concocted when he called for "retaining, shortening or omitting some elements of or making a better selection of texts." He is quoted in the subsequent Directory for Masses with Children (Article 3), which emerged in 1973 to provide some guidance for adults engaged in the serious business of educating children both in and out of the classroom. The document reflects an unprecedented pastoral concern for a specific group within the Church.

The overall message of the Directory may be summarized by the backstage advice given to the young Gypsy: "Ya Gotta Have a Gimmick!" The document does go one step beyond Mazeppa's admonition by also realizing the need for thoughtful articulation of the reasons for using certain "gimmicks," be they balloons or birthday cakes. It is a marvelous effort to actualize the desires expressed in the Constitution on the Sacred Liturgy: "that all the faithful should be led to that full, conscious and active participation in liturgical celebrations which is demanded by the very nature of the liturgy" (Article 14).

Unfortunately, the whole area of children's liturgy has been widely neglected by many involved in programs of liturgical studies and instead relegated to the less theologically oriented realm of the religious educator. Such an attitude needs to be seriously and quickly re-evaluated. Liturgists, musicians and teachers must bury the hatchet and begin to work together to explore existing liturgical forms as well as envisioning new possibilities. The Directory itself arises as a basis for that happy reunion in recognizing the intimate connection between liturgy and catechesis.

Mr. McKee, a recent graduate in Liturgical Research from the University of Notre Dame, Ind., lives in Florida where he writes children's books.
The principal emphasis of the document is on process rather than product. The process is one of "liturgical and eucharistic formation directed toward a greater and greater response to the Gospel in the daily life of children" (Article 15). The product, as is the case with all good liturgy, is an extension of the lived experience of the children themselves, rather than an enlightened adult's notion of how children should be praying. For this reason, the creation of children's liturgies is not only a question of liturgy and catechesis, but also one of spirituality. Perhaps the best way to find out about children's spirituality is to ask them. At times, we may be all too quick to assume that simply because "children cannot always understand everything that they experience with adults" (Article 2), they have no thoughts or feelings of their own on certain subjects. Liturgy is a prime example.

The section of the Directory that deals with "The Parts of the Mass" cannot be considered without viewing the document as a whole. Its very structure gives insights into the concerns and priorities of the authors. Rather than placing the more legalistic and technical section on the essential elements and options for children's liturgy first and explicating them later, they have chosen to describe different pastoral situations as well as ways to facilitate and enrich a child's understanding of what is taking place liturgically. Great attention was paid to the findings of "recent psychological study" (Article 2), thus paving the way for an increased emphasis on the interdisciplinary nature of liturgical preparation and the need for the use of sound developmental models by those in decision-making positions.²

Articles 38–54 of the Directory are important first for the clear delineation of the essential structure of a children's liturgy and second for the enumeration of the many options available to the liturgical planners. A simple outline is presented here to illustrate the combination of both.

The liturgical prayer that is developed according to this scheme should generally be the result of a twofold process of creativity and improvisation. It is here that the musician's artistic insights may be most helpful. As Article 38 of the

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² Insight can be gained from these two good examples of non-liturgical children's music with a humanistic and didactic purpose: Marlo Thomas and Friends, Free to Be You and Me, Arista Records, New York, 1972 and Joe Wayman, Don Mitchell and Fary Frenn, Imagination and Me, Good Apple, Inc., Carthage, IL, 1978.
For children, the focus on the nonverbal is even more crucial.

and a fuller exploration of the ways in which Word and sacrament can be made real in the hearts, minds and bodies of children. In other words, the Scriptures need to be played with in a non-liturgical context to allow connections to be made between daily life and communal worship. The didactic nature of the liturgy is not merely cognitive, it is experiential, and therefore involves the whole person.

Children's liturgists, musicians and teachers are sometimes challenged (and even opposed) in their attempts to introduce diverse elements into a children's liturgy. Where such situations exist, the Directory can be used to assuage clerical or authoritative misgivings concerning the appropriateness of seemingly non-liturgical accretions such as balloons or birthday cakes. But merely quoting specifically liberating passages of the document is certainly not enough. The Directory calls for the careful articulation of a rationale based on credible developmental research and an existential grounding in the lives of the children of the community. The children themselves have a vital role to play in the process of liturgical preparation.

There are no concrete recommendations for the liturgist, musician or teacher concerning what exactly should be done at a children's liturgy. Such things are determined by the individual community. The real value of the Directory lies in the opportunity for creative connections to be made between the first half of the document (Articles 1–37) and the second, more directive and structural portion (Articles 38–54). Mazzella's admonition to find a "gimmick" is only the first half of the process. If she were asked to explain why her gimmick works, she would probably be at a loss for words. The children's liturgist, musician or teacher, on the other hand, whether "doing it with a horn" or "bumping it with a trumpet" must be prepared to explain and even defend the gimmicks as well as to assure quality control so that "the Christian people [in this case, children] so far as possible, should be enabled to understand them with ease and to take part in them fully, actively and as befits a community" (Constitution on the Sacred Liturgy, §5).

Directory points out, the children's liturgy consists of both Word and sacrament. This may also be interpreted as a statement on the verbal and nonverbal aspects of prayer and of human communication in general. For children, the focus on the nonverbal is even more crucial. Music is chief among these as a means of enhancing and explicating the verbal.

The musician, however, should strive to concentrate on more than just singing and instrumental accompaniment. The Directory gives strong encouragement for incorporating all of the performing arts (drama, mime, dance, puppets and clowning). The task of the liturgist, musician and teacher entails achieving a more potent integration of these verbal and nonverbal dimensions of the liturgy.
The document says little in the area of youth-oriented liturgies. Liturgists have generally taken techniques present in children's liturgies and adapted them to an older grouping.
Liturgy with Children: Opportunities Galore

BY JAMES HAAS

Once upon a time, in the early Seventies, in America and around the world, children worshiped God at Mass, at the liturgy, at the Eucharistic celebration, and at the Celebration of the Lord’s Supper.

Because a revolution had occurred both in liturgy and in catechetics, many innovative expressions of faith were being incorporated into these celebrations. Waas, at the time, proclaimed that catechetical techniques had infiltrated the sacred domain of liturgy. Others felt simply that a natural adaptation of ideas had come forth following the publication of the Constitution on the Sacred Liturgy.

Insight-filled European leaders, among them Balthasar Fischer, saw the future in the moment and acted to give it validity. If children were to worship in the 70s, the 80s and beyond, and if they were to carry on within the Roman Catholic tradition of worship, then affirmation from Rome would be beneficial—if only to calm the fears of liturgical traditionalists who had not even come to grips with Vatican II. The Directory for Masses with Children, published in 1973, was the result.

For this reason all who have a part in the formation of children should consult and work together. In this way even if children already have some feeling for God and the things of God, they may also experience the human values which are found in the eucharistic celebration, depending upon their age and personal progress. These values are the activity of the community, exchange of greetings, capacity to listen and to seek and grant pardon, expression of gratitude, experience of symbolic actions, a meal of friendship, and festive celebration.

Eucharistic catechesis, which is mentioned in no. 12, should go beyond such human values. Thus depending on their age, psychological condition, and social situation, children may gradually open their minds to the perception of Christian values.

—Article 9 of the Directory

Even in the case of children, the liturgy itself always exerts its own proper didactic force. Yet within programs of catechetical, scholastic, and parochial formation, the necessary importance which should be given to catechesis on the Mass. This catechesis should be directed to the child’s active, conscious, and authentic participation. Clearly accommodated to the age and mentality of the children, it should attempt, through the principal rite and prayers, to convey the meaning of the Mass, including a participation in the whole life of the Church. This is essentially true of the text of the eucharistic prayer and of the acclamations with which the children take part in this prayer.

Special mention should be made of the catechesis through which children are prepared for first communion. Not only should they learn the truths of faith concerning the eucharist, but they should also understand how from first communion on—prepared by penance according to their need and fully initiated into the body of Christ—they may actively participate in the eucharist with the people of God and have their place at the Lord’s table and in the community of the brethren.

—Article 12 of the Directory

Various kinds of celebrations may also play a major role in the liturgical formation of children and in their preparation for the Church’s liturgical life. By the very fact of celebration children easily come to appreciate some liturgical elements, for example, greeting, silence, and common praise (especially when this is sung in common). Such celebrations, however, should avoid having too didactic a character.

—Article 13 of the Directory

Depending on the capacity of the children, the word of God should have a greater and greater place in these celebrations. In fact, as the spiritual capacity of children develops, celebrations of the word of God in the strict sense should be held frequently, especially during Advent and Lent. These will help greatly to develop in the children an appreciation of the word of God.

—Article 14 of the Directory

Over and above what has been said already, all liturgical and eucharistic formation should be directed toward a greater and greater response to the Gospel in the daily life of the children.

—Article 15 of the Directory
Some hailed it as the most creative document ever to flow from Rome; others viewed it as an affirmation of what was already taking place. Few saw it as heavy-handed interference, and most were excited by its possibilities.

In a 1977 survey conducted by the Bishops’ Committee on the Liturgy, it was found that a considerable percentage of people deeply involved in the planning of liturgies for children had not even read the much touted document. The survey was undertaken to document the implementation of the Directory for Masses with Children in the United States in the years since its publication. The results indicate that the document, “while generally admitted to be a forward document and potentially beneficial for the celebration of Mass with Children, has not been fully implemented in the U.S.A."

Living up to potential is almost a tenet of American life. In the document, there are numerous creative and innovative possibilities for celebration. There are few caveats and no anathema satis.

What about the good things that have been done in children’s liturgy? What important points were not written into the document itself? What are some of its applications to the music world? In addition to several indictments, the survey did yield quite a few positive statements. Both negative and positive statements enter into this discussion.

Mr. Haas is a sales representative and a freelance writer who has written eight books concerning children’s liturgies.

Most celebrations with children take place during the school hours, and very few parishes have specially designed liturgies for children on either Saturday or Sunday. The norm is that children participate with adults, and the children are incorporated significantly into these celebrations. Homilists generally take notice of their presence and make attempts to relate to them. Unfortunately, however, there are few specially designed areas for a child-size Liturgy of the Word.

In the celebrations that take place during school hours, all roles (except that of celebrant) are open to both boys and girls without distinction. America has not put a stop to altarboys and altargirls, it would appear.

Very little is done to abbreviate or expand the Introductory Rites, and readings are generally preceded by introductory explanations. While possibilities for innovation exist, there is little choral reading and just a bit more is done in terms of dramatic interpretation and role playing.

The Directory allowed for someone other than the priest to speak with the children after the Gospel. This is rarely done. However, non-scriptural readings are proclaimed with an ever-increasing frequency, directly contradicting the Directory.

Sung Acclamations, Alleluia, Holy, Memorial Acclamation and Amen are a consistent part of celebration with children, and the use of technically produced music is a growing phenomenon. A sizable percentage of respondents to the survey indicated that audiovisuals are rarely or only occasionally used.

The Holy See promised and produced Eucharistic Prayers for Children. While they do not totally replace the four Eucharistic Prayers in the Sacramentary, there is significant use and acceptance of the three Eucharistic

Wags proclaimed that catechetical techniques had infiltrated the sacred domain of liturgy.
Prayers that were approved for use. One of the features of these new Prayers was the introduction of additional acclamations within the body of the prayer. Children new music for the acclamations is now available from U.S. Catholic Conference, 112 Massachusetts Ave., NW, Washington, DC 20005. Perhaps the bloom is off the rose. Perhaps the piano spirit in the field of children’s liturgy has been weakened by the swift passage of time. Perhaps across America there is a sense that what could be done has been done and now on to a new area of interest. What about youth-oriented liturgies? The document says little in this area. Liturgies have generally taken techniques present in children’s celebrations and adapted them to an older grouping. What about an ad on the present text that takes into account the experience of youth ministers around the world? Since music plays such a vital role in celebration, all young people might not more research be done in this area to discover what has been done, could be done, should be done.

There is need for a second generation of children’s liturgists...

The professional church musician in America is by nature creative; has a great deal to say, and much to do. Everything must be spoken. Not all the creative ideas exhausted. There is need for a second generation of children’s liturgists and the contributions they will make. I can suggest the results of the study on the Liturgy, at the U.S. Catholic Bishops’ Committee on the Liturgy and available from the American Liturgists have made progress, let progress be maintained. Where there has been deficient study, what needs to be done, then implement programs to forge in the future. I conclude with an interesting and final point from the survey. Evaluation of all the Liturgies after the fact is becoming normative. The objective is the improvement of future liturgies, and the point is well taken. We can do little if anything of value without evaluation beyond reaffirming the status quo.

All pray have a beginning, middle and end. The celebration of the Liturgy with children as a force has but a beginning, and so let us begin again and again, and again.

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"Pretend" music for children is rhythmically dull and unchanging...

The Directory for Masses with Children was first published in English in 1973. Theoretically, we have been implementing its insights for seven years. Why, then, do so many of the adults who are facilitating children's celebrations seem to have fallen heir to the job solely because no one else was willing? Certainly, there are fine elementary teachers who love and understand children, and who also love and understand liturgy who have chosen the vocation of raising the quality of the worship life of pre-adolescent Christians in their parishes. The names of these truly magnificent souls should be submitted to the Holy See for canonization. A word should also be said in recognition of those of us who find our work with children a delightful and rewarding adjunct to our general liturgical ministry.

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Singing is of great importance in all celebrations, but it is to be especially encouraged in every way for Masses celebrated with children, in view of their special affinity for music. The culture of various groups and the capacities of the children present should be taken into account.

If possible the acclamations should be sung by the children rather than recited, especially the acclamations which are a part of the eucharistic prayer.

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The development of gestures, postures, and actions is very important for Masses with children in view of the nature of the liturgy as an activity of the entire man and in view of the psychology of children. This should be done in harmony with the age and local usage. Much depends not only on the actions the priest, but also on the manner in which the children conduct themselves as a community.

If a conference of bishops, in accord with the norm of the General Instruction of the Roman Missal, adapts the actions of the Mass to the mentality of the people, it should give consideration to the special condition of children or should determine such adaptations for children only.

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It is those few saints with vision who were represented by the composers of Chapter I, articles 8–15 of the Directory. The insights contained in Chapter I are universal and consistent with liturgical formation of Christians of any age. However, the remainder of the document needs rather major revision or expansion in order to be of real or practical value to those involved in the field it proposes to direct.

Despite the shortcomings, there are some seeds of inspiration in various points that are made outside Chapter I. We who are actively involved with children in our parishes would do well to study this document to locate those points of reference. Toward that end, consider each of the first sentences of Articles 30, 33, 35 and 37. A decade of liturgical development has elapsed.

Ms. Chvatal is the Director of NPM's Western Office in Portland, Ore.
The most practical advice about music in celebration with children is that it had better be worthwhile and real.

What could these sentences say that would be of even more value to us now?

These four essential thoughts could be updated, changing a few words, to read as follows:

"Singing is essential in all celebrations, but it is especially essential in every way for Masses celebrated with children, in view of their natural affinity for music."

"The development of gestures, postures, and actions is necessary for Masses with children in view of the nature of the liturgy as an activity of the entire person and in view of the psychology of children."

"The liturgy of the Mass contains many visual elements, and these will be given great prominence by children."

"In Masses with children, silence will be observed, naturally, at the proper times, as part of the celebration when it is called forth and framed by the communal recognition of a sacred moment."

To further validate such an exercise, now substitute the word "people" for the word "children." The statements still stand, perhaps even more strongly, as basic tenets of good liturgical practice. With these four seeds in hand, all that is left for us is the detail work and a true spirit of possession of the initiatory process by our community.

A discussion of singing, music, gestures, actions, visuals and silence in celebrations with children cannot be valid in 1980 without strong reference to the Rite of Christian Initiation of Adults (RCIA), and the phenomenal effect it is having on communities throughout the American Church. When the RCIA is fully implemented in a community, the ramifications for Christian education and sacramental preparation for children are earthshaking. A community of believers who come to understand or have defined their own conversion process will find it a relatively easy requirement to share this insight with newly formed Christians of any age. What makes sacraments communal is the coming together of people inspired by a mutual concern for each other. The formation and spiritual progress of new Christians are envisioned by the Rite as the joint responsibility of all the faithful. When we understand this, as communities, the value of specifically initiatory and formative liturgical experiences for children will take on a new importance, and call forth a new level of energy and serious study among those who will choose this task for their ministry.

The liturgy of the Mass contains many visual elements, and these should be given great prominence with children. This is especially true of the particular visual elements in the course of the liturgical year. For example, the veneration of the cross, the Easter candle, the lights on the feast of the Presentation of the Lord, and the variety of colors and liturgical ornaments.

In addition to the visual elements that belong to the celebration and to the place of celebration, it is appropriate to introduce other elements which will permit children to perceive visually the great deeds of God in creation and redemption and thus support their prayer. The liturgy should never appear as something dry and merely intellectual.

—Article 35 of the Directory

Even in Masses with children, "silence should be observed at the proper times as a part of the celebration" lest too great a role be given to external action. In their own way children are genuinely capable of reflection. They need, however, a kind of introduction so that they will learn how to reflect within themselves, meditate briefly, or praise God and pray to him in their hearts for example after the homily or after communion.

Besides this, with even great care than in Masses with adults, the liturgical texts should be spoken intelligibly and unhurriedly with the necessary pauses.

—Article 37 of the Directory

If initiation is about entrance into a community, then the Directory is about the entrance into a community of one portion of that community, in one of many ways. A community that takes its responsibility for initiation
seriously will not overlook the intrinsic value of gathering children together in free space to hear the Word, the traditions and stories of that community, and to share a "meal of friendship" as it is so eloquently described in Article 9. In this experience, the "active, conscious, and authentic participation" of these young people will enable them to become adults who understand and are free within themselves to participate fully and even assume leadership in the worshiping community of the future.

Contemporary sacramental theologians are debating whether there is one sacrament—the Church—or an indefinite number—the ensemble of self-expressive acts of the Church's life. Regardless of the outcome of that debate, our investment in the communal experience of our children will be well spent.

Now that we have properly justified our existence, what can we say of a practical nature about the four elements of celebration with children?

Singing and music. The most practical advice about music in celebration with children is that it had better be worthwhile and real. Somewhere around the age of four, a small human being develops invisible antennae or detectors. As soon as "pretend" music starts, these detectors turn on, the child starts to fidget, and the child is lost for the duration. "Pretend" music for children is rhythmically dull and unchanging, melodically oversimplified, and set to texts that are either meaningless or false. "Pretend" music for children's celebrations can be good music that is being "led," that is, performed by a well-intentioned, shrill-voiced soprano who taught herself three chords on the guitar and has an infectious smile. "Pretend" music for children can be good music, well taught and accompanied, but "stuck in" between Father's really important stuff way up there on the altar.

In other words, there is no music that is pastorally, liturgically, and musically sound for the adult community that cannot be used with the children, except for reasons of performance difficulty. (There might be a justifiable moment for the Hallelujah Chorus at the Easter Vigil, but it would be unlikely that the nine-year-olds could handle that and the Easter eggs at 9:30 Mass the next day.) The reverse is not true, of course. There is good music for children's celebrations that would not be liturgically sound for adults.

Look for strong acclamations that you can repeat upon first hearing, place a good bass line and keyboard rhythm underneath them, embellish and vary them (eventually) with small touches such as flute, handbells, xylophones, guitars and whatever else the children can play, and sing those same notes and words all year. Let them become a part of the community. Let them be known by heart. Then let the young ministering community sing them naturally and fully, in dialogue with the Christ present among them, with the assistance of the presider.

Find a dozen good strong songs in a variety of styles that can bear up under a variety of accompaniments or even a cappella singing. Systematically, with malice-forethought, introduce and repeat and repeat these, in various combinations, until all twelve are known almost as well as "Silent Night." If children are singing them as they ride their bikes, your plan is working.

Gestures and actions. Axiom: Children are moving entities. Stillness is unnatural for them, except occasionally when sleeping.

Heretofore we have limited ourselves to stand up/knee/sit in church. This is vertical behavior. Children are not vertical people. Unfortunately, we have been teaching them and ourselves to become more vertical as we get older and "more spiritual." This trend needs to be reversed.

Children are mostly short. The tall ones tend to sit toward the back. So let us keep them on their feet, in a receptive posture, around the table, around the book, around each other. Let us invite them to join their hands. Let us touch them, and be inviting and receptive to their touching us. If we allow and encourage this kind of intimacy in the liturgical atmosphere, it will be second only to song in bringing about the experience of community. We are touched far too little in our real lives, and it inhibits our being touched by God in the mystical experience.

Work toward a truly relaxed attitude among the adult leaders, about who may be where, and when. If we continue to regiment straight lines at the banqueting table, we continue to belie our invitation to "break bread together." Obviously there needs to be some order, but not nearly as much as people think.

Finally, there is the question of conscious choreography. How many times can you sign or dance the Lord's Prayer before it loses effectiveness? The answer
Jessica and Joy were swinging as high as the chains would go, until toes were bumping leaves on lower branches.

depends on your community. But just as in music, a little special effect goes a long way with children. When a gesture, such as uplifting hands, is natural and out of the real-life experience of the community, it can go on and on. But when a gesture requires continued assistance or special costuming or leadership, it will be used most effectively for special occasions.

Visuals. When all elements come together well in a celebration, what the individual can “see” is multifaceted. The esthetics of the second-grade felt banner can be offset by the gesture of reconciliation between him and his sixth-grade sister as they cooperate in placing the cloth on the table and lighting the candles. The sight of real bread being broken slowly and deliberately so that we can take our portion while singing a refrain that remembers Jesus will offset the cold cafeteria floor or the squeaky folding chairs. The pride of communal ownership of a friendship chain made of construction paper that connects all the pews offsets the extremely formal posture of the uncomfortable presider.

They were singing at top volume the refrain from Tom Conry’s “Anthem”: “We are called, we are chosen, we are Christ for one another...” Joy interrupted and said, “I’m going to sing by myself...’I am called, I am chosen, I am...’”

If we use as many real, alive visuals as we can find, in the form of people and plants, and recognize connecting points to life outside the communities gathering, our eyes will be fed along with our bodies and spirits.

Silence. There are moments in our adult lives when words fail us. There is a sacred space in which to speak would be sacrilege. There is a connection of eyes and hearts that does not need explanation. This experience is also real for children. If “theos” is the root word for theatrical, then so be it.

In our celebrations with children we need never say ‘Shhh.’ Quiet will come when quiet is what is necessary. The freedom to celebrate, the whole person, in this community, led by someone who knows a story or a movement that we have never heard or seen, will come together in a profoundly serious moment in which all will be silent. There is innate respect in all of us for the gift of being lifted, ever so briefly, out of the ordinary and into a higher reality. Children know this better than we do.

Jessica said, “You can’t do that Joy, because you can’t be Christ for yourself.” There was silence. The swing stopped. Joy said, “Oh.”
Enthusiasm in Children’s Choirs

BY DON G. CAMPBELL

Building a strong liturgical and musical structure in a child’s world is one of the most important tasks of the Church in the decade before us. Not only is it a right and a good thing to do, but also, it is essential to the life and spirit of the Church for future generations.

Enthusiasm is the first and foremost key to success for any program with children.

For a child, music is a vessel through which the spirit flows naturally. Music plants the seeds of education and expression, which come to fruition not only in the immediate seasons, but also for a lifetime. We must attend our children with great care. We must be sure that what we give them is understandable to them, relevant to their spiritual and social worlds, and of good quality, since it is to serve as a foundation for their youth and adulthood.

Quality does not mean difficulty or complexity. Rather, it means challenge with purpose. Our goal is the skillful selection of music that will educate, inspire and enrich the child’s life.

Often there is confusion between what is child-like and what is childish. Adapting scriptural reading from a children’s Bible or setting texts to popular musical styles does not guarantee relevance for the child. Children’s needs are quite different from our own because their experiences lead to immediate and spontaneous responses. The early years of development are so important that we cannot put children aside in any regard. They are our own future. If we inspire them only with superficial surges of participation and infatuation, they will lose interest not only in music, but also in the Church.

The Church should lead us to that which is sacred. The Mass is the common, sacred table for sharing and participation. Is there a way to define what is really sacred and musically suitable for use in the Mass? Putting Scripture to any melody or rhythm does not insure its sacredness. We are not singing to entertain ourselves or a congregation. We are singing to serve and share our best for our Creator. It is not always necessary to be formal, but a sacredness must always be expressed in liturgical music, whether folk or Gregorian. A child feels the spiritual quality of participation without always understanding the inner evaluations. When the sacredness of life is expressed through the joy of music, a child understands what words alone cannot explain.

There are no set rules that automatically insure that the sacred will be experienced through music. All our situations are different. We are different individuals with different backgrounds. We can, however, move forward with our goals and look honestly within to see if we are sharing the sacred part of our musical selves.

What are some of the goals and methods that have been of value for children and their liturgical participation?

Enthusiasm is the first and foremost key to success for any program with children. Enthusiasm is not only zest, energy and activity. It is something of far greater importance. Enthusiasm comes to us from the Greek enthousiazo, meaning to infuse with divine spirit. Children are

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Invest in the musical and spiritual lives of children.

full of that inspired energy, and it is our special opportunity as pastoral musicians to help them realize and maintain their enthusiasm through song. To clarify musicianship and its liturgical effectiveness, there are three areas in which our enthusiasm should concentrate.

Creative expression within a child’s understanding. Words and pictures are basic to communication, yet as musicians we use words and sounds. Since words become familiar by a contextual process, they can easily be misused and misunderstood. Words such as praise, redeemer, mercy and glory bring a large variety of abstract meanings to our mind. How can they be interpreted effectively for a child? A director could review the music of the past season and ask the following questions:

1. Did I take time to explain these words when the choir was learning the music? 2. Did the children of the choir understand the words in their own context so that the music was not a rote repetition of text? 3. Were any of the children able to retain the words in their own minds and vocabularies?

A good way to evaluate the depth of text understanding is by asking the choir these three questions:

1. Have any choir members seen this word before? 2. Have any choir members used this word before? 3. Can any choir member express the meaning of this word?

When a word is known by the mind and understood with the heart, it becomes an integrated tool for the child. To sing with that kind of understanding is essential for true Christian teaching of music. After the text is understood, then it can be clearly articulated to those who are listening. The combination of proper diction 35
Adapting scriptural readings from a children's Bible or setting texts to popular musical styles does not guarantee relevance for the child.

Here is an adapted Scripture that can be used in the Mass:

Consider the lilies and how they grow
Blossoming there in the field,
'Tis not for their labor they flourish so,
Flowers of beauty to yield.
Through the grace of God above,
Tending all in constant love,
Every want shall be supplied,
For God the Lord will provide.

Natalie Sleeth
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The poetic gracefulness of this text adaptation (from Matthew, Ch. 6) makes the text easy to learn. Words like consider, flourish, yield, grace, and tending need special attention in rehearsal. The nature of the melodic line, its compatibility with the text and its gentle appeal make the music liturgically and educationally useful. When the text and melodic line fit together, the sacred possibility can be fulfilled by the enthusiasm of the director and the choir.

Creative clarity of musical concepts. Creative clarity comes from a practical ability to see the abilities of children. Any group that meets only once a week for 20 minutes can only fulfill its potential when the limitations are creatively recognized. Many church music programs have died of "if onlys..."—if only there was more time to rehearse, if only there was more money in the budget, if only we had a good organ, if only there were no schedule conflicts. This list is endless. If only we appreciated the truly exceptional musical and educational situations we all have! Truly, creativity comes through the process we use to educate and inspire our choirs musically.

In a beginning situation, there is always the tendency simply to "have the kids sing something" and hope that a love for music will catch on. Unfortunately, this process is the weakest and least effective. A child needs to participate in a creative manner from the very first contact with a director. Whether there are three or 40 children, and whether they have tuned or breathy, untuned voices, they can still share and participate in liturgy. It is only when choirs have to "perform" that we lose the pastoral attitude that is at the center of worship. Start a beginning choir with the beginning musical elements. Read hymns, Scripture or an anthem text in rhythm. Start with biblical stories in rehearsal that can be read in an antiphonal or responsorial manner. For very young singers, short prayers or echo scriptures may be useful.
Prayer Echo

The above phrases show how this may easily be done.

Often when young children do not sing well after a rehearsal or two, we feel either that they are not talented or that they are just not interested. This is hardly true. To read, we must go over the alphabet and basic vowel sounds hundreds of times. A child does not just go easily into good singing techniques without proper psychological preparation. For instance, as we know, warm-ups are important for the voice. But if children do not understand why they are important, and have no immediate proof of their effectiveness, they will become bored by them. Boredom or “lack of enthusiasm” at the beginning of rehearsal results in a much lower level of productivity and creativity for the remainder of rehearsal. Remarking that tennis players and baseball teams must warm up their bodies before playing helps a child see that the choir members are also physically preparing their bodies and voices for a good and healthy musical sound.

Sacred offerings in worship. The Liturgy of the Word and the Liturgy of the Eucharist form the center of our corporate Christian experience. Music has the potential to add a great dimension to these experiences. On the other hand, it can also detract from worship and make it seem repetitive. When music, education and worship become an integrated experience that unifies within a child, then a wholeness matures.

There are many parts of the Mass that may be sung by children. Familiar parts of the Ordinary fall into place naturally when children lead the congregation. The offertory and Communion are places for special musical selections, as well as the Introit. Using choirs for the Prelude and Postlude is also effective. Taking time to plan the nature of the music with the priest so that it maintains the liturgical focus of each Sunday will strengthen the enthusiasm of the children and the congregation.

Invest in the musical and spiritual lives of children. They will bear the fruits of our efforts. Valuable tools are available for developing children’s choirs. Among the best is the Choristers Guild Letters, the monthly publication of inspiration and “how-to” ideas. Look for local workshops and national events that deal with children’s liturgy and music. There is a challenge to meet today, so do not wait until tomorrow.

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Learning Disabled Children and Celebrations

BY SEBASTIAN INTERLANDI

Fortunately, Monica's school had chosen to address itself to her special needs. Unfortunately, her church had not.

Two or three years ago, a local pastor asked me to substitute for his regular organist. Desperate for cash, I accepted his offer. The church still had its organ placed in the old choir loft (they've since "updated" their sanctuary), so I figured I could catch a few winks during the nonmusical portions of the liturgy. This was a vain hope, as it turned out.

Mass had no sooner started than Monica arrived. Monica (not her real name) was a strikingly pretty girl, about nine years old, with short dark hair. She smiled at me and sat down, seemingly paying attention to the action below us. That lasted about 30 seconds, at which point Monica began to rock back and forth in her chair, shuffling her feet on the floor as her body moved. After a couple of minutes of rocking, Monica stood up and moved to another chair, where she proceeded to rock some more. By the end of Mass, Monica had sat in almost every chair in the loft. She had also crawled on the floor, accidentally knocking the organ plug out of its socket during a hymn, and strewn missalettes about in the way that little girls once strewn rose petals during Eucharistic processions.

When Mass ended, Monica's mother appeared and apologized, saying that she usually left Monica at home when the family came to church, but that her sister was ill, and...

"Don't worry," I said as I picked up the missalettes and bits of paper. "I'm a school psychologist. I've seen lots of children with learning disabilities. By the way, you may need this." It was one of Monica's shoelaces.

We spent some time talking about Monica. Her school had recently placed Monica in a class for children with learning disabilities. Although of average intellectual ability, Monica was several years behind her class in reading and language arts. Her attention span was short, she was very active (obviously!), and she had difficulty doing written work: one might say Monica's handwriting was sloppy and that her work was generally messy. Most important, Monica could not function well in a large group.

Monica's special classroom had seven children, a teacher, and an aide. There were no gerbils, hamsters or goldfish—they might distract Monica from her work. The problem was that Monica had great difficulty processing material through her auditory channels. She wasn't deaf, but she could not pay attention to auditory stimuli unless those stimuli were reinforced by using Monica's other senses, especially sight and touch and rhythmic sensations. Educationally, this could be accomplished only in the setting described here.

Fortunately, Monica's school had chosen to address itself to her special needs. Unfortunately, her church had not. In fact, Monica's church was probably unaware that she had special needs, for it still required her to attend services that were primarily auditory in nature, and far too long for her short attention span.

Most of us would have no difficulty appreciating Monica's intolerance for lengthy liturgical services. But a few of us might have some difficulty comprehending Monica's inability to deal with auditory stimuli. Imagine yourself in a large church. The lector is reading from the Old Testament, but the public address system has not been turned on; and when it finally is on, the church's acoustics tend to produce resounding echoes that interfere with the spoken word. You decide to pick up a Missalet and read the lesson, only to find that the lessons have not been printed in this particular edition. Recently, you conclude, the church's worship committee—forgetting that there are also adults with auditory processing problems—decided that the Liturgy of the Word is meant to be heard, not read. The result to you is frustration because you've missed the message. Impatiently, you tap your foot, for everyone knows that adults are prohibited from rocking back and forth during the Liturgy of the Word.

But while you may search for a church where the acoustics are superb and the Missalettes still contain the lessons, things are different for Monica. Monica, and other learning disabled children, cannot read well enough to follow the lessons with their eyes. And they will always take their auditory processing problems with them, even to acoustical paradises.

For these children, much of what we do in church is meaningless, even more meaningless than it is for some "normal" children. Granted, their attendance and reception of the Eucharist and other sacraments will bring an abundance of ex opere operato grace to these children, but one would hope that more serious attention to their liturgical environment would give them the opportunity to prepare for and respond to those graces.

How can we help them? One cannot begin to plan liturgies for any children without first reading the Directory for Masses with Children. Most people who

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get around to reading it are usually as-
stounded by the degree of freedom the
Roman Church allows for designing
children’s liturgies. Mass need only con-
sist of a brief introductory rite or a greet-
ing, one lesson (the Gospel with its ac-
clamation), a dialog homily, truncated
Presentation of the Gifts, a specially desig-
ned Eucharistic Prayer with its ac-
clamations, reception of the Eucharist,
and dismissal. The key to success in chil-
dren’s liturgies is simplification of the
rites. This is especially true when
children with learning disabilities are the
congregants.

Learning disabled children require an
environment that exudes simplicity. A
small classroom or meeting room is bet-
ter than a church filled with banners and
pageantry. An intimate celebration with
no more than ten children, a teacher, a
couple of parents, and a priest would be
preferable to one at which the entire stu-
dent body is present. Mass once every
two weeks, well prepared, might have
more positive results than the question-
able continuing practice of herding
youngsters into church for daily Lenten
Mass.

Because many learning disabled chil-
dren have short attention spans and
auditory processing difficulties, intensive
preparation for each liturgy is re-
quired. It is not sufficient for priest and
catechist to select one of Bernadette Ken-
ney’s excellent Children’s Liturgies
(Paulist Press, 1977) and then present it
to the children at the time of worship.
There is no room for surprises. Each
step, each action must be prepared. In a
sense, each child, the entire group must
overlearn their parts.

Here is an example. In planning a li-
turgy for children, one might decide to
have a spontaneous dramatic acting-out
of the story of the Prodigal Son as it is
being read by the priest. One might se-
lect the most competent and gifted
children to carry out this task on the
spur of the moment, and the results
would be gratifying. Sadly, children

Simplification is the key to
success, especially when
children with learning
disabilities are the congrégants.

with learning disabilities cannot func-
tion this way. Their poor motor coor-
dination and distorted body images usu-
ally prevent them from acting sponta-
aneously. Learning disabled youngsters
involved in such dramas would have to
prepare themselves ahead of time in
order to achieve satisfactory results.

Music presents another problem. The
songs selected will require more rehar-
sal time than is usual with other chil-
dren. It might even be impossible to sing
entire songs, in which case some of the
short refrains suggested in Sloyan and
Huck’s Children’s Liturgies (The
Liturgical Conference, 1970) would
prove invaluable. Rhythmic activities
would also require practice, because the
nervous systems of learning disabled
diPpI do not provide them with the
intense kinesthesia that most of us take
for granted. In addition, if a non-reader
is chosen to do a reading, it will be
necessary for that child to memorize the
selection. If the group requires further
visual reinforcement, it may become
necessary to draw or paint a mural
related to the liturgy’s theme. And if the
celebrant does not have good rapport
with children, it will be necessary to ap-
point another adult to conduct the dia-
log homily (the Directory for Masses
with Children allows for this option).

If spontaneity and exuberance seem to
be lacking from this approach to liturgy
with learning disabled children, it is
because the intention is to tone things
down by finding ways to design liturgies
that will, of necessity, be more soothing
than uplifting. Most learning disabled
children have nervous systems that are
already too excitable, which probably
accounted for Monica’s overactivity in
the choir loft. By providing these chil-
dren with soothing liturgical expe-
riences, we can hope that they will even-
tually learn how soothing the love of
Christ can be.

For some time, I’ve been impressed
with a page from Benzinger’s Remem-
ber: Liturgy Activity Book (1975). It
reads: “Find a way to explain to me
through my other senses what shapes
and forms are. Find a way to explain to
me through my other senses what tex-
tures and consistencies are...what col-
ors and hues are...what perspective
and distance are.” For learning disabled
children, this must be our task. Once we
have provided them with stimuli to en-
gage their most efficient senses, then we
shall succeed in showing them who
Christ is.
“Unless You Become . . .”
A Mass for Children by C. Alexander Peloquin

BY ROBERT OLDERSHAW

Alexander Peloquin’s Unless You Become, A Liturgy for Children was published by GIA, 7404 S. Mason St., Chicago, IL 60638. It is scored for children, congregation, unison/2- or 4-voice choir, with flutes, trumpets, trombones, string bass, glockenspiel, bells, percussion, timpani and piano or organ.

The lengthening shadows of the summer evening enhanced the beauty of the rolling hills at the National Shrine of Our Lady of the Snows in Belleville, Ill. The outdoor amphitheater’s downward sweep gently drew the eye to a handful of children casually skipping rope, bouncing balls and hula-hooping on the spacious proscenium in front of the altar, seemingly oblivious to the world around them. Suddenly the air was filled with the dancing, pulsating sound of trumpets, then drum and timpani, then glockenspiel and bells, then choir and congregation joyfully proclaiming “Glory! Glory to God in the highest. Glory! And peace to this people on earth.” The prelude of the children at play was over, or rather had folded into the processional as a caravan of children streamed down the hillside carrying colorful banners filling the air with “Glory to God.” So began the premiere performance of Alexander Peloquin’s Unless You Become, which had been commissioned by the Shrine to commemorate the International Year of the Child.

Like Peloquin’s trailblazing Lyric Liturgy, the new work Unless You Become flows with a remarkable continuity that in itself is a lesson in the liturgical arts. Never known for composing children’s music, Peloquin has in this work displayed a sensitivity to the idiom of the child. True genius is evident in his interweaving of themes derived from “Three Blind Mice,” “Old MacDonald,” “Ah, vous dirai-je maman” and other childhood favorites so skillfully and tastefully that the result is a musical liturgy that, while clearly aimed at children, is in no way childish. What is more, he has captured many of the musical motifs that educators say are most easily grasped by youngsters in the earliest stages of their musical experience, such as descending minor thirds and the pattern do-la-re-do-la.

The liturgy is for children of all ages! The core of the work is designed to be sung by a children’s choir of upper and middle elementary grade level, but it is laced with refrains and echoes that are irresistibly appealing to everyone from the preschooler to his or her great-grandparents. The instrumental parts, while challenging, can be played by good junior high and high school players. Such was the case in Belleville.

Each section of the work is available separately. It begins with the “Gloria” as the processional. The refrain is a clever and delightful adaptation of “Three Blind Mice” with the intervening text set to highly contrasting motifs. For Masses in which a “Gloria” is not prescribed, this use of the text seems not only logical but desirable, especially on festive occasions. (As a matter of fact, the “Gloria,” followed by the penitential rite and opening prayer and leading immediately into the Liturgy of the Word, seems to give more balance to the liturgy than that offered by our present structure.)

The Liturgy of the Word is a total piece of cloth from the first reading through the gospel. It begins with Isaiah 11:1-2; 5-9 (The wolf lies down with the lamb) recited over a gentle, leisurely background provided by two flutes and keyboard. The last four measures explode into a happy, fast Alleluia on the sing-song do-la-re-do-la, which ends as suddenly as it begins—suspended, as it were, in midair. A reflective verse “Jesus...tell us a story...” sung by the choir in a contrasting key, leads to the gospel (Beatitudes), which calls for a mime and once again uses the technique of a reader proclaiming the Scripture over a pastorale-like accompaniment. At the conclusion of the gospel, the Alleluia bursts forth again, this time sung and orchestrated simultaneously in two keys and once again crescendoing rapidly to a sudden, midair halt. Peloquin’s skillful wedding of spoken word to music does, however, have a drawback in that the choice of Scripture texts that can be used is limited.

The Liturgy of the Eucharist begins with the title song (my favorite). The “offertory song and dance” is just as he describes it. A master at using chant melodies in contemporary settings, here in the instrumental interludes, Peloquin gives a fresh rhythmic sparkle to the Easter “Alleluia.” Here too is a childlike expression of deepest truth: choir and children dialogue—“Unless you become like little children...trusting, believing, hoping tomorrow will be a better world to live in...if we love each other well.” In the premiere performance, the children who had been wearing their summer play-clothes now donned floor-length robes in a rainbow of colors.

Peloquin gives full musical form to the Eucharistic Prayer II for Masses with Children. Hosannas, set to a chime motif in backward version, punctuate the prayer, and become more spontaneous, exciting and brilliant as the prayer unfolds. Thus, the Eucharistic Prayer is transformed from the tasteless “pot of message” that we have too often experienced to a joyful proclamation of praise and thanksgiving. This portion of the work could easily find its way into

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regular parish Sunday celebrations at which a significant number of children are present.

In format and style as well as attractiveness, the Communion Rite is reminiscent of Lyric Liturgy. This setting of the Lord's Prayer, Sign of Peace and Lamb of God would make a lovely part of any liturgy, with or without children. It could even be done easily by cantor and congregation. Of course, the boy soprano solo and the use of goat bells in the Lamb of God are a lovely addition. The Communion song "We Come to You" reflects the rich lyrical quality of "Faith, Hope and Love" and offers something more—a gently moving refrain for the people. Because of this and the fact that SATB forces are only optional, this may one day surpass "Faith, Hope and Love" in popularity.

The closing song "Ave, Ave," while having limited programming possibilities because of its Marian motif, is without a doubt the most exciting piece of music in the work and has to be one of Peloquin's finest compositions. As he describes it, "here rhythm derived from the ancient litany suggests the modern rhythms of jazz, and its combination with the beloved "Ave" of Lourdes gives the whole a pulsating dancelike finale." "Driving rhythm" has often been used to characterize Peloquin's writing. There is something more here. By underpinning the legato refrain of the Lourdes Hymn with alternating groups of eighth notes in rapidly repeating staccato patterns, he creates a rhythmic excitement beyond any of his previous writings. This is clearly Peloquin at his best! What could have become a bit of hokey and trite eclecticism was so exciting that it had everyone on their feet, including a very tiny girl who had been asleep when the liturgy began. If ever a piece of music deserved an encore, this was it!

One conclusion is that, while the music alone could be performed, the work was conceived with movement and color in mind. It will be that much richer when embellished with colorful costuming and choreography. However, though the music could exist without dance and costuming, it cannot survive well without ritual. The night I saw Unless You Become, it was done as a theater piece; the Eucharistic Prayer music was clearly lacking the life-giving context. Those who later experienced it in the context of Eucharist could not imagine it being done any other way. Bach and Faure can live without ritual. But Peloquin's medium is ritual. This is not weakness, but strength. In fact, it is one of Peloquin's great contributions to contemporary liturgy that his music is not just wed to text; text and music are wed to ritual. This is a powerful lesson in contemporary liturgy.

If this is not Peloquin's finest work, it may well be his greatest contribution. Just as his Lyric Liturgy moved us all to a better understanding of musical liturgy, Unless You Become, a pioneering effort in an uncharted area, teaches us with insight that children's liturgy can and should be far more than kiddie songs tagged on to the Mass, or exercises in adult manipulation. By combining the strengths and insights of adults with the magic of children, Peloquin has written a new page in the history of American musical liturgy.
A reading of the *American Heritage Dictionary* indicates just how confusing the role of the reviewer can be. Under the entry "critic" one finds both "a person who forms and expresses judgements of the merits and faults of anything," and "a person who finds faults—a severe judge." There is considerable distance between these two definitions, but unfortunately the difference is seldom articulated. Even more tragically, this difference is seldom distinguishable. Too often we cannot tell the difference between evaluating and finding fault, between critique and insolence. A primary reason for this confusion is a lack of clearly articulated standards.

It is the presence of some measure or some basis for comparison that distinguishes the review from the public insult. Reasonable standards offer important points of reference against which to highlight strengths and weaknesses. They exist as acknowledged parameters within which to express an opinion or viewpoint; and their very presence demands insight beyond "I don’t like it!"

Agreed-upon standards demand certain accountability on the part of the critic to evaluate a work in light of some distinguishable criteria. So also do they demand new levels of communicability, which only a common vocabulary of standards can afford. This, of course, does not insure that everyone will agree with the critique, but it does contribute to the intelligibility of a review, and so renders it more serviceable to the public and artists alike.

It is in hopes of improving our service to consumer, artist and publisher that *Pastoral Music* offers the following presuppositions and criteria. The presuppositions are outlined because these, as well as the review standards, determine the style and content of our reflections. It is hoped that the evaluative criteria themselves will elucidate the underlying principles by which we critique a work, thus letting you in on our thinking, while giving us a basis of accountability.

Besides establishing these presuppositions and criteria, *Pastoral Music* will also be making a format change with regard to reviews. We acknowledge that there is a difference between critiquing and describing a work—between evaluation and narration. We also realize that it is difficult to absorb critique after critique, as well as to evaluate every work that enters the marketplace. In an effort to keep abreast of the wealth of material presently available, as well as to maintain some integrity of critique, *Pastoral Music* will review a limited number of releases in each genre each issue. All those publications/recording of value that are not slated for full review will be listed along with pertinent information concerning editions, cost, scoring, and so on.

Besides reviews and listings, the review section will also occasionally bring you an "up-close-and-personal" (to borrow a phrase) on some contemporary composer, artist or publisher. It is hoped that these musical profiles, plus the biographical data on our own review staff, will keep you informed on "who’s who" in the American liturgical music scene.

Finally, to avoid any note of finality or closure, it must be said that these norms and procedures are a beginning, not an ending. Each presupposition or criterion alone presumes a week of discussions. As this is *Pastoral Music*'s first attempt to articulate a review philosophy, be assured that it will not be our last. It is hoped that our readership will scrutinize this beginning, and indicate what is valuable as well as what is not. So will you enable us to serve you even better.

**Presuppositions**

1. When considering liturgical music, the liturgical and pastoral as well as the musical judgment must be made. We recognize the importance of this triadic perspective as outlined in the Bishops’ Committee on the Liturgy’s 1972 document, *Music in Catholic Worship*. Though the pastoral judgment is less feasible when reviewing a work outside of some common context, the liturgical judgment will be offered in light of the aforementioned document as well as the General Instruction of the Roman Missal, while musical judgments will be made in light of accepted standards of composition.

2. Our presumed audience is the trained musician. We presume that our readership has some background in the fundamentals of music history, theory and performance practice. While recognizing a wide diversity in the range of people’s training, we yet intend to write for the musician: using the necessary language and references to do so. Although the reviews will be accessible to the unschooled musician, they will be so written that their usefulness increases with the training of the reader.

3. Reviews serve the consumer, the artist and the publishing industry. A primary reason for offering a critique is to aid the consumer in selection of materials. Furthermore, evaluations also serve the composer by encouraging what is valuable and acknowledging what needs to be improved. It is also hoped that such critique enables publishers to recognize quality composition, and allow such to determine publishing policy as much as the economics, thus helping to raise the standards of contemporary liturgical music.

4. Not every work or collection is worthy of full review attention. It is important to select for review those works or collections that will serve the broadest cross section of publics. Some works, because of their similarity to other materials in scope, style and quality, will be listed rather than reviewed. This is not necessarily a comment on the intrinsic worth of a work, but a reflection of the editor’s judgment of what reviews would be most helpful to the widest audience.

5. There is an essential distinction between the "liturgical" and the "catechetical" in music. The primary purpose of liturgical music is to enable prayer. Although this may include some catechetical elements ("Catechetical" is used here in the broad sense outlined in the National Catechetical Directory, and so...
includes, for example, ideas of evangelization and mission.), its purpose is not as much to inform as to prayerfully engage. In reviewing music for worship, music for the classroom, and music attempting to span both, an awareness of this essential distinction between liturgical and catechetical will be maintained.

Criteria

Liturgical

1. Liturgical music must serve to actively engage the assembly. Liturgical music is not an end in itself, but always has a view toward engaging the assembly in prayer. Active engagement does not necessarily mean vocal engagement, however, for it is possible to engage the assembly in attentive listening. Active listening, however, is not the norm for liturgical participation, where vocal participation more perfectly reflects the underlying corporate and dynamic nature of worship.

2. Liturgical music must respect and serve the ritual action. Acknowledging that liturgical music must engage the assembly is not enough. This active participation is governed by the very structure of the ritual action. This structure of acclamations, processions, responsorials, litanies, and so on must be supported by the form and style of composition. Liturgical composition must never inhibit or retard the ritual action by, for example, reducing a Responsorial Psalm to a meditation or transforming a procession into a concert piece.

Textual

1. Texts should reflect a sound liturgical piety. Overly subjective, pietistic or romanticized texts are not in accord with the language of theology of contemporary worship. Religious language, therefore, whether or not it is specifically directed toward worship, should be aligned with a liturgical piety rooted in Scripture and nourished in classical hymnody (e.g., Phos Hilaron). The psalms occupy a place of preeminence in this regard.

2. Texts presume a level of the poetic that is evocative both for present and future usage. As religious language serves to bridge the human and the divine, so it is that the language of poetry or the metaphor best serves this purpose. Furthermore, the poetic not only bridges the gap but does so in such a way as to allow entry time after time without depleting or exhausting the meaning.

Musical

1. The organization of musical elements in every composition should reflect a mastery of standard compositional procedure. For example, if the composer chooses to write in the style of 18th-century counterpoint, there are certain rules to be followed when writing a fugal exposition. If the style is twelvetone, there are principles for the construction and manipulation of the tone row. Standard compositional procedures apply whether the style is Ars Nova or gospel-rock. This is not to imply that a composition need be by some textbook formula, but one must know the rules before one can break them.

2. A composer should be able to move beyond compositional rules and formulae, revealing imagination and breadth. While acknowledging that some objective guidelines for proper writing do exist, it is necessary to reveal an artistry that transcends any rules. There need be awareness, for example, of harmonic progressions beyond 1-VI-IV-V7, or of formal structure beyond symmetrical verses and refrains of four phrases of four measures of four beats, and so forth. Quality composition displays a vitality in the combination of ingredients, a freshness in the manipulation of sounds and rhythms, and vision in the configuration of forms and structures.

Wedding of Text and Music

1. In liturgical music, there should be a balance between text and music. As set forth in numerous magisterial documents, music's primary ministerial function is "to clothe with befitting melody the liturgical text...[so as] to add greater efficacy to the text" (Tra le Soliditudine, 1.1). Therefore, text should be intelligible, and the inherent rhythm of the language should be supported by the melodic and harmonic structures of the composition.

2. The arrangement must be a vital musical force, supporting and expanding the text without overshadowing it. As there is a difference between prayer and performance, so it is that this distinction often becomes clearest through the arrangement of a work. Thus, the arrangement of words and music should be so engineered that all elements smacking of entertainment, bravura or showmanship be avoided. The arrangement should underscore the text, and not the performer.

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Tear-off and Mail
The Catholic Liturgy Book

James E. Schaefer, general editor.

When the congregation edition of The Catholic Liturgy Book (CLB) was published in 1975, it received widespread praise from liturgists, musicians, pastors and scholars alike. In the Foreword to the book, David McManus noted that the manual “is designed as a complete service book and guide to the celebration of Christian worship,” the product of “at least a decade of serious search, criticism, scholarship,” aimed to “aid the spiritual formation of the people by inculcating a deep and informative sense of tradition and family dignity.”

Now the long-awaited “Choral Edition and Organ Accompaniment” has been published. All of the musical portions of the 1975 CLB are here given an organ accompaniment, or where feasible, an SATB choral arrangement. As anyone familiar with CLB knows, there is a wide choice of antiphons, acclamations, hymns, “Ordinary of the Mass” texts, along with a variety of catecheses useful for the liturgical seasons and the phases of Christian life and worship. But it is the hymns, more than 300, that make up the largest musical section of the book. In many cases the same hymn arrangement is provided in both a higher and a lower key—the higher key usually more suited for rendition by choir. There are a number of compositions of recent vintage (Nachtwey, Scagnelli, et al., though no neo-Folk composers); some of the arrangements are marked by mild dissonance, parallel fifths and octaves, but they are not in a “modern” idiom. While no Sidney Carter or Heinz Zimmerman compositions are included, there is a wide selection of excellent older hymns. The numerous plainsong melodies are as a rule rhythmmed according to the Solemnes system; organ accompaniments for the chants seem for the most part the work of Andrew McArdle (his name is not consistently included).

Hymn harmonizations are uniformly diatonic, but it is not always clear who is the composer or arranger of a given setting. One presumes that James Schaefer is responsible for them, unless another attribution is assigned. Certain settings, however, seem to be “traditional”; no one knows for sure who the original arranger was. For the sake of clarity and completeness it would have been preferable if an accepted system of attribution had been adopted (as is done in the better non-Catholic hymnals). Example: the tune lasst uns erfreuen is used for three different hymn texts (269, 288, 423), but the accompaniment of Ralph Vaughan Williams, who first publicized this great melody in English Hymnals, 1906, is nowhere acknowledged.

Because CLB is such an outstanding achievement, I would like to raise the question of the alterations that are made in many of the texts, and sometimes in the melodies, of hymns written in earlier times. CLB is not alone in employing such alterations: “Edward Caswall, alt.” “Catherine Winkworth, alt.” and others can be found in all recent hymnals.
There is no doubt that older texts may sound quaint to us for a variety of reasons, and if an alteration genuinely improves (and perhaps updates) a text, it should be used. But frequently alterations are arbitrary, and often they weaken a hymn. Does anyone claim that the substitution of “you” and “your” for “thou” and “thy” has improved the verses of “For all the saints,” one of the great hymns of our century? And if “thee” and “ye” are a problem, why are they left unchanged in “O little town of Bethlehem” and “O come, all ye faithful”? Is the altered “Christians, awake and greet this happy morn. / On which the Savior ...” really stronger than the original “Christians, awake, salutet the happy morn. / Whereon the Savior ...”? Accidentally the words “on which” are inept. Are we afraid that ordinary people will misunderstand “whereon”?

It may sound old-fashioned, but it is my firm belief that editors of hymn books should think twice before meddling with the texts of earlier hymns. If changes are considered necessary, a person with both poetical and musical competency should be hired to effect the alterations.

Meantime, for those parishes, schools, religious houses and other places where liturgy is regularly celebrated, I strongly urge that consideration be given to adopting The Catholic Liturgy Book, especially now that this edition for organ and choral use is available. The typesetting and music engraving are clear and attractive, and the sturdy binding will assure the book’s long life.

FRANCIS J. GUENTNER, SJ

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Publishers

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

Helicon Press

1120 N. Calvert St.

Baltimore, MD 21202

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About Reviewers

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

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Resources

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

Children’s Liturgies

Paulist Press. $5.95

A compilation by Bernadette Kenny, RSHM of 74 Eucharistic liturgies, prayer services and penance services designed for primary, middle and junior high children.

Signs, Songs and Stories

Virginia Sloyan, ed., The Liturgical Conference. $8.00

An exploration of the relationship of children to prayer, to the Bible and to the Eucharist by 20 writers, who also offer ideas for celebrating feasts and seasons.

Children, Celebrate!

Sr. Maria Rabalais and Rev. Howard Hall. Paulist Press. $5.95

Suggestions of approaches for catechists, priests and parents in preparing for worship, with sample services.

Parishes and Families

Virginia Sloyan and Gabe Huck. The Liturgical Conference. $8.00

A model for Christian formation through liturgy based on actual family experience.

Run with Him

Sr. Janet Marie Buchar, CDP, NALR. $9.95

A practical book for planning liturgies with children in the primary and intermediate grades.

Gift of Song

Kathy Karst and Jim Shaw. Our Sunday Visitor. $34.95

Hymnal/workbook of 40 songs for all levels with liturgical activities and exercises for teaching basic music skills; records and cassettes.

How to Prepare Mass

Rev. Michael Gilligan, American Catholic Press

A practical handbook explaining the rites of the Mass, with outlines bibliographies, and concise information to aid the development of liturgies.


Virginia Sloyan and Gabe Huck. The Liturgical Conference. $10.25

This invaluable resource contains chapters on the why, where, when and who of liturgical celebrations for children.

Note: Revised editions of Fr. Gilligan’s How to Prepare Mass and Sloyan and Huck’s Children’s Liturgies: A Comprehensive Guide are currently in production.

Payment must be made by check, Visa or MasterCard. Sorry, no billing. If using a charge card, please give account number, expiration date, 4-digit interbank number and signature as it appears on your card.

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The deadline for ads to appear in the February-March 1981 issue of Pastoral Music is January 2, 1981. Hot Line users who have obtained positions or whose openings are filled are asked to notify the NPM National Office of this fulfillment. Listings will be retained in the Hot Line files for referrals for six weeks only, following the last contact with the person(s) or parish involved.

Musicians Available

Experienced church musician with M.M. degree in organ seeks full-time parish music position in East or Midwest. Skilled in keyboards, choir, composition; good liturgical sensibilities. Excellent references. Available immediately. HLM-2542a.

Parish Music Minister: part of parish ministry team; 800-family, community-oriented parish; organ, choir, folk ensemble; rural area of greater Detroit. HLM-2579.

Accomplished and versatile musician with M.M. in organ and rich artistic/academic background seeks teaching position in Catholic college/university or position as copyist, editor and/or arranger; for liturgical music publisher. Qualified: to teach organ, beginning piano, music history/theory, keyboard harmony, improvisation. Excellent references. Available immediately! HLM-2542b.

Director of music/liturgist: Master of Music in organ, experienced choral director, 15 years in professional church music; wanting to develop consummate musical liturgies in the great Catholic tradition. HLM-2550.

Intelligent, sensitive liturgical musician seeks full-time parish music director position. M.M. degree. Organist, conductor, cantor, composer, liturgical planner, etc. Anywhere USA. HLM-2558.


Positions Open

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Parish music director: Blue Ridge Mountain; 800-family parish; organist, choir director (adult & boy); elementary school music and liturgies. Send resume c/o NPM National Office. HLM-2565.

Archdiocesan Office: full-time or part-time position available as staff person in Archdiocesan Worship Office. Salary negotiable. Liturgy and/or music degree desirable. Send resume to: Personnel Office, 100 E. Eighth St., Cincinnati, OH 45202. EEO/AA employer. (HLM-2569).

Resources: Music/Liturgy


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Philosophy

“Workshops should enable participants to see their home situations ob-

jectively and should offer them both inspiration and practical assistance in the areas of leadership training and the development of specific skills.”

Biography

Mr. Brownstead is the Director of Music at Blessed Sacrament Church in Hollywood, Cal. and Incarnation Church in Glendale, Cal. He is a faculty member at Mount St. Mary’s College, where degree programs in Music Ministry are emphasized. In addition, he is an active member of the Archdiocesan Music Commission as well as the Episcopal Diocesan Commission on Liturgy and Church Music. For several years, Mr. Brownstead conducted the Youth Choir at the Hollywood Bowl Sunrise Service. In the last 15 years, he has offered numerous workshops and clinics for AGO, CCG, ACDA, RSCM, music publishing companies, music commissions and parishes.

Responses

“confidence inspiring”
“basic, yet very professional”
“fast-paced but fun”
“great participation—almost every participant was given a chance to try techniques”

Joyce Schemanske
Chicago, Ill.
Organ

Philosophy

“A workshop should build on the present talents and skills of the participants and inspire them to work toward new challenges and goals while giving them the tools to do so.”

Biography

Ms. Schemanske is Director of Music at Mater Christi Church in North Riverside, Ill. She is currently working on her DMA in Church Music at Northwestern University, and has studied organ with Ray Ferguson and Karel Paukert.

Responses

“well-organized—simply stated objectives plus realizable goals”
“good activities”
“everything was a learning experience”
“energetic and captivating”
“involvement was directly with people”

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October 25, 26
Workshop for Hispanic Liturgical Musicians, featuring Rosa Guerrero, Rev. Ed Hernandez, Ms. Mary Frances Reza, and Sr. Rosa Marda. Sponsored by the Office for Chicano Affairs and the Liturgy Office of the Archdiocese of Denver with and at St. Thomas Seminary. Fee, $10.00. Write: Mrs. Celia Vigil, Hispanic Intercultural Ministry Program, St. Thomas Seminary, 1300 South Steele St., Denver, CO 80201.

February 17
Southwest Liturgical Congress, representing 29 dioceses in five states; final day to mark the opening of the Mille-Hi Religious Education Congress with Rev. Eugene Walsh as principal speaker.

**DELAWARE**

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October 18
Diocesan Choir Festival. Guest conductor, Mr. Robert Twynam. Includes sessions on vocal technique, English diction, and the ministry of the choir. Write: Mr. Lawrence Johnson, Office for Divine Worship, 1929 Delaware Ave., Wilmington, DE 19806.

**DISTRICT OF COLUMBIA**

Washington
October 4

November 8
Workshop: Spirituality in the Black Community, emphasis on music, Facilitator: Mrs. Evelyn White. At St. Gabriel Church, Grant Circle, Washington, D.C. 9:30 a.m. - 3:30 p.m. Cost: $5.00. Write: Archdiocese of Washington, Liturgy Office, at the above address.

December 2

**IDAHO**

SUN VALLEY
October 13-16
National meeting of diocesan liturgy commissions, sponsored by the Federation of Diocesan Liturgical Commissions. Topic: Shepherds and Teachers—The Bishop and Liturgical Renewal. Write: P.O. Box 3127, Boise, Idaho 83705.

**ILLINOIS**

BROOKFIELD
October 26
Hymn festival presented by the Office for Divine Worship of the Archdiocese of Chicago, featuring Erik Routley with Richard Proulx, organist, for parish musicians, choirs, clergy and all who love to sing. At St. Barbara Church, 4008 Prairie Ave., 2 p.m. coffee hour, 3 p.m. festival. Write: Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690 or call (312) 751-8333.

**CHICAGO**

November 7
Director's Clinic for directors of children's choirs with Mr. Hal Hopson. At Holy Name Cathedral Club Room, 11 E. Chicago Ave., 7:30 p.m. $5.00, free to directors whose choirs are registered for the festival on Nov. 8. Write: Office for Divine Worship, at the above address.

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tor: Sr. M. Amadeus, CSC. Write:
Rev. Thomas J. Jones, CSC, at the ad-
dress above.

MARYLAND

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September 9, 16, 23
Workshop for Cantor/Leader of Song.
Facilitator: Jerry Hall, SJ. At Holy
Trinity Mission Seminary Chapel, 9001
New Hampshire Ave., Silver Spring,
MD, 7:30-9:30 p.m. Cost: $10.00.
Write: Archdiocese of Washington,
Liturgy Office, 1275 Rhode Island Ave.
NW, Washington, DC 20036.

September 16
Workshop: Planning for Advent/
Christmas. Facilitator: Rev. Thomas
M. Kalita. At Holy Trinity Mission
Seminary, Auditorium, 9001 New
Hampshire Ave., Silver Spring, MD,
7:30-9:30 p.m. Cost: $2.00. Write:
Archdiocese of Washington, Liturgy
Office, at the above address.

November 5
Workshop on Confirmation.
Facilitators: Rev. W. Ronald Jameson
and Sr. Constance Ward, SSJ. At St.
Andrew Apostile Church (meetings in
all-purpose room adjacent to church),
11600 Kemp Mill Road, Silver Spring,
MD, 7:30-9:30 p.m. Cost: $2.00.
Write: Archdiocese of Washington,
Liturgy Office, at the above address.

GAITHERSBURG
November 12
Workshop in Liturgy: A Moving Ex-
perience. Facilitator: Ms. Betsy
Beckman. At St. Martin Church,
Gaithersburg, MD, 7:30-9:30 p.m.
Cost: $2.00. Write: Archdiocese of
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above address.

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October 13-16
National conference of the Diocesan
Liturgical and Music Committees of the
Episcopal Church: “A Time for Life and Liturgy.” Write: Diocese of Western Michigan, 774 Southgate, Holland, MI 49423.

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ST. LOUIS
October 26
Ray Repp Workshop at St. Anselm Parish Center. Write K & R Music, Inc., 112 E. Main St., Box 519, Trumansburg, NY 14886.

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LODI
October 24, 25

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NEW MEXICO
ALBUQUERQUE
October 28, 29

November 7, 8
Ray Repp Workshops at Albuquerque Religious Education Congress. Write: K & R Music, Inc., 112 E. Main St., Box 519, Trumansburg, NY 14886.

NEW YORK
BRONX
November 2

MENANDS
November 1
Frank & Tony Prezio Workshop at Sisters of Charity. Write: K & R Music, Inc., 112 E. Main St., Box 519, Trumansburg, NY 14886.

OHIO
CANTON
October 7, 8
Ray Repp Workshop at Walsh College. Write: K & R Music, 112 E. Main St., Box 519, Trumansburg, NY 14886.

CLEVELAND
October 4, 5
Ray Repp Workshops Oct. 4 at St. Charles Church Auditorium, Oct. 5 at Notre Dame College. Write: K & R Music, at above address.

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Lucien Deiss Seminar. Featuring Rev. Lucien Deiss, CSSP. Write: Rev. Leonard Casey or Pat Wondoloski, St. Columba Church, 42 E. Third St., Bloomsburg, PA 17815.

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

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Music Industry News

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ing with hymnology entitled A Selective
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include hymnody, psalmsody and general
church music. For easy reference, as well
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published materials, this compilation is
invaluable to pastural musicians, espe-
cially those closely involved with hym-
nody. Copies may be obtained from the
Hymn Society of America National
Headquarters, Wittenberg University,
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Ludwig Music Publishing
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Ludwig Music Publishing Company
has recently appointed Lewis Roth to the
position of Director of Publications for
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the Juilliard School of Music, has ex-
tensive experience in all forms of music
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in the revised rites of the Second Vatican Council, and to stimulate composers and publishers to produce music where needed in all of the rites. The proposed projects should prove indispensable to the pastoral musician.

Alleluia
Augsburg Publishing House has recently developed a new series called Alleluia—resources in worship, music, and the arts designed for children and youth. Alleluia will help students gain a deeper understanding and appreciation for worship while providing opportunities for musical growth. Through planned activities and special projects, children learn how to worship and how the arts relate to the biblical message.

The Alleluia series may be used as part of choir rehearsal, in choir schools, weekday education classes, Sunday school, and elsewhere. For more information, write Augsburg Publishing House, 425 S. Fifth St., Minneapolis, MN 55415.

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Hymns in the Public Domain by ICEL

The International Commission on English in the Liturgy is preparing for publication a collection of “Hymns in the Public Domain” and music for Sunday Evening Prayer II of the Liturgy of the Hours. This work involves reviewing evaluations by users of already published ICEL materials and consultation with national liturgical commissions, who are to assess liturgical music needs that are not currently being met by the industry and might be met in part by ICEL.

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I no longer see joy and laughter as incompatible with liturgy...

Fr. Gribbin is Pastor at St. Joseph-Fullerton in Baltimore, Md.

It was homily time. The children, most of them between the ages of two and five, swarmed into our spacious circular sanctuary. I began asking questions about the Gospel, and the children identified the people in the story we were discussing. It was going well, so I decided to probe a little more deeply.
“Who is Jesus?” I asked. A dozen small hands went into the air. I pointed the microphone toward a slender, blond-haired boy and repeated my question. The boy looked up with tears in his eyes and in an angry voice said, “He is the one who makes people die.”

I do not remember how I got out of that, or what else happened during that children’s liturgy. Had it been my first, it would probably have been my last.

Seven years ago, when we decided to celebrate a children’s liturgy once each month, I was already nearly 25 years ordained. My associates were energetic, intelligent and enthusiastic young men. They had pushed for children’s liturgies, convinced that such liturgies would prove beneficial, especially for the parents of young children. The parents, they said, would be pleased to see us doing something special for their offspring. The personal antagonisms of some would be diminished. The straightforward message of the liturgy could not fail to touch them. I could find no flaw in their arguments, and agreed that we ought to give it a try. “However,” I said, “I have no intention of being the celebrant of any children’s liturgy.”

The mention of children’s liturgies conjured up visions of total confusion and total absence of control.

It seemed strange for me to be saying that. I have been fond of children most of my adult life, and some of my friendships with three-year-olds are still alive more than a quarter of a century later. I find it easy to relate to little children one-to-one. Yet the thought of celebrating a children’s liturgy filled me with something akin to panic. I wanted no part of it.

No doubt, my lifetime of training as a student in Catholic grammar school, as an altarboy, and as a seminarian (a “lifer”—first high through ordination) developed within me a reverential awe for the Eucharist. What seemed appropriate to me were silence, respect, and precise adherence to the rubrics. Spontaneity was out. Confusion would be intolerable. While I loosened up considerably during the 1960s and achieved some release from the traditional rigidity, I still kept my liturgies well within my own control.

The mention of children’s liturgies conjured up visions of total confusion and total absence of control. My first experience with them, as an observer from the back pew, did nothing to relieve my fears. There was confusion. The dependable structures crumbled under the assault of 100 or more preschoolers. I would not—ever—having the use of my faculties, be the celebrant for a children’s liturgy.

Children’s liturgies are an effective tool of evangelization.

Eventually they talked me into it, of course. “You are the pastor,” they said, “if you do not celebrate at least one of the children’s Masses, the people will get a false message. They will think you disapprove of them.”

“I’ll read the announcements at all the Masses and tell them I approve of children’s liturgies,” I said. They all sat there shaking their heads. “So I will have to do it?” I asked meekly. They all nodded.

So I did it. At Gospel time I put on a farmer’s hat and picked up a hoe. As the story progressed, I planted the children dressed as seeds and watched them grow into wheat and weeds. (The rumor that went around the diocese that I had said Mass that day in a cowboy suit with a stole was, of course, a base canard.) What I said that day by way of a homily I no longer remember, but it must have been adequate. I survived.

The next year, now a veteran, I celebrated another one (out of ten) of the children’s liturgies. Sometime after that—probably while I was on vacation—they worked me into the monthly rotation. That is where the matter stands now and I really don’t mind. I have discovered that our children’s liturgies are extremely well prepared, as they must be if they are to be effective. The chaos is more apparent than real. Because of their simplicity, the liturgies are easy to tie into, and a lot of them are fun. The very fact that I can use the word “fun” indicates that my stance toward liturgy has changed. I no longer see joy and laughter as totally incompatible with liturgy, even though I am still the most somber of our celebrants.

Again, we have been blessed with talented people who have created and directed the children’s liturgies of the years. This advantage can be shared, for the work of Jim and Lynn Haas has been published, and the work of Bill DeAngelis, our current children’s liturgy creator, will appear in print within a few months. Given a good script and a modicum of good will, any celebrant can see to it that a children’s liturgy succeeds.

Just what success means is, of course, a debatable question. In the first place, even though we have many parishioners whose attitude toward Mass and the Eucharist is at least as rigid and perfectionist as mine was, we have not heard any complaints about our children’s liturgies. This does not reflect any tender regard for our sensibilities, because our people do not hesitate to complain about anything else that they dislike, disapprove of or find offensive. The sensus fidelium seems to be making a positive statement.

Secondly, the children’s liturgies continue to grow in popularity. Our church seats a thousand people, and in recent years the children’s liturgies have been drawing
standing-room-only congregations. It is clear from our
records that many of the parents are former drop-outs
who had not been coming to Mass before they discov-
ered the children's liturgies and who do not yet come at
any other time. They come for the sake of their chil-
dren. It is our not entirely unfounded hope that their
new attendance is an occasion of grace for them. What-
soever attitudes caused them to become drop-outs seem to
be softened and modified by their experience in our
church.

Sometime after that—probably when I was
on vacation—they worked me into the
monthly children's liturgy rotation.

Again, this contact seems to have generated an in-
terest in both our parochial school and our CCD pro-
grams. Parents seem to realize that the quality of our
liturgies reflects the quality of the religious education we
offer the children in other ways. Resistance to our
sacramental preparation programs has diminished to an
occasional mumble on the part of a very few.

While it may be that children's liturgies are something
of a fad and may well melt away in a new tide of apa-
thy, it seems that this is not likely to happen. Today's
parents are still human beings who want good things for
their children and who cannot escape their own youth-
ful exposure to faith. They still look to that faith to pro-
vide answers and values they can discover nowhere else,
and the children's liturgies provide them with a face-
saving mode of re-entry into the family of faith.

Considering all of these things, children's liturgies are
an effective tool of evangelization. They are still not my
most favored form of worship, but whatever fragments
of reluctance remain in me when I walk down the aisle
as celebrant are strictly emotional residue. As a pastor, I
freely confess that the young associates were right. We
would survive without children's liturgies, but our peo-
ple would be poorly served, and the Lord would proba-
ably look upon us with regret.

So, to all of my aging, reluctant, lifetime-bachelor,
non-parent, too-tired-to-be-adventuresome, fellow cler-
gymen I say, "Take courage. It is not as bad as it seems,
and you will certainly find it to be worth the effort."

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