In 1974, the American Church received the Rite of Christian Initiation of Adults (RCIA), the document outlining the new process for baptizing adults. Envisioned in the RCIA is a series of several stages of development through which the adult passes, beginning with educational opportunities combined with religious formation, leading to the intense Lenten period of ritual and religious experiences that culminate in the baptismal ceremony at Easter, which is followed by postbaptismal enrichment of commitment to the Christian community.

The essential element of the new Rite, often lacking in practice, is that of a vital, caring parish community that is capable of executing the steps of this two-year initiatory process.

The document presumes a theology of the initiatory process in three major steps: Baptism, Confirmation and Eucharist (immersion, anointing, meal). Thus, Confirmation is integral to the initiation rite; its primary theological themes are paschal, baptismal or initiatory, and that of the lordship of Jesus.

In contrast to this theology, present pastoral practice identifies Confirmation with the seventh-grader's affirmation of faith to the local bishop or his auxiliary, or with the concept of Catholic maturation, emphasizing the coming of the Holy Spirit and the ripening of faith. In short, present pastoral practice does not reflect the theology of the RCIA.

In this issue of Pastoral Music, we attempt to stress the theological importance of recapturing the initiatory character of Confirmation without ignoring the pastoral needs of musicians who must deal with the situation as it is. The dilemma is especially visible in light of the musical consideration: "Come, Holy Ghost" and other songs associated with the Holy Spirit serve as the caricature of the present view of Confirmation— as the sacrament of the Holy Spirit: on the other hand, songs associated with the Paschal Mystery, baptismal initiation, and even the lordship of Jesus (those appropriate to the theology of the RCIA) are frustratingly out of place in the typical parish celebration of Confirmation.

Contained here are an excellent summary of the history of Confirmation (Field) and a clear statement of the dilemma (Kennedy), a comprehensive listing of the resource materials available to the musician for celebrating the Rite (Perrot), for catechetical preparation (O'Connor), plus a commentary on the current literature concerning Confirmation (Quinn). In this issue we stress the importance of the musician's participation in all phases of planning (Thomas), we offer a bishop's recommendation for ways to make Confirmation work (Sullivan), and we challenge the musician to stop singing "Holy Spirit" hymns (Ciferri).

But this is not the final word. There is a pressing need for all of us to devote a great deal of work to the sacrament of Confirmation, to seek opportunities to exchange our ideas with one another.

Our fourth annual convention, in Detroit, Mich., April 21-24, with its theme, "Claim Your Art!" is one of many such opportunities. We have collected the finest speakers and musicians available and located one of the finest convention centers in the country in order to make this convention the most important and successful of all our efforts. The involvement of musicians and clergy will provide the context for every musician to reach out to other artists with the refrain "Claim Your Art!" See you in Detroit.
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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Stedelmaier Nijmegen Art Embroiderys

Contents

Letters 2

Association News 4

NPM Chapters 10

FOR MUSICIANS & CLERGY: LITURGY
Confirmation: Will Its History Help?
BY JAMES A. FIELD
12

FOR MUSICIANS & CLERGY: PLANNING
When Planning Confirmation, Call a Musician
BY ROSEMARY THOMAS
14

FOR CLERGY
When a Bishop Takes the Lead . . .
BY WALTER SULLIVAN
16

The Dilemma of Confirmation
BY ROBERT KENNEDY
20

Selecting the Music for Celebrating Confirmation
BY JANE MARIE PERROT
24

Christian Initiation:
Baptism, Confirmation, Eucharist
BY MARY ALICE O'CONNOR
40

Teaching Confirmation: A Musician's View
BY FRANK QUINN
44

COMMENTARY
Let's Stop Singing "Holy Spirit" Hymns During Confirmation
BY ANDREW CIFERNI
64

Roundelay 48
Reviews 50
Hot Line 54

Music Industry News 55
Calendar 58
Does Father Know Best?

A couple of things in the August-September Pastoral Music prompted me to write to you. First, a reflection on the letter “Call Me Father.” The Church of a few generations ago saw the hierarchy in terms of ascending authority and wisdom, and naturally saw the priest as Father in a society where the family father was generally an autocrat and mother didn’t get to vote. Kids were to be seen and not heard. Theology fit God in the apex of this majestic pyramid, as righteous judge, avenger and so on.

With Vatican II, we had a new vision of Church promulgated with an emphasis on ministry, and the majestic pyramid is inverted, each level of the hierarchy being servant to the next higher, placing God as the loving servant to all his family. He becomes truly Abba, father, a model of family love in service for all fathers of families.

It seems to me that the difficulty some priests have in losing the title “Father” is that they see with it a loss of authority. Could they see their role more in terms of service, they might rejoice in the title “Brother”; humility would cause them to put aside a claim to being “reverend.” Incidentally, I happily revere some “Sisters” of my acquaintance. Rev. Mary Smith—why not? (No question of ordination here, either; only of call to differing forms of service.) It would be too easy to quote Matthew 23:9, so I won’t.

My second point is to mention that I too was at Providence, at the Brubeck Mass. I wish I had had Ronald Brassard’s rose-tinted spectacles or rosewood-toned ear-trumpet, or whatever. He obviously fell under the spell of being involved in such a fun happening, and it blunted his critical faculties. The cathedral sound system was second-rate; at one point Peloquin talked for some minutes and we (halfway back) didn’t make out a word. I thought the jazz sections uninspired. Maybe one needs the jazz club milieu to be caught up in the swing. While I loved “Peace of Jerusalem” and look forward to being able to use it, I found the people’s parts in general trite and condescendingly simple. How dare I say that about someone of Brubeck’s stature?

The high point for me was the beautifully scored piece played by a chamber group that reminded me of Brubeck’s impeccable credentials, and how effective good instrumental music can be in lifting the eyes to the mountains.

Anthony Lewis Walpole, Mass.

St. Caecilia and Instruments

Raphael’s St. Caecilia (Aug.–Sept. cover), in preferring heavenly music to that of earth, rejected a regal, or portative organ, not a “hand organ,” and a viol or gamba, not a “cello.”

Aside from this criticism I congratulate you for undertaking an essential task.

Paul R. Ladd, Jr. Wakefield, R.I.

Schooling Helps, But . . .

I am one of those non-degreed, dedicated parish musicians (title: Music Director, literally organist and choir director) to which many of your contributors refer with disparaging innuendos. I think it is time some of us spoke up.

I am 34 years old and have been a church musician for 16 years. In that time I have had several adult choirs and children’s choir of 75 voices. In a majority of the articles in your publications, it is stressed that the music director or musician must be a competent, highly musically educated person in order to present the most effective musical liturgy for the parish. I agree that the parish musician must be competent, but I have found that the musician is no better than the people with whom he works.

In the past I have been cursed with a pastor who was extremely uncooperative, a liturgy committee who knew nothing about liturgical music and didn’t want to learn, but a choir who presented inspiring performances whenever they sang. I am currently in a parish where the priests are interested in music, the liturgy committee trusts my judgment, the congregation sings their hearts out, and the choir sight reads 75% of the music.

This spring the choir and I decided to take several field trips to other area parishes to see what they were doing and exactly where our parish stood musically. What a disappointment! We visited a parish where the music director was a professor of music at a local university. The congregation did not sing; the choir sang an “Ave Maria” for the communion meditation, and the communion hymn was “Immaculate Mary.” The Sunday liturgy had nothing to do with the Blessed Virgin. At another parish, the degree music director had little effect in getting the congregation to sing, and the choir presented a beautiful rendition of “America the Beautiful” during the Communion. There was no congregational communion hymn. I would not call this effective programming.

Am I really incompetent? My position would be considered part time, but I work hard to research the liturgy, the reading, and the theme of any liturgy at which I preside musically in order to select with care the most appropriate congregation hymn, response, or major choral work. In 16 years, there have been no complaints from the congregation—and several standing ovations. Our singing congregation is proof positive that something is working.

After reading your magazine for almost a year, I find that our parish has been doing exactly what you suggest, and has been doing it long before your magazine arrived in my mailbox. Attention all highly degreed parish musicians: Remember, there are some competent non-degreed parish musicians doing good jobs in parish music. After
all, it is not necessarily what you know, but the final effect.

Jerome B. Bedrowsky
Music Director
St. Brigid Catholic Church
Xenia, Oh.

Composing for the Cycle

In reviewing the categories of the NPM composer competition I noticed the lack of a category as regards the traditional vernacular singing forms of hymns, songs, tunes, and anthems for the seasons of the Church year. I suggest another category for future NPM "Claim Your Art" prize competitions. The title would be "for celebrations within the liturgical year." This category would include musical forms for events during the seasons of the liturgical year: Advent, Christmas, Epiphany, Lent, Holy Week, Easter, Pentecost, and so on. Also included would be music for specific feast days such as: Feasts of the Lord (e.g., Corpus Christi), Feasts of Our Lady, Holy Days of Obligation, feasts of various saints, and special feast days such as All Souls Day. By encouraging music for these celebrations the Church can eventually draw together appropriate musical forms for its entire calendar year.

It is a traditional part of our liturgical worship that just as the day was divided for worship, so also the larger yearly scale. Advent recalled the time before the coming of Christ, considered as a time of night darkness. At midnight in the depth of this darkness to the bright dawn of a new morn, the dawn of springtime when all things are resurrected again with Christ. The fullness of first harvest corresponds to the noon day zenith of Pentecost when the Spirit of God is upon mankind. The afternoon of day shows the spiritual dimensions developing into Christian maturity as the time after Pentecost indicates. Evening shadows reflect the coming death and transition to new life celebrated by the autumnal feasts of All Saints and All Souls. Finally, full darkness again overtakes us before Christ the King returns to claim his own and bring them into His Kingdom with all His Saints.

This enactment of the Life of Christ as found in the cycle of the Church year calendar needs the tradition of liturgical music to weave its recurring symbolism into the beings of humanity. The living message of Christianity reflected in the recurring seasonal celebrations are powerful expressions to nourish and strengthen the "Tree of Life" within everyone.

Rev. J. Anthony Krett, O.S.A.
Tolentine Center
Olympia Fields, Ill.

Music, Music Everywhere

I find that a subject important to choirs has not been covered in your publication, and that is the managing of music, songbooks, ranks and folders of music in the choir loft.

Maybe the modern way of using guitars and placing the choir singers loose near the altar has eliminated the choir loft for the modern churches, but there still remain a large number with the old-style location for the choir singers.

I haven't found any, however, who use any system in managing their music, and would appreciate some light on the matter.

Helen A. Stachnik
Irvington, NJ 07111

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Oxford

Suggestions for the Easter season

Philip Baker An Easter Anthem ("Come, ye faithful"). for mixed voices and organ (94.215) $0.50
W. Leonard Beck An Easter Cantil for unison and organ (94.503) $0.30
Benjamin Britten Te Deum in C. for SATB and organ or orchestra (42.141) $0.60
Ignazio Donati Non Vos Relinquam Orphanos ("I will not leave you comfortless"). for SSA or TTBB and keyboard (40.024) $0.40
William Ferris Te Deum, for combined choirs—unison, 2-part, and 4-part, with organ (94.009) $0.80
William Mathias Alleluya Psaltat for mixed voices and organ (42.387) $0.70
Russell Wichmann Bell Carol for combined junior and senior choirs (94.004) $0.50
At all fine music stores; if examination copies are wanted, write Dept. Mu.

Music Department
OXFORD UNIVERSITY PRESS, INC.
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Convention Planning Complete

Detroit, Michigan, April 21-24, 1981. Mark it on your calendar now. If you were awed by the Scranton Convention in 1978; if the Chicago Convention in 1979 overwhelmed you; if you have enjoyed the regional conventions, get ready for Detroit, because outdone itself. The Detroit Convention will be a major step forward in pastoral music in this country.

The theme, "Claim Your Art," is significant for two main reasons. First, it reflects a major development in the understanding of the work that we are engaged in. It is about the responsibility of pastoral musicians and clergy to enrich their unique art form. It's about naming the art form, taking the initiative to improve its status. Second, the theme provides the context for an unprecedented gathering of artists in this country. There is an abundance of programs directed to the focal points of the Association—musicians and clergy; but in addition to this focus, the theme demands that other arts be represented so that artists from a wide range of fields can show NPM members what they know about art, all under the unifying banner of liturgical art. This is indeed a rare opportunity for artists.

The 1981 Convention Logo

Weathervane, executed by Rev. John Buscemi, reflecting indigenous American craft art, a major focus of the convention. A weathervane reveals many important facets not only of the theme "Claim Your Art," but also of the role of NPM in presenting this convention.

A weathervane as craft art must first of all be utilitarian, functional. Then decoration is added for pure delight (like the art form of pastoral music). A weathervane reflects the direction of the wind—it does not cause the wind (like NPM reflecting the activities of the church musician). Finally, a weathervane is false when it appears to be pointing out the direction of the wind and there is no wind or when it gets rusty (like all of us).

Spread the Word

NPM members have a special responsibility this year: not only to invite their clergy (and the Clergy Day is special, too), but to make the effort to invite the host of people who will be interested in the wide range of arts.

The major success of the convention will depend on getting information about the convention into the hands of those artists who do not have a national organization such as NPM. So think about the dancers and mimists...think about the audio-visual specialists and dramatists...think about the craft artists (weavers, sculptors, painters, glass blowers, potters, carvers) ...think about the religious education and school people who use music...think about the hospital chaplains and architects...and think about the musician in the neighboring Lutheran, Methodist, Anglican Presbyterian or other church, and invite them. Invite them to Detroit, April 21-24, 1981. Be part of history. Claim Your Art.

Columbus

"The Musician Speaks Out...Servant in Service." This was the unique theme of the regional convention for Ohio and
Michigan, and a fitting one indeed. Upwards of 500 people attended the convention on a full-time basis, with 149 attending for single days. There were 32 participants at the Clergy Day program, bringing total attendance to 677. Special thanks go to Rev. William Dunn and his core committee, and to the 140 volunteers who made the program run so smoothly.

The opening presentation by Rev. Gerald Shirilla built on the experiences of the special training program for ministers—the Institute for Pastoral Liturgical Ministers—which was developed by the Diocese of Detroit. Rev. John Melloh centered his talk on the importance of the community as the primary group that the musician must serve, and listed seven specific ways to improve parish service. Ms. Sue Seid-Martin discussed the pastoral musician's skill of communicating with God's people and the complementary effectiveness of music in communicating the loving spirit of God, using an abundance of exquisite musical examples. Rev. Lawrence Heiman then aptly concluded the convention with the charge to "Pastoral Musicians: Values and Visions."

A special highlight of the convention was a Hymn Festival, presented by W. Thomas Smith, who is the director of the Hymn Society of America. Who can forget the stirring reading by Sr. Teresita Weind, or the marvelous organ playing by Dr. William Haller? Many participants stayed afterward to celebrate the sheer beauty of the masterful organ playing.

The convention in Columbus was unique in at least two ways: first, there were more musicians working in full-time paid positions attending this convention than in any of the other regions; and second, in addition to the workshops directed toward education for musicians and clergy, there was a special "process" workshop conducted by Sr. Arlene Bennett, which provided a forum for musicians to exchange information about their experiences with job descriptions, salaries, contracts, and the like. Based on the recommendations of the process workshop report, the National Office of NPM will proceed with a program to establish a national policy in the areas of job description, salary, and contracts for approval at the national convention in Detroit, Michigan, April 21-24, 1981.

San Francisco

The finale in San Francisco summed it up beautifully. The last of the 12 regional conventions typified, in many ways, the very spirit of the entire convention series.

The planning team was a joint effort between the two dioceses of San Francisco and Oakland, both of whose cathedrals were used for various events. Hats off to Rev. Donald Osuna and Rev. James Alyward for their yeoman's (pun intended) work in making the convention such a success.

The attendance was from all the dioceses comprising Region 11, including Hawaii. And then, there were several special people, like the priest from the parish in North Pole, Alaska! There were 355 full-time participants and 200 one-day attendees, for a total of 555 participants.

The presentations were pointed and very successful; each developed and explained a theme from Music in Catholic Worship. Rev. Eugene Walsh's keynote called all of us to the primacy of the community in worship, the fundamental point of any liturgical theology. Dr. Elaine Rendler led us through a planning process, demonstrating the ebb and flow of the Mass, continually reminding us of the importance of the "shape" of the liturgy. Rev. John Olivier, using a series of short antiphons, demonstrated how music creates hospitality. Rev. Virgil Funk, as at all the conventions, made a presentation on the need for upgrading the quality of education for pastoral musicians and suggested the possibility of forming an NPM Chapter at the diocesan level.

A special section of workshops was directed in Spanish by Rev. Pedro Vera from Our Lady of Guadalupe Parish in Oxnard, Ca.

Jack Mifflton treated us with "The Final Judgment," a parody on Dante's trilogy The Divine Comedy. It was an outlandishly humorous satire on all the "sins" of the Church. Pastoral musicians who have committed certain notorious liturgical abuses were found in Inferno undergoing very appropriate punishments. The bewildered pastoral organist was shown around by "Virgil," who assured her that she could get her parish out of its liturgical "funk"!
But the real finale came at the Oakland Cathedral. M. Rev. John S. Cummins, Bishop of Oakland, opened the convention with warmth and friendliness; he concluded with a celebration of the Sunday Eucharist. The music ranged from Mozart's Psalm 117, sung by soprano Diane Gilfeather, through a highly rhythmic Mariachi trumpet acclamation, to a rousing rendition of "De Colores." The key to the widespread liturgical fame of the celebrations at the Oakland Cathedral is now obvious: it is blessed with the unique combination of a very talented and creative rector, a commitment to music and celebration on the part of a very warm and friendly bishop, and a wonderfully hospitable and committed community of Christians. Thanks, Oakland, we needed that!

Summary
The NPM Third Annual Regional Conventions inspired many questions, which the 6740 musicians and clergy who attended have happily brought home with them. One set of questions common to all conventions was "What about the other conventions? What were they like, what happened, and how does this one compare?" It is time to summarize the experiences of the past year for the Association.

Convention attendance. The eleven conventions attracted over 6740 participants. The most startling fact about this group is that it contained representatives from each of the 167 dioceses, in addition to participants from many of the Canadian dioceses. Furthermore, the conventions were truly regional in that there were equal numbers from dioceses throughout each region, rather than a preponderance of attendees from the host diocese. This fact dramatically enhanced the dynamics of the interchanges among the conventioners.

Goals and program. The twofold goal of the regional conventions was first, to stimulate the musical liturgy programs within the regions, and second, to present the ideas of NPM Chapter formation to the various dioceses throughout the United States. Within an eight-month period, representatives from every diocese in the United States took part in a meeting in which the NPM Chapters were explained and steps for formation were demonstrated. This is clearly a remarkable success.

Each program was unique to its region, in direct proportion to the extensive involvement of the region in the planning process, assuring that the needs of the region would be successfully met. While there were some comments such as "I wish we could have had . . .," no statement such as "This program is not suited to my needs" has ever come to our attention. Some parts may have been inappropriate for some, but in no case was an entire program "off base."

Topics were addressed that could not be addressed at a national convention—important topics that do not receive sufficient attention. Five topics in particular spring to mind: the relationship of Hispanic culture to the English-speaking environment, and the consequences of the relationship for the English-speaking environment, and the consequences of this relationship for worship (explored fully in the meetings in Miami and San Antonio); the pastoral musician's spirituality (Roroslaer); the needs of the small parish (Dubuque); the importance of texts (Olympia). Topics such as these, despite their overwhelming importance, cannot be adequately addressed at the national level.

Chapter formation and presentation. There is no question that Rev. Virgil C. Funk's presentation at the last meeting was better than his presentation at the first! Nevertheless, the content of his demonstration of the chapter meeting was consistent throughout. We feel that this key function of the regionals—namely, to present the Chapter formation idea to each region—was fulfilled, and that the fruits of this work will be harvested for many years to come.

Music and performances. The regional conventions underscored the vastness of the United States, the coexistence of so many cultures, and the intensely reciprocal relationship of music to culture. Sometimes the relationship between music and culture is so subtle or so integrated that the local musicians themselves cannot describe it; it is only perceivable to the outsider. The balance is so unique that what "works" in one area is often not likely to "fit" in another.

Fun, laughter and satire. Characteristic of all the conventions was the desire on the part of the participants to have fun, to laugh at themselves and their work, and to enjoy doing so. Musicians are good at having fun; they thrive on entertainment. And they don't take themselves so seriously that they cannot recognize their own foibles. This is a genuinely healthy sign, and it was seen at all of the conventions.

Prayer and celebration. Musicians want to celebrate. At every convention there was a readiness, even a restlessness, to get to the celebration—to gather and be Church, and to make music together in the worship of our God. Pastoral musicians also know how to celebrate, and a positive pastoral judgment has been made of all regional convention liturgies. What some would call the "quality" of performance, however, varied substantially from region to region. Often it was the effectiveness of the celebrant that determined the quality.

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or intensity of the liturgical celebration. The “model liturgy,” of course, varies from place to place, and the tendency to repeat an effective “model” was apparent in some places. There is a need to strive for uniqueness in each new celebration.

A vote for future regionals. Many, many people confirmed that regional meetings were important to their work, and that issues that could not be addressed at a national convention could be and often were addressed at the regional conventions. The National Office is considering regional meetings in 1982. Any diocese that would like to consider serving as a host diocese for an NPM regional convention in 1982 (probably the summer) should contact the National Office before January 15, 1981.

Volunteers, speakers, core committees. The regional conventions could not have taken place without an incredible number of people investing their best energy. Over 400 speakers conducted workshops; 72 core committee members spent hundreds of hours; and innumerable volunteers did the “behind the scenes” work (we estimate about 500); and finally those very special twelve who served as core committee chairpersons guaranteed the success of the conventions. A deep thanks to all of you for your strong witness to our theme, “Be a Song.” You have been.

FDLC Meeting

The annual meeting of the Federation of Diocesan Liturgical Commissions, an organization of the diocesan liturgy staff and commission members, with the Bishop’s Committee on the Liturgy, a committee of the National Conference of Catholic Bishops, drew 37 bishops and 250 liturgists to Sun Valley, Idaho, October 13–16, 1980. The theme, “Shepherds and Teachers: The Bishop and Liturgical Renewal,” provided an opportunity for bishops and liturgists to meet in mutual discussion of the importance of their respective roles in the liturgical renewal effort. Formal presentations were made by Rev. Blaise Turck, OSB, dean of Mt. Angel Seminary in Oregon, M. Rev. John C. Cummins, Bishop of Oakland, and Mr. Rev. James A. Hickey, Archbishop of Washington, D.C.

Two major projects of the FDLC and the BCL will affect the work of pastoral musicians. The revision of the 1972 document Music in Catholic Worship was endorsed, with a pledge that the promised consultation would be forthcoming. A three-year study plan of the Ordo Missae was outlined. This program envisons a study text (or work-book) for selected parish liturgy committees in each diocese that proposes a detailed examination of each part of the Mass. Any NPM member who is invited to be involved in this study should readily spend the time; it will be well worth the effort.

Of special note was the music at this meeting. Mr. Michael Connolly, Associate Director for Music in the Archdiocese of Seattle and Core Committee Chairperson for the NPM Region 12 Convention, demonstrated very effectively the role of cantor and song leader in the liturgy. Mr. Frank Brownstone, an NPM Instructor, and Ms. Nancy Chval, Chairman of NPM’s Western Office, were quite visible as assisting musicians.

Archbishop Rembert Weakland, BCL Chairperson, gave his annual report in which he provided an excellent and honest appraisal of the liturgical renewal in the United States. He sees Inestimabile
Donum, the recent papal document directed toward liturgical abuses, as a challenge to American liturgists. The call for active participation (Article 24 in the Constitution on the Sacred Liturgy (CSL)) today demands authenticity; authenticity that does not diminish mystery but leads to a greater awareness of sacramental practice, the Liturgy of the Hours, and the liturgical year. In the area of sacramental practice, Bishop Weakland affirmed what every pastoral musician knows too well: the existence of a great rift between pastoral practice and the current rites and texts. He cited the study of the Ordo Missae, the Rite of Christian Initiation of Adults, and especially the Rite of Reconciliation, with its diverse practices at the parish level, as concrete examples that were familiar to this audience. He sees the Liturgy of the Hours as a hope for Catholic identity, and reminded us all (a timely comment, considering the recent controversy regarding Holydays) that the liturgical calendar and year should be directed toward the feasts of our Lord (CSL #107).

Beyond authenticity, there is a need for adaptation, especially cultural adaptation called for in Articles 37 and 38 of the CSL. This effort has hardly begun in this country, perhaps because of the wide cultural diversity that exists, but also because we Americans do not have a “climate” for adaptation.

Three obstacles to the renewal effort were cited: liturgical spirituality is stillpietistic and individualistic, indicating that the revised liturgy does not meet all the spiritual needs of the people; budget and personnel cuts have resulted in liturgical latissitude—an area that needs urgent attention; and finally, long-range planning is an area that receives insufficient time and energy.

Archbishop Weakland concluded by stating that while there was a bleak aspect to his picture of the present, we should be called to a new vision of the Constitution of the Sacred Liturgy and concentrate on beginning the catechesis for renewal. We must resist the tendency to ride along with the depression in liturgical renewal.

In concluding the meeting, Rev. Daniel Coughlin, Director of the Chicago Diocesan Office of Worship, and a guiding force in the extremely important work of Liturgy Training Publications of Chicago, presented the need to readjust the focus and direction for the Diocesan Liturgy Office. His most stunning points were in the area of prayer and pluralism. It is the role of the Diocesan Office of Worship to acknowledge and support the multiple forms of prayer that exist in the diocese and to recognize that prayer resides in people, not just in clerical and non-clerical leaders. Therefore, the diocesan offices must center on those praying communities that embrace prayerful people, and cooperate with other diocesan offices in the development of a syllabus of prayer. This endeavor carries along with it the need to develop a language or symbol system of recognition and praise to support a parish for outstanding prayer life and at the same time articulate the truth that is revealed in it. He called for the diocesan office to be chiefly responsible for integrating the diocese by researching the unique elements of its liturgical prayer, by calling for the union of justice and prayer, and by determining what makes a prayer community thrive.

Pluralism, a unique ethnic challenge in Chicago, is the spiritual and liturgical challenge of all prayer communities. The United States, in developing liturgical adaptations, has established what has been called “unity in pluriformity”—we
have discovered that survival does not come with conformity but rather with confronting and benefiting from our differences.

The presentations by Archbishop Weakland and Fr. Coughlin were a challenge for the Diocesan Liturgical Commissions, and indeed, for all clergy and musicians interested in liturgical renewal. The challenge will be heard and felt far beyond Sun Valley, Idaho.

ICEL News

Mr. John Page of Washington, D.C. has been named executive secretary of the International Commission of English in the Liturgy (ICEL). Mr. Page has been, for the last six years, associate executive secretary of ICEL, where he played a major role in the editorial preparation of the English translation of The Liturgy of the Hours. Said Archbishop Denis E. Hurley, who made the announcement, "He has demonstrated to us all, over several years, his liturgical and editorial expertise and his commitment to the important work of ICEL. NPM congratulates Mr. Page on this new appointment, with our best wishes.

Fort Wayne-South Bend Training Program

The Diocese of Fort Wayne-South Bend offers several training programs for pastoral musicians. Arrangements for college credit can be made for any of these programs. The organist training program, conducted by Sr. M. Margaret Andre, CSC and Patricia Leeghe, is designed for non-professionals with little or no previous study or for those who need refresher study. The year-long course costs $200.

For cantors and song leaders, the Diocese's year-long program focuses on the cantor as a catalyst for prayer and on techniques of communication, along with instruction on historical and theological perspectives. This course is conducted by Rev. Peter D. Rocca, CSC, and costs $50.

Another one-year program is designed for choir directors, with the major emphasis on rehearsal and directing skills. Candidates need not have professional educational backgrounds, but should be able to read music. This $50 course of study is taught by Sr. Margaret.

"Sing a Song at Sight" is for practically anybody in the parish ministry: cantors, choir members, celebrants, folk singers. It is a one-semester, $25 opportu-

tunity to become comfortable with reading simple melodies and rhythms at sight. The instructor is Sister M. Amadeus, CSC.

Finally, the Diocese offers a series of voice training programs. The program is in a three-year cycle, $50 for each year, and is directed by Sr. Margaret.

Such an impressive array of training programs should serve as an impetus to other dioceses in their planning for formation. Questions are welcomed by Sr. Margaret, who may be reached at the Diocese, P.O. Box 390, Fort Wayne, IN 46801 (219) 483-1590.

New Course: The Psalms

The Catholic University of America's School of Music has announced the addition of a new course offering in the Graduate Liturgical Music degree program for the spring semester, 1981: "The Psalms." A guest faculty that includes Rembert Weakland, Frederick McManus and Nathan Mitchell will assure the interdisciplinary approach appropriate for
the study of this vital topic. Dr. Mary Alice O’Connor is coordinating this course. Write Catholic University, Washington, DC 20064 or call (202) 635-5417.

St. Louis Organist Training Program

The Archdiocesan Organist Training Program of St. Louis has been in operation for 12 years. Their 14 teachers, some on the faculties of colleges in the St. Louis area, are engaged in working with organists and prospective organists in the Archdiocese. The program is geared to the very beginner with no background in music, but a desire to learn, through the college-level organ student.

Elementary, high school and college students, as well as any older religious or laypeople who are interested should contact Charles Cordeau, 421 Woodlawn Ave., St. Louis, MO 63119 (314) 961-4916.

Another New School of Liturgical Music

The Archdiocese of Newark has opened its School of Liturgical Music this fall, in cooperation with the Cadwell College Music Department. The program of study, designed to further opportunities for musicians in the postconciliar liturgy, leads to certification in any of the following categories: minister of music, assistant minister of music, organist, choir director, cantor and director of folk music.

It is a two-year program, and scholarships are available for full-time teachers in parochial schools and those involved in full-time parish ministry. More information about this program is available from the Worship Office, Archdiocese of Newark, 260 S. Main St., Lodi, NJ 07644 (201) 472-2500.

Can You Help?

Liturgy in Santa Fe, Inc. is a national institute and training program for the arts of celebration that provides disciplined training to pastors and their lay liturgy teams. They have begun phase two of the do-it-yourself, pay-as-you-go construction of Heritage Hall, the first unit of the complex of buildings that will be liturgy in Santa Fe’s arena. If you would like to lend a hand in any way, please contact Rev. Blase Schauer, OP, Director, Liturgy in Santa Fe, Inc., 1752 Camino Corrales, Santa Fe, NM 87501.
Galveston-Houston Chapter officers are Sr. Jane Conway, Director; Mr. Daryel Nance, Coordinator for Planning; Mr. Steve Ohmer, Assistant Director for Recruiting; and Mr. George McDonald, Animat for Koinonia.

These new Chapters will continue meeting for the next six months as Temporary Chapters. During that time the members will use the general norms of the NPM Chapter Manual, adapting it to their local needs, to explore how well the Chapter works for them. Based on their experience as a Temporary Chapter, the members will determine their desire to form a Permanent Chapter of NPM.

More Chapters Forming

There are now a total of 21 dioceses across the country that are in the process of forming Chapters. Several of these have already subdivided into more than one meeting group, due to large numbers of people and long traveling distances. The Chapters that have requested a Chapter Manual and begun their meetings in the last two months are listed here:

Diocese of Fort Wayne-South Bend, Ind.—Sr. Margaret Andre Waechter, 5116 Golfview Dr., Fort Wayne, IN 46818 (219) 483-1590

Diocese of Dubuque, Ia.—Ms. Sharon Sutherland, 1125 Prairie Dr. N.E., Cedar Rapids, IA 52402 (319) 366-3638/(319) 366-1489; or Rev. Daniel J. Knipper, Immaculate Conception Rectory, Main Street, North Buena Vista, IA 52066 (319) 870-2165/(319) 870-5155

Diocese of Dallas, Tex.—Ms. Carol A. Melton, 4165 Willow Grove, Dallas, TX 75220

Diocese of San Antonio, Tex.—Ms. Colleen Natalichio, 15526 Purple Sage, San Antonio, TX 78255 (512) 433-1330/(512) 695-8362

Diocese of Wheeling-Charleston, W. V.—Sr. Carol Hannig, SSJ, 124 E. Pike St., Clarksburg, WV 26301 (304) 623-0273

Diocese of Youngstown, Oh.—Mr. Anthony DiCello, 144 W. Wood St., Youngstown, OH 44503 (216) 744-8451

Chapter Manual

The NPM Chapter Manual is the tool provided by NPM for the Chapters. It provides instructions on how to form a Chapter; however, the bulk of the Manual comprises directions for a two-year program of monthly meetings, including a plan for each part of each meeting. NPM knows that musicians are very busy people. The Chapter Manual is designed with this in mind, so that a minimum of preparation for meetings will still result in very successful Chapter activity. The Manual contains directions for each officer, instructions for planning meetings, and handouts for everyone involved—performers, planners, spiritual leaders, and so forth.

The Orlando Chapter Goes to Detroit

Paul Skevington, Director of the newly chartered Orlando Chapter, reports that many of the members will be flying together to Detroit for the National Convention next April 21–24. By taking the same flight, they will each save approximately 40 percent on air fare.

This special deal is called a “Group 10” fare. If at least ten people fly to Detroit on the same plane, they can get a substantial discount. The group can travel any day of the week. They must go to Detroit on the same plane, and must complete the round trip on the same airline, but they do not have to return home on the same plane. Discounts vary from place to place, and this service is not available in all parts of the country, so check with the airlines or your travel agent to see what kind of deal you can get.

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, 255 Sheridan St. NW, Washington, DC 20011.

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  How music can enhance the various stages of the rites of initiation, the celebrations of the progressive stages of the catechumenate. 779/45 $6.50

  A brief history and description of elements of the Liturgy of the Hours. 7R3/8006 $6.50

To order, turn to page 63.
The lament echoes down the centuries: "But we've always done it this way!" It is the theme of apostolic discourses and anonymous letters to the chancery; it is the subject of whispered conversations in palace corridors and parish parking lots; it is a plaintive cry at ecumenical councils and parish councils; it is the motto of the foes of newly crowned emperors and newly hired DRES. In stormy debates over the initiatory practices of the Church, the winds of criticism have blown at gale force more often than not.

What lesson would history teach us? Perhaps that the serious questions we meet today have been around for a long time indeed. What is Confirmation? What is its relation to baptism? At what age should we confirm? What is the role of the bishop? A review of the historical development of today's rite has a way of collapsing old questions like dominoes, and raises new questions in their stead.

From the earliest days of the Church, initiation into the Body of Christ has been associated with both the forgiveness of sin and the gift of the Spirit. We can be sure of this, but we cannot be sure that there has always existed a two-stage rite to express this reality, consisting of a water-bath for forgiveness and a laying on of hands and/or anointing with oil for the gift of the Spirit. The slim evidence we do have points only to a wide array of usages and models in the different churches of the first centuries of our era. For example, the primitive Syrian rite speaks of the gift of the Spirit in a prebaptismal anointing, while the evidence in Acts points to a postbaptismal laying on of hands. Neither of these extremes appeals to John Chrysostom, who insists that the Holy Spirit descends on the candidate at the moment of Baptism.

...the prospect of a 50-mile hike to the nearest bishop inspired still another solution.

The meaning of these rites varies as much as their form. In the writings of the Fathers of the Church, and in the rites they celebrated, we have many themes associated with baptismal anointing, ranging from the priestly and kingly dignity of the Christian, to fortification of the body for spiritual combat, to clothing with the robes of immortality. In any case, we can find no single model for Christian initiation at these early stages, and we therefore cannot solve the thorny problem of the connection between Baptism and Confirmation at the historical level.

Is Confirmation a separate rite from Baptism? The early Christians have no answer for us, but offer new questions in place of the unanswered one. These folks simply do not share our enthusiasm for tidy categories and compartments. For them, the important thing is that after all these preparations, bathing, hand-laying, and eating and drinking, life is somehow transformed. Cyprian, a 3rd-century bishop, writes of his own experience: "I went down into these life giving waters and was born again, a new man. All my doubts vanished. I could see what had been hidden from me, I could do what had been impossible." For Cyprian, this powerful transforming event of rebirth most probably took place in a paschal vigil, and included what we would indenify as Baptism, Confirmation, and First Eucharist.

His experience, and the experiences of the first generation of Christians, prompt us to ask a different kind of question. What is conversion about? How does a rite express what is happening in the life of this person? What is this person leaving behind? What is this person moving toward?

The idea of unified rites of initiation, in which the candidates are brought through the waters of baptism to their places at the Lord's table in a single ceremony, begins to break down by the late 3rd century. It survives robustly in the Eastern churches to the present day, and does not entirely succumb in the West until the 12th century. Even though the practice survived feebly in the West until then, the patient had long been ailing, and by the 3rd century Confirmation separate from Baptism begins to appear.

In the primitive Church, the minister of all the sacraments was the bishop. As the Church grew, it became necessary for priests to assist the bishops in administration of the sacraments. In the East, in Africa, and in Spain this resulted in permission for presbyters to baptize and to confer the Holy Spirit by chrismation, using oil consecrated by the bishop. The unity of the rites was thereby preserved, having central focus on both the water bath and anointing with oil, and with the bishop retaining a ministry in the initiatory activity of the Church.

In Rome, where the dioceses were much smaller in area, usually less than ten miles across, the proximity of the local bishop to the parishes brought a quite different solution. The Romans allowed priests to baptize on the occasion of a suitable feast, such as Easter or Pentecost, but insisted that the rite be...
completed by the bishop in a subsequent rite.

The clergy gradually came to the conclusion that priests simply did not have the power to confirm.

In Southern France, large dioceses and the consequent prospect of a 50-mile hike to the nearest bishop inspired still another solution. Infants were baptized by a priest, and parents were expected to present them to the bishop when he passed within reasonable distance. Sensitive folks began to chafe at this, wondering what was to be gained by this additional rite. Fauslus of Riez began to sermonize on the topic, defending the completeness of Baptism, but also making a clear distinction between new birth from water and the Holy Spirit, and the assistance of the Spirit for later growth. Faustus' idea of Confirmation as the sacrament of spiritual growth did not exactly take Gaul by storm, however, since everyone was much too busy hiding from barbarians, and bishops were notoriously bad visitors.

There is a saying that every path has its puddle. In every corner of Christendom, the Church has had to contend with very different pastoral problems. In England, for example, the Roman custom of unified rites was followed as closely as possible, although the vast size of the English diocese compared to the tiny dioceses of central Italy meant that most people went unconfirmed. The clergy gradually came to the conclusion that priests simply did not have the power to confirm. A few centuries after Cyprian's astounding experience of transformation, Theodore of Canterbury advised that bishops could confirm in a meadow if necessary. Later, St. Hugh of Lincoln was renowned for his great virtue, a principle sign of which was his willingness to dismount from his horse in order to confirm layfolk who crossed his path.

On the continent, Charlemagne promoted ecclesiastical reform by introducing Roman practice, and he attempted to legislate a return to the ancient tradition of initiation only at Easter and Pentecost. The prevailing practice in his Europe tended to give the candidate baptism and communion shortly after birth, with confirmation following shortly thereafter, if at all. From the 11th century, Confirmation appears in the liturgical books as a separate rite, not too different from the rite by which most of today's Catholics are confirmed. The traditional sequence of Baptism-Confirmation-Eucharist was thereby lost, and not merely rearranged since penance, a sacrament with its own bewildering pedigree, somehow got over the wall.

At what age should we confirm? The various answers the Church has proposed in different situations throughout the ages are unnervingly numerous. In one era the concern is that Confirmation follow closely upon even infant baptism, in another the Church demands that it be postponed at least until the child's seventh year. One lesson of history is that the puberty rites model, in which Confirmation is seen as a Catholic Bar (or Bas) Mitzvah, cannot be defended. There is no evidence to support this as anything but an eccentric idea. Confirmation is not now, nor has it ever been (nor should it be celebrated as if it were) a sacrament of commitment. It is the sacrament of the mystery of Pentecost in the life of a person who has been reborn in Baptism. History's invitation is for us to throw overboard our question about the age of Confirmation. What remains is a very hard question about infant baptism, and an even harder question about the Christian formation of children born into Christian families.

What of the future? The course is charted for us in the Apostolic Constitution on the Sacrament of Confirmation, issued by Paul VI in 1971, and by the New Rite of Confirmation. The astounding implications of this reform are suggested elsewhere in this issue. Not the least among these is the clear directive that for adult catechumens and children

Confirmation has never been a sacrament of commitment.

of catechetical age, initiation consists of Baptism, Confirmation and Eucharist in a common celebration, and that the minister of the sacrament may be a priest who is not a bishop. Who cannot hear the rumblings of the cry: "But we've always done it this way?" Who among us will not hear it in the days ahead? It will be necessary for the pastoral musician to know the rite well, and to be ready to help the local community grapple with the hard questions ahead. Knowing something of where we've come from will help, and confident assurance of where we're headed will comfort and strengthen us. We are not without a helper and guide, and the Church has prayed that we be given "the spirit of wisdom and understanding, the spirit of right judgement and courage, the spirit of knowledge and reverence."
When Planning Confirmation, Call a Musician

BY ROSEMARY THOMAS

Confirmation is presumed by the Rite of Christian Initiation of Adults (RCIA) to be an essential part of the initiation process. It seems so straightforward. The unity of the initiation process, based on the relationship between Baptism, Confirmation and Eucharist, was established by the Apostolic Constitution on the Sacrament of Confirmation. It is normative for Confirmation to be an integral part of initiation. As we approach the point of accepting a theology that speaks of Confirmation as the moment for proclaiming the paschal mystery in the context of initiation, we realize that something is wrong with the way we practice adolescent Confirmation. What is wrong is that we are operating from more than one theology of Confirmation. The ambiguity surrounding this sacrament results in celebrations that have little, if any, connection with the intent of the RCIA. The celebration of Confirmation must present all three sacraments as constituent parts of a long and continuing process of initiation into the Church.

Both the catechesis for and the celebration of adolescent Confirmation continue to suggest personal decision as the exclusive domain of Confirmation. Too often the catechesis neglects to convey that all three sacraments are moments of decision that have been ritualized. This leads to an experience of Confirmation as a rite of maturation—a time of final, once-and-for-all decision—indicating a refusal to take seriously the RCIA, which clearly states that initiation is a lifelong process of conversion.

Musicians, religious educators and liturgists are all caught in the middle of this dilemma. Obviously, this is not the first time the Church has evidenced such a lack of correspondence between pastoral practice and theology, but this is of little consolation to those who appreciate the vision of the RCIA and want to claim it for those being confirmed at any age. The music that is chosen to celebrate Confirmation can be helpful in this time of transition if it is carefully selected, well prepared and well presented.

It is always surprising that liturgy groups (and/or catechists) will get together to plan Sunday liturgies or seasons or special events without contacting the musician for the discussion. What this implies is that music is an add-on; it is not essential, the musician has no insight to offer in the preparation of liturgy. The request for music comes after the liturgy is planned. Students, parents and teachers always call for "special" music. After all, Confirmation is one of those big events—staged to perfection, with new music, extra musicians, beautiful banners, and so on. The ceremonial trappings become the purpose of the day rather than markings of the process of initiation. The day seems unrelated to what we do during the catechumenate program through Lent and Easter and to what we do Sunday after Sunday. And it is unrelated unless we make the connection by insisting that worship (word, gesture, music) is fundamental in the catechetical preparation for sacraments.

Returning to the RCIA, the preparation of the catechumen is based on the concepts of message, community through worship, and service. Worship forms a person. Initiation proclaims a message of salvation through the death and resurrection of Jesus Christ. We are called to give more than intellectual assent to this proclamation. We are called to change our lives. We are called to faith. Initiation as a lifelong process, uniting us with the paschal mystery, bespeaks an experience of faith. Faith is both formed by and expressed in worship, notably in music.

The experience of faith must find adequate or at least appropriate expression. Music goes beyond the verbal level to reach the whole person. Music calls forth and communicates what is known with the mind. By giving expression to the content of faith statements, music becomes part of the message of the paschal mystery and its experience. Thus music forms the individual. Faith grows by its expression in word, gesture, art and music.

It is because music is an essential expression of worship and religious growth that we are concerned with planning teams, DREs, students and parents. As mentioned earlier, the musician is often the last person called in to prepare the liturgy. It is imperative that the musician enter into the planning process early. This holds not only for the planning of the rite but also for the entire educational process before Confirmation. Most parishes have a one- to two-year preparation for the sacrament of Confirmation. It is useful for the musician to attend the initial staff meeting of those who work with this preparation.
Replacing some of the standard, though theologically limited, Confirmation hymns with initiation music of similar style may make the transition less painful.

By including catechists who work with adult initiation at the meeting of musicians, teachers, and worship commission members, Confirmation may begin to be seen in its proper context, that is, as part of the initiation process. If good music has been used during the catechumenate and for the RCIA, then this music can be given as an example of suitable Confirmation selections. If not, this meeting is the musician’s opportunity to educate—to discuss, suggest, and share appropriate materials.

It is within the framework of such meetings that a repertoire for the initiation sacraments can be built. Considerable time and education will be necessary for the parish community to recognize an initiation repertoire as their own. Replacing some of the standard, though theologically limited, Confirmation hymns with initiation music of a similar style may make the transition less painful.

By providing students with music that expresses the images of conversion, new life, and lifelong process, musicians can divert, to a certain degree, the tendency of students to choose only the music they know and like. If expectations are made known early, the musician can give them suitable suggestions before decisions are made. If music is as important in forming the Christian as we say it is, then we must not leave music selection to chance.

Long-range planning and a vision of Confirmation as part of the total picture of initiation are needed to bridge the gap between pastoral practice and theology. We must strive to maintain the unity of the initiation process by making explicit the primary themes of Baptism and Eucharist in the music we choose for Confirmation.
For Clergy

When a Bishop Takes the Lead . . .

BY WALTER SULLIVAN

Confirmation must be a powerful event in the life of the Church. The Confirmation process should be a moving experience for everyone involved. Candidates should bring excitement and enthusiasm not only to the liturgy of the sacrament but to all the other steps along the way in preparation for the sacrament. Parents should feel affirmed in seeing one of their own making a personal and public commitment to the Lord. The parish members should have a real sense of accomplishment as younger members develop and begin to own the faith they have received from others. Parishes that come together for these liturgies are encouraged to see that the Church is making a difference in the lives of young people. Our experiences with Confirmation in the Diocese of Richmond have led to pastoral insights that clearly have more universal application, and they are described here.

Our history with Confirmation. In years past, Confirmation took place in each parish according to the bishop's schedule. An age was established by which time children were expected to be confirmed. When they reached that age, they became part of a Confirmation class, and when that class was completed they waited until the bishop came to confirm. That wait could last a few weeks or a whole year. With few exceptions, everyone in the class was confirmed.

Over the years, the minimum age of candidates for Confirmation has gradually increased. At one time, seventh and eighth graders were candidates. The idea was that Confirmation would "arm them with the Spirit"; the sacrament was seen as a way of giving the candidates strength and holiness to cope with the turmoil and temptations of adolescence and high school. While there was some sensitivity toward the freedom of the candidate to choose or defer the sacrament, not enough attention was given to the personal readiness and level of faith maturity of the individual. More recently, parents and parish leaders, expressing the need for a longer and more substantial process of preparation, have asked that the age of Confirmation be delayed even further. Eventually, most candidates were of high school age, and more and more commonly their preparation included catechesis on the sacrament, regular religious education, retreat experiences and involvement in service projects. At the same time, the role of the sponsor developed, as well as the participation of many other people from the parish community. Small numbers of parishes clustered together both for the preparation of their candidates and for joint celebrations of the sacrament.

Last year, our diocesan policies and guidelines for the preparation and celebration of Confirmation were revised, reflecting these changes and combining our experiences with adult catechumens and teenage confirmands with the general norms of the Rite of Christian Initiation of Adults.

Confirmation and the RCIA. Theology of Confirmation is integral to both the process of initiation and the continued conversion that is essential to full participation in the life of the faith community. In commenting on the significance of the restoration of the Rite of Christian Initiation of Adults, the National Catechetical Directory, Sharing the Light of Faith, states:

Full initiation into the Church occurs by stages. The RCIA (Roman) provides a norm for catechetical as well as liturgical practice in this regard. The intimate relationship of the sacraments of Baptism, Confirmation and Eucharist should be emphasized in the catechesis both of adults and children. Such catechesis will involve many members of the community who support and pray with the catechized, besides instructing them so that they may grow in understanding of the Christian Message.

—Article 115

The RCIA, with its emphasis on a step-by-step incorporation into the community and a unified celebration of Baptism, Confirmation, and Eucharist, gives us a holistic approach to Confirmation. Confirmation should not, therefore, be seen as a course of studies followed by a ritual, nor as a puberty rite, a rite of passage from childhood to adulthood. The confirmant is a person whose faith is already developing and whose membership in the Church has already been established. The candidate pauses to reflect on his/her faith in order to move forward with renewed conviction. Confirmation is a time to come to a deeper appreciation of one's giftedness and to take on new roles and new responsibilities in and for the life of the community.

Confirmation is the acceptance of God's call to be other-centered, to combine one's own story with the story of Jesus, to commit one's life and way of life to the person of Jesus. In Confirmation, the Spirit, the gift of the Father, enables and empowers the individual to carry his or her faith into the future with a new understanding. Confirmation is not a static event or a magic moment but an invitation of the Lord to a life of ongoing conversion and commitment to Jesus Christ.

The confirmant, sealed in the spirit, is challenged to share in the ministry of the Church, which should reflect Christ's ministry to the world. The readiness of older candidates is more apparent. The age of the candidate, however, is secondary to the readiness of the individual to accept the call to discipleship and witnessing to the gospel way of life. The expectations attached to that acceptance must respect the individual's own abilities and level of maturity. That readiness is not measured by the fulfillment of service projects or the ability to recite doctrinal formulas, but in the acceptance of Jesus and his way as a lifetime commitment.

While the RCIA indicates possible models of pastoral preparation for Confirmation, the confirmants are not catechumens. It would be a mistake to duplicate the rite for the initiation of adults for young people who are already participating in the sacramental and community life of the Church. As a model and not a blueprint for young confirmants, the RCIA provides a rhythm that balances an understanding

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of the Christian faith and Roman Catholic identity with spiritual growth and formation that respects the age and maturity of the candidate.

The candidate's preparation. The period of preparation takes place during high school and extends over a two-year cycle. Each candidate participates in at least one year of formal religious education either in Catholic high school or the parish school of religion immediately before beginning the second year of preparation. This first year emphasizes knowledge of the truths of faith, understanding what it means to be a Catholic and what is expected of those who profess faith in the Catholic community.

The second year is a time for experience and reflection, internalization and personal formation in the life of faith. Young people spend time together, apart from the classroom, to consider their own journey of faith and explore commitment in terms of lifestyle. Community involvement provides the candidate with a rootedness in a family that supports and welcomes the gifts of the candidate. Service projects, though encouraged, are not seen as prerequisites for being confirmed; they are seen as the result of faith rather than a price that must be paid for the gift of the Spirit.

In the past, sponsors had only a minimal role, being present only for the liturgical rite. In this program, sponsors are selected at the start of the second year, and they participate with the candidates all through the formation process, acting as role models and companions. Their relationship with the candidates is designed to have a positive and active influence long after the sacrament is celebrated.

A unique aspect of this time of preparation is a retreat experience during the Lenten season. For this part of the preparation, I spent an afternoon in each of the ten regions of the diocese, reflecting with the young people. Too often the bishop is seen as the big unknown, the authority figure without a face or a personality, the man who is going to embarrass candidates at the liturgy with trick questions and surprise quizzes. Too often the bishop is seen as the big unknown, the authority figure without a face or a personality, the man who is going to embarrass candidates with trick questions and surprise quizzes.

Growing consciousness in older youth of the effect of others on their life and of their own impact on the lives of others, which sharpens their sense of responsibility to the broader community. Often, these older youth prefer to delay the reception of the sacrament. We respect this decision and encourage their parents and others to go along with it also. This makes for smaller groups of confirmands at times, but it puts an end to the herd mentality that was once so prevalent. Consequently, provisions are being made for special Confirmation programs for college students and other young adults.

The celebration of Confirmation. While there is no doubt that the preparation for the sacrament has become just as important as the liturgical celebration itself, the celebration of the sacrament provides new opportunities. Confrimation-
tion should bring together the wider Church, and thus should not be seen simply as a parish event or the occasion for an episcopal visit. Therefore, I con-
firm between Easter and Pentecost on a regional basis, clustering parishes as
needed.

There was some initial resistance to the idea of "cluster parish" celebrations from both parents and religious edu-
cators. Many incorrectly saw Confirmation as a time when candidates comitted
themselves to service in the parish.

Gradually, we have been able to empha-
size that Confirmation must center on a
commitment to the Christian way of life.
Practically speaking, many confirmands
soon leave the parish for college or
careers away from home. Additionally,
the mutual support from people from
different parishes enriches the experience
of Church.

The Confirmation liturgy reflects the
idea of the "cluster parish" celebration.
Candidates with individual sponsors
and families, and without distinctive
robes, take nonassigned seats in the
Church. After the homily by the bishop,
the pastor or MRE introduces the can-
didates from their respective parishes
with an affirmation by the community.
The bishop offers the consecratory
prayer and the pastors cocelebrate the
rite of anointing. (Since priests now con
firm adult converts at the Easter Vigil,
m most people easily accept this practice.)
After the consecratory prayer, candi-
dates approach the altar area for the
anointing either by the Bishop or their
respective pastors.

The host parish has the overall re
sponsibility for liturgical planning and
arrangements. Regional Confirmations
courage close cooperation among
neighboring parishes—joint liturgical
planning, combined musical groups, the
selection of lectors, gift bearers and
ministers of communion from different
parishes, and especially from among the
candidates. Such collaborations have
broken down some of the stereotypes
and competitiveness among parishes and
have fostered other shared activities. Of
paramount importance is the planning of
a unified celebration (a lesson in itself), with the involvement of all par
icipating parishes, instead of dividing
the responsibilities, which results in a
collage of styles rather than a har
monious ritual.

In conclusion, the rhythm of prepa
ration and celebration has gradually
carried on during the past couple of
years. Reducing the number of Confir
mation liturgies does not necessarily
save time. The retreats and rituals with
the candidates involve more careful
planning and risk taking. A mediocre
experience cannot be acceptable. What
Richmond envisions might not work or
even be advisable in other dioceses.
What has been accomplished is a more
defined rhythm of preparation modeled
after the RCIA, a more personal rela
tionship with the bishop, increased peer
group interaction, a breaking down of
excessive provincialism and a greater
sense of diocesan Church.

The Spirit is calling us to be Church in
new ways. New demands are being
made on bishops’ schedules, time and
presence. We can no longer equate the
job description of the bishop with daily
Confirmation. My greater call is to
challenge and affirm the faith of all peo
ple. I like to believe that the new Confir
mation program in the Diocese of Rich
mond helps meet that challenge and af
firm the faith of all people.
Theology Meets Pastoral Practice:
The Dilemma of Confirmation

By Robert J. Kennedy

Anyone who is even casually acquainted with the pastoral questions that surround the sacrament of Confirmation would do well to heed all warning signs. The watchword is “Stay away or be forever caught,” for the way out is a dense and tangled path. But there are plenty of fools who wish to brave the wilds, so in we go!

The tangle is at the point where theology meets pastoral practice. To what is Confirmation connected? How does it fit into the sacramental life of Christians? An examination of the present practice of Confirmation in general terms will lead to the theology it reflects, and in turn raise some major questions that bear upon pastoral practice.

The sacramental practice of Confirmation today can be characterized as varied, uncertain and unsettled. Preparation programs range in length from one or two sessions to two years or longer. The content of this formation is sometimes as narrow as the instruction on the sacrament alone (one wonders what is said!), and sometimes as broad as a full review of Christian doctrine. And a recent survey of the dioceses in the United States reveals that Confirmation is given at almost every age between infancy and seventeen!

Of course, the question of age is the most burning practical question regarding Confirmation today. (This is certainly not the most important question, however.) Again, the survey revealed that, while the range of age is so great, the larger number of dioceses celebrate Confirmation at the junior high school level (11-14 years old), with some movement toward the senior high school level (15-17 years old). This is significant because it reflects a particular theological understanding of Confirmation.

It is an understanding of Confirmation that John Roberto (in his excellent NCCD Resource Paper, “Confirmation in the American Catholic Church”) characterizes as the “theological-maturity school of thought.” In summarizing this approach to the sacrament, he describes Confirmation as “the rite of passage into Christian adulthood, the celebration of Christian maturity, the sacrament of witness and Christian mission, a time for decision, choice and commitment...the strengthening of the Spirit for mission, the communication of the grace of Pentecost, and the conferral of the full rights of membership in the faith community” (p. 22).

Anyone who has been involved with Confirmation preparation at the junior and senior high school levels knows the elements of this summary well. They have been the substance of the instruction, retreat days, service projects and liturgical rites that are part of the formation. But there are problems.

“The intimate connection”... is not simply wishful thinking, but a solid theological call.

First, there is a pastoral problem. There is an inherent contradiction in the idea of linking maturity, adult mission, and participation—absolutely fluid qualities—to specific age or grade levels. The logical outcome of the maturity school of thought should be a provision that the reception of Confirmation be open-ended, determined by the choice of the candidate and not the parish staff, RBC or parents. This could occur at age 7 or 77, depending on the discernment of the candidate; when choice, maturity, and commitment are the ideals, no age can be determined in advance. And, because maturing is a lifelong process, wouldn’t it also be logical to celebrate Confirmation more than once in a lifetime, when a person comes to new and deeper levels of Christian maturity?

Second, there is a psychological/spiritual problem. Adolescence is probably the worst time to think about a commitment and to make choices. One youth minister recently observed that he believed the souls of teenagers went into hibernation during these years; to speak of God or Christ at this time in their lives was useless until they were well through the processes of physical and
emotional growth and socialization. This is not to say that the Church and all its ministries should abstain from caring for these young people. The opposite is especially important at this time. The real question is whether this is the time to speak of maturity, commitment and adult responsibility for Christian mission. What, after all, do we mean by maturity?

Third, and most important, there is a theological problem. If Confirmation is a sacrament of faith commitment and mission, what is required for Baptism? If Confirmation is the conferral of the grace of Pentecost, how can Baptism be understood apart from the presence and activity of the Holy Spirit? And to speak as though Confirmation conferred full rights of membership in the Church is to deny Baptism any value at all.

In short, the theological problem of the “maturity approach” is its negligence of “the intimate connection (of Confirmation) with the whole of Christian initiation” (Constitution on the Sacred Liturgy, #71). Apart from a close and obvious relationship with Baptism and the Eucharist, Confirmation flounders for meaning. It is either understood as part of Christian initiation, or its meaning is concocted, and this is precisely the dilemma: the connection of present pastoral practice with a theology of initiation.

One might wonder: why worry about it? Confirmation has a good theology now, one that fits the particular needs of our time, and it keeps our children coming to religious instructions. This ignores that the tradition of the Church and the restored and revised rites of Christian initiation see Confirmation as integral to the initiation process, and not as a question of maturity. And if one is using Confirmation to “keep ‘em coming to class,” something is seriously wrong already.

The Roman documentation on initiation—the Rite of Christian Initiation of Adults (1972), the Rite of Baptism for Children, with its introductory essay entitled “Christian Initiation” (1969), and the Rite of Confirmation (1971)—makes three concepts absolutely clear: 1. The sacraments of Baptism, Confirmation and Eucharist constitute the Rite of Christian Initiation; 2. There is an organic unity among these sacraments; and 3. The presumed, preferred and normal order of the sacraments of initiation is Baptism, Confirmation and Eucharist. These concepts may seem radically new to those who were schooled to believe that Confirmation made one a “soldier of Christ,” ready for Christian adulthood. But in fact these thoughts are very old, reaching back to earlier practice and understanding, as do the revised rites themselves. The restoration of the liturgy of Christian initiation, based on the rich tradition of the Church, has established that Confirmation is an integral part of the initiation rite. Separate celebrations and/or an inverted order of the sacraments must be considered an abnormal practice.

But why? What are the theological foundations of Confirmation? If the Constitution on the Sacred Liturgy speaks of “the intimate connection” of Confirmation with the whole of Christian initiation, this is not simply wishful thinking, but a solid theological call.

The emphasis of any theology of Confirmation is the reception of the Spirit, but within a broad scriptural context. When Christ was baptized, the Spirit came upon him (Mark 1:10 and parallels), he began his mission under the impulse of the Spirit (Luke 4:17-21), and he promised the Spirit to the apostles that they might bear witness to the faith before persecutors (Luke 12:12). In Acts of the Apostles (19:1-6), Paul, in response to the fact that some Ephesian disciples had “not so much as heard that there is a Holy Spirit,” baptized them in the name of the Lord Jesus. Then, “as Paul laid his hands on them, the Holy Spirit came down on them.” While one should be hesitant to deduce a specific or set liturgical/catechetical practice from the scriptural data, it is clear that Baptism and the Gift of the Spirit are intimately bound together as two aspects of the single reality of becoming Christian.

This is likewise reflected in the present documentation: “Through the sacraments of Christian initiation men and women are freed from the power of darkness. With Christ they die, are buried and rise again. They receive the Spirit of adoption which makes them God’s sons and daughters and, with the entire people of God, they celebrate the memorial of the Lord’s death and resurrection” (“Christian Initiation,” #3).

Thus, it is imperative that Confirmation be understood, in pastoral practice and theology alike, in its intimate connection with the whole process of initiation. It is the only way in which it has any sensible meaning.

Apart from a close and obvious relationship with Baptism and Eucharist, Confirmation flounders for meaning.

But here is the crux of the dilemma: how can sound pastoral practice be built upon this sound initiation theology? The answer takes us to the Rite of Christian Initiation of Adults, which should be seen as the normative procedure for initiation, that is, for making people Christian. This rite presupposes that becoming Christian is a process of growth, a spiritual journey that takes place step by step in the midst of the community of the faithful. Each person cooperates with God’s grace in a unique way and moves toward full initiation (Baptism, Confirmation, Eucharist) as faith and conversion mature and deepen in his/her life.

For the practice of Confirmation to be accommodated to this vision and norm, the following steps must be taken quickly and consistently.

First, all who have not received the three sacraments of initiation are still to be considered catechumens.
Thus, until all three are celebrated, the formation period should be governed throughout by the principles of the catechumenate (RCIA #19), the overriding purpose of which is to bring to maturity the seedling faith of the initial conversion and to assist the candidates in living in the Christian way. Confirmation will then be deeply related to Baptism and seen as an extension and completion of it. "Confirmation programs" will be refocused toward deeper faith formation and spiritual direction, and at living in the Church community.

Second, while this sounds very much like the maturity-commitment school of thought, it is not. Confirmation by the model of the catechumenate will carry the sense of beginning, of commencement in the lifelong task of growing into Christ, and not of graduation from Church practice, as so frequently seems to be the case today. Therefore, candidates for the completion of initiation should be only those who are elected for that completion. In other words, not all who are catechumens will move toward full initiation at the same pace, and that should be respected. God’s grace works uniquely in each candidate, family and community. Some, in the end, will and should choose not to complete their initiation.

Third, in order to respect this activity of the Spirit of God—and in order to restore the integrity and organic unity of the sacraments of initiation—the celebration of Confirmation will have to be removed from any particular age or grade. For the time being, Confirmation should not be moved to before First Communion (See Rite of Confirmation, #11), because we are not ready for that move and, more important, because we need to get a firm hold on the catechumenal formation of candidates. This hold may pry Baptism loose from infancy, and may allow the reunion of Baptism and Confirmation in a single rite later in childhood, adolescence, or, who knows, maybe even adulthood!

Fourth, bishops must assume strong leadership in the move to base Confirmation on initiation theology. They must thoroughly study the rites themselves and their inherent theology, and encourage that study throughout their dioceses. They must take seriously their role in the process of Christian initiation, and whenever they preach at the full rites of initiation or the separate rites of Baptism, Confirmation and First Eucharist, they must open the Word to all present in terms of baptismal responsibility for and participation in the Christian life. Bishops, for the sake of preserving and restoring the process of initiation, must ask for the appropriate indults from Rome to allow priests to confirm more regularly than they do. It is more important that initiation into the Christian community be presented and celebrated as a single, unified process than that the bishop come to confirm. Initiation originates from him (Rite of Christian Initiation of Adults, #7), but is shared by him with priests and deacons.

Finally, every parish community must take responsibility for bringing in better alignment the pastoral prac-

Initiation originates from the bishop, but it is shared by him with the priests and deacons.
Selecting the Music for Celebrating Confirmation

BY JANE MARIE PERROT

Theology underlying the document Rite of Christian Initiation of Adults (RCIA) presumes that Confirmation is a part of the initiatory rite. Aidan Kavanagh calls its Article 34 "...one of the most pregnant theological assertions in the document" (The Shape of Baptism: The Rite of Christian Initiation, Pueblo, 1978):

According to the ancient practice maintained in the Roman liturgy, an adult is not to be baptized unless he receives confirmation immediately afterward.... This connection signifies the unity of the paschal mystery, the close relationship between the mission of the Son and the pouring out of the Holy Spirit, and the joint celebration of the sacraments by which the Son and the Spirit come with the Father upon those who are baptized.

The primary theological themes of the RCIA are paschal, baptismal or initiatory, and proclaiming that

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Participation Aids: American

Confirmed in Christ. With a brief introduction by Rev. Richard Ling, World Library Publications provides a people's participation booklet "designed for use when Confirmation is celebrated within Mass." Starting with the premise that "music is an important part of the new Confirmation Rite," the booklet presents more music more creatively than any other participation aid reviewed here. But the mixture is interesting: "Come, Holy Ghost" is inconspicuous—only the text is given; on the other hand, this is the only collection that offers an English version of the "Ecce Sacerdos"—which formerly greeted the entrance of the bishop. There is music for acclamations and responses; music for affirming one's faith; music of baptismal character; and music celebrating the Paschal Mystery in our life. Cross references to the Peoples Mass Book broaden the possible repertoire. The planner who really understands the paschal, initiatory character of Confirmation will welcome and not be stifled by the planning already done in Confirmed in Christ. 1972, 48 pp. 60 songs and antiphons, responses. World Library Publications, Inc., Cincinnati, OH 45214.

Rite of Confirmation. A straightforward reproduction of the Confirmation section of the Roman Pontifical, beginning with the Apostolic Constitution on the sacrament. As with most Daughters of St. Paul publications, music is neither mentioned nor included. No commentary given. 38 pp. Daughters of St. Paul, 50 St. Paul's Ave., Jamaica Plain, MA 02130.

The Rite for Confirmation. Subtitled "A people's booklet with official text and catechetical commentary," the book follows the Liturgical Press (LP) missalette format: music for litanies, responses, acclamations scattered through the text of the rite for both Confirmation and the Eucharist, with additional music, both acclamations and hymns, given at the end of the book. The editorial staff present an excellent commentary on the Apostolic Constitution on the Sacrament of Confirmation, emphasizing not only how Baptism, Confirmation and Eucharist are the sacraments of initiation into the Christian life, but also how they effect this role they signify. The music almost—but not quite—bears the theology. A little more creativity, options other than selections already in the LP missalette, could have made this the book of choice for American parishes. One wonders why the publishers didn't commission settings for some of the antiphons and acclamations in the Rite for Baptism of Children: "This Is Our Faith" and "You Have Put on Christ" would not only be most appropriate but would reinforce the relationship between baptism and confirmation. 1972, 1975, 96 pp. 34 songs and antiphons, responses. Liturgical Press, Collegeville, MN 56321.
Jesus is Lord. Through the rites of initiation we are “Christed”: born into the life of Christ, sharers in the Paschal Mystery, redeemed in the blood of the Lamb.

As with so many other aspects of our post-Vatican II liturgy, pastoral practice of Confirmation has not yet caught up with the fullness of the theology contained in the documents. The RCIA challenges us with several dilemmas. How do we handle the separation of Baptism in infancy from Confirmation? How do we celebrate Confirmation for those who have already been baptized much earlier and who have not really experienced the initiatory character of the sacraments? What about the association of Confirmation with the visit of the bishop? The RCIA presumes the trio of Baptism, Confirmation and Eucharist as the “final stage in which the elect come forward and . . . are admitted into the people of God” (Article 24), that is, become a part, not only of the Body of Christ (Church), but of the local Christian community in which they have experienced the catechumenate. How can we realize this in our parish, reflect it in our song?

Contemporary pastoral practice associates Confirmation with an arbitrarily specified educational age level (e.g., fifth grade, seventh grade, etc.) or with some notion of Catholic maturation. The bishop is a kind of “extraordinary minister,” and the emphasis is on the “coming of the Holy Spirit” or the “fullness of the Spirit.” Such attitudes overlook the reality of the sacramental symbol and efficacious sign of “Jesus Christ’s passage from death to life, from flesh to Spirit, from the limits of this world into the freedom of the kingdom of God” (Kavanagh, op. cit., p. 194). The very placement of the catechumenate during Lent and Eastertide is meant to symbolize the Christian’s dying and rising with Jesus into the fullness of his life. The implication of these attitudes is that Confirmation marks an educational or life crisis in the personal development of the recipients rather than the initiation into the life of Christ.

Nowhere is the dilemma more strikingly evident than in music.

Pastoral practice of today does not reflect the basic theology of the RCIA. Nowhere is the dilemma more strikingly evident than in music. The continued use of “Come, Holy Ghost” and similar songs emphasizes the time lag between the establishment of the new theology and the pastoral practice of Confirmation; appropriate

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**Participation Aids: Foreign**

**Confirmation.** The celebrant’s edition of the Rite of Confirmation contains not only that portion of the Roman Pontifical relating to the sacrament, but also “ritual and pastoral notes” as well as the Apostolic Constitution of Paul VI. Although no music is printed in the book, special attention is given to the role of music in the celebration. For example, in the ritual commentary section beginning on page 52, a boxed notice on music states that the rite is outlined in the complete edition of Catholic Book of Worship (the Canadian National Hymnal) and that “suggestions for singing are found in the liturgical index.” The explanation of the ritual then indicates where prayers “should always be sung . . .”; singing is “most desirable . . .”; “strong and resounding [singing] is desired . . .”; even silence has a special role: “. . . so that relatives and friends may be able to listen to the bishop as he confirms.”

The same attention to music is carried out in the peoples’ booklet. All responses are given with melodies (although proper attribution is often missing). The 12 hymns printed in the appendix (both music and text) are all drawn from the Catholic Book of Worship and range from traditional and contemporary hymn style to folk. Canada has certainly recognized the vitality and validity of song in the parish celebration, encouraging and fostering music in sacramental rites. 1972, 1973. Peoples’ Edition, 24 pp.; Celebrant’s Edition, 64 pp. Canadian Catholic Conference, 90 Parent Ave., Ottawa, Canada K1N 7B1

**The Confirmation Mass.** A people’s booklet for the new Rite of Confirmation within Mass. A brief introduction opens with the idea that this is the sacrament through which “a baptized Christian receives fresh outpouring of the Holy Spirit and openly accepts his responsibility as an adult member of the Church.” Further comment seems to reinforce the concept of maturation and a confirming in the faith. Texts only of 16 hymns are offered in the Appendix—and these are caught in the four-hymn syndrome under the headings Processional, Offertory, Communion, Recessional. A final reference is made to “During Confirmation,” with cross references to five of the 16. This is clearly not a worship aid for the pastoral musician who is convinced of the parish community celebration of the sacrament. 1976. 68 pp. John S. Burns & Sons, Glasgow, Scotland.

**The New Confirmation Book.** This people’s booklet contains only the Rite of Confirmation, extracted from the Roman Pontifical, without commentary. Five hymns (text only) are given in the Appendix: “My God, Accept My Heart This Day” suggests commitment; all the others are in the traditional “Come, Holy Ghost” vein. 1973, 1975. 16 pp. Bishops’ Conference of England and Wales, Redemptorist Publications, Chawton, Alton, Hants, England.
songs—those concerning the Paschal Mystery, baptismal initiation, the Lordship of Jesus—would seem out of place in the typical celebration. We are caught in the transition from the old—in the sense of what has become “familiar and traditional” for us in the late 20th century—to the new—the truly restored rite. But even where the new rite is not fully in effect (most American parishes), our choice of music can be an effective means of (subtle) education and reinforcement of the theology behind the rite.

The list of music accompanying this article includes much that is both familiar and better theological bread for our song. Many selections are drawn from baptismal and Easter celebrations, and are better suited to singing our faith and joy in the sacraments of initiation, especially Confirmation as we now experience it.

We need to draw our music for Confirmation from the liturgy for Baptism and the Eucharist, and from the Easterly repertoire and songs proclaiming the kingship of Jesus. Our creativity in planning music for the celebration of the sacrament will be limited only by the degree of our faith and understanding of its paschal, baptismal character. We need to be courageous in our choice of song. Simple songs, theologically sound and well done, can express our faith even better at times than grandiose compositions inadequately performed.

Our music must meet the needs of the moment in the parish celebration of Confirmation, but at the same time reflect our understanding of its paschal, initiatory elements. If we pastoral musicians are steeped in that theology and fully understand the liturgy that stems from it, we will have no difficulty in planning good music for good celebrations in our parishes.

Music for the Rite of Confirmation

(Music publishers were invited to submit music appropriate for the sacrament of Confirmation. Their response is annotated in the following list.)


Brandon, George, arr., On All the Earth Thy Spirit Pours. SATB, keyboard (possibly harp or guitar). A 17th-century text set to a 19th-century tune that paraphrases the theme “Lord, send out your spirit, renew the face of the earth.” Empasizes the Lordship of Jesus and the Spirit's strengthening power. The music is reminiscent of a gentle Irish folk tune and well arranged. G-1953. G.I.A.

Engert, Eugene, Psalm 150: Praise the Lord. SATB, organ. A simple yet majestic treatment of a psalm of praise. Though divided in sections, it is still within reach for a small parish choir as well as a large chorus. G-2227. G.I.A.

Engert, Eugene, Come, Ye That Love the Lord! SATB, organ, two trumpets ad lib. A nice setting of the Isaac Watts text, appropriate as a recessional or concluding hymn following the celebration of Confirmation or other litugry. G-1986. G.I.A.

Erickson, John, Veni Creator (Come, Holy Spirit). Unison voices, handbells. An interesting arrangement (in English) of the Gregorian Chant Vesper Hymn (8th-9th centuries) with unison (mixed) voices and handbells in both choral and random-ring style. The chant melody is altered in places, and English accents are not too carefully respected. Latin and English accents need to be treated differently. G-2209. G.I.A.

Frese, Everett, Life in the Spirit: A Para-Liturgy in Song. Word, Dance, unpublished. Scored for SATB choir, cantor, congregation, keyboard, this cantata-style work focuses on the sacramental life of the Christian and the Christian community. As least two selections are suitable for Confirmation: “The Spirit of God” and “Like a Mighty Wind.” The work as a whole could also serve as parish community preparation for all of the sacraments of initiation.

Gelineau, Joseph, SJ, Psalm 148. SB, organ. An amazing bright and joyful development of the psalm on a four-note theme. It shows utter simplicity and exquisite praise. G-2245. G.I.A.

Gelineau, Joseph, SJ, The Gelineau Gradual, Vol. II. A collection of Responsorial Psalms for the rites of the Church. In addition to the responses for the RCIA and for Baptism (all of which are eminently suited for Confirmation), there are four Responsorial Psalms specifically for the celebration of Confirmation. The style of presentation allows the pastoral musician to be as simple as or as innovative as in the pastoral situation demands. G.I.A.

Glory & Praise, I and II. Subtitled “Songs for Christian Assembly,” these two small volumes contain the best of the publisher’s offerings by all the composers on the NALR roster: Carey Landry, Joe Zsigray, the Dames, the St. Louis Jesuits, Ed Gutfried, and many more. The contents are not indexed for specific services, feasts, celebrations—which leaves the planner free of subtle (or not so subtle) suggestions. But because most of the songs are scriptural and paschal, many of them are admirably fitting for the sacraments of initiation. Examples are “All My Days,” “And the Father Will Dance,” “Are Not Our Hearts,” “Be Not Afraid,” “Blest Be the Lord,” “Everyone Moved by the Spirit,” “Glory and Praise to Our God,” “Jesus Is Life,” “Take, Lord, Receive,” “Lord, Send Out Your Spirit” and “Come to the Water.” Our understanding of the paschal mystery and the rites of initiation is the guide to the endless possibilities contained in this work.

Goemanne, Noel, arr., Holy God, We Praise Thy Name. SAT(AB), congregation, organ, one or two trumpets ad
NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

FOURTH ANNUAL

Pastoral Musician’s

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**Song of Gathering, Song of Departing**
The Song of Gathering captures that special moment of the first sound of musicians from all over the country singing their praise to God; the Song of Departing provides you with a boost to return to your everyday world renewed and refreshed with the life of the convention. Both celebrations are led by composer Tom Conley.

**Evening Prayer**
On the first evening, a special presentation by the St. Louis Jesuits captivates you. It begins with an introduction of entirely new music composed by members of the group. In an informal rehearsal with the entire congregation, you practice techniques and suggestions by the composers for performing the music, and options to enrich its use with prayer. Then, a special evening prayer session, led by members of the St. Louis Jesuits, features the use of the new music in prayer. A moment you won't want to miss.

The Convention takes place in the fabulous Renaissance Center—the world’s largest privately financed urban redevelopment project. Stay in the Detroit Plaza Hotel, and enjoy the view from your picture window of Canada across the river. Dine in the world’s largest revolving rooftop restaurant. Visit the architectural splendor of more than 1,200 famous churches located in the central city. And Canada is just a 50-ft. triple-deck steamer ride away. You’ll be surprised at the beauty of this convention center and this city. Come and see Detroit’s new face.
Special Events You Won't Want to Miss

Unless You Become... C. Alexander Pelquin
A special pre-convention performance of a new Mass for children, using a small orchestra and chorus under the direction of its composer.

Jam Sessions and Convention Choirs
Bring your instruments, vocal cords, and music. Participate with the participants. There are plenty of opportunities to sing along and play along. Learn with the experts in choirs formed from convention attendees— and have fun doing it.

Showcases of New Repertoires
Actual demonstrations of the music publisher's latest and best pieces. Showcases by Augsburg, BCL/ACEL, Church Hymnal Corp., Choristers Guild, Candle, Flamberger, Maranatha Publications, F.L. Verdis, Magnificat, Bacon, Musica Sacra Hispana, NADR, PAA, Resource Publications, Schuberts, Carillon, Servant Publications, Word Inc., and World Library Publications. You'll find more than you ever imagined. Plus, there are free samples galore. The showcases offer an ideal way to update or enhance your own liturgical repertoire. You won't want to miss these special sessions.

NPM Convention Exposition
The largest and most complete in NPM's convention history, the exhibits provide display of what is new and best in the pastoral arts, all in one place. More than 200 representatives of the church music/arts/arts industry gather to demonstrate their finest offerings in new music, books on music, religious education materials, organs, carillons, handbells, guitars, and other musical instruments, liturgical vestments, decoration, and furnishings, sound and amplification equipment, audio-visual hardware, and software, copiers—whatever meets your needs in planning and implementing good liturgical celebration.

A Liturgical Arts Exhibition
In addition to the Convention Exposition, this unique exhibit gathers examples of the best from the craft art of metalworking, sculpture, weaving, glass-blowing, wood-working, pottery and more. A special award in architecture will be presented, in conjunction with the Interfaith Forum on Religion, Art and Architecture, for the building most conducive to the support of the musical arts. The Exhibition will be coordinated by Rev. Richard Butler.

Festival of Pastoral Arts
A gala highlight, in which all of you pastoral artists—choirs, instrumentalists, singers, dancers, audio-visual artists—come together in a lively celebration to thrill your art. You see and hear the beauty of contemporary church music and art as never before. Coordinated by Rev. Ron Brassard, premiere performances of the NPM Prize Competition winning pieces, recognition of outstanding parishes and much more create a musical event you will not forget.
GENERAL SESSIONS

When they talk about Detroit ’81, you can say you were there!

A TWO-PART KEYNOTE ADDRESS

The Art of Ministering Pastoral Music—Rev. Matthew Fox, OP. Director, Institute in Creation-Centered Spirituality, Mundelein College, Chicago, develops the theological understanding of ministry. Dr. Elaine Rendler, Director, Liturgical Arts, Georgetown University, Washington, D.C., examines the link between ministering and pastoral music.

What Makes Pastoral Music Pastoral—Sister Teresita Wein, SND, pastoral minister, Saints Catherine of Siena and Lucy, Oak Park, Ill., describes and presents an experience of the main characteristics of pastoral music.

Pastoral Music—Its Own Art Form—Rev. Nathaniel Mitchell, OSB, Assistant Professor of Liturgy and Doctrinal Theology, St. Meinrad School of Theology, St. Meinrad, Ind., analyzes all art forms and demonstrates how and where pastoral music fits in.

Pastoral Music—A Liturgical Art: The Damceans (Revs. Gary Xult, Mike Dalhoff, Buddy Caesar, Darryl Ducote) focus on the key link between pastoral music and liturgy, demonstrating how liturgical theology is reflected in everyday practice.

Folk Art and Fine Art: Rev. John Busemi, artist, designer, Holy Name Seminary, Madison, Wis., presents a visual comparison between two kinds of artistic expression, and applies that comparison to the musical arts.


The Dance of Cultures—Pastoral Music in Motion: Rosa Guerrero, liturgical dancer, historian, develops the intimate relationship among culture, dance, and music.

Claim Your Art—M. Rev. Rembert Weakland, Archbishop of Milwaukee, Wis., calls all of us to assume the uniqueness of pastoral art and the responsibilities that go with it.

CONVENTION SCHEDULE

APRIL 21
11:00 Registration
1:00 Pre-Convention Concerts
4:00 Unless You Become...
8:00 Reception
7:30 Opening Ritual
5:00 Keynote
Rev. Matthew Fox, OP
Dr. Elaine Rendler
5:15 Rehearsal St. Louis Jesuits
6:15 Evening Prayer
9:00 Jam Sessions

APRIL 22
8:30 Morning Prayer
9:15 Sister Teresita Wein, OSF
10:15 Session I
11:00 Exhibits
1:30 Showcase I
2:45 Rev. Nathan Mitchell, OSB
2:45 Session II
5:30 Regional Liturgies (12)
6:30 Dinner
8:15 Evening Prayer
9:00 Jam Sessions

APRIL 23
8:30 Morning Prayer
9:15 Dances
10:00 Session III
10:30 Showcase II
1:00 Showcase III
2:45 Visual Arts
Rev. John Busemi
3:15 Rev. Virgil C. Funk
4:00 Session IV
4:00 Dinner
8:30 Eucharistic Celebration

APRIL 24
8:15 Morning Prayer
9:00 Rosa Guerrero
10:15 Festival of Pastoral Arts
12:00 Showcase IV
1:00 Showcase V
2:15 Session V
1:45 Music Rev. Rembert Weakland
4:30 Departure Ritual
9:00 Convention closer
"Claim Your Art" is primarily directed to musicians and clergy. A large number of the special interest sessions are for musicians: for cantors (C), for organists (O), for choir directors and choir members (CH), and ensemble or folk musicians (F); the clergy have a two-day program designed exclusively for their needs. Some sessions are geared specifically to NPM's Association concerns (N); others reflect the musical and liturgical concerns of major denominations (E).

In addition, a special effort is made for those who use music in school or religious education programs (RE), and those concerned with developing music within the black parish (B). The liturgical programs have been divided into two categories: those designed for planners who are in need of the more basic material (L) and those challenging planners to seek out innovative and creative liturgical ideas (AL).

This year's program theme demands that other artists be invited to participate, not only to share their talents with NPM members, but to provide an opportunity for artists who seldom have a chance to gather under the banner of liturgical art to meet with each other and discuss common concerns. Therefore, this year's program contains special sessions for church dancers, mime and dramatists (D), audio-visual specialists (A/V), craft or decorative artists, metal workers, sculptors, painters, carvers, weavers, potters, glass blowers, and architects (A) and all who contribute to much of the life of the community through their art forms.

Finally, the National Association of Catholic Chaplains has made this convention a special training opportunity for its members in musical liturgy. A special program directed toward the needs of hospital chaplains (H) is integrated into the overall plan of this convention.

While primarily for pastoral musicians and clergy, NPM is committed to the revitalization of all of the arts within the parish community. We invite all liturgical artists to join with the members of the National Association of Pastoral Musicians to Claim Your Art!
SESSION I

Congregational Music and the Mass (F, L) Rev. Bob Dufford, SJ and Mr. Tim Manion Learn why some music is easy for congregations to sing... and how to use it better.

Now Say Amen! (C) Rev. Edward Foley, OFM Cap. A theological background for cantors, how to lead the response of the community, cantors as prayer leaders.

Good Friday: Options and Repertoires (AL) Mr. Robert Strusinski and Rev. Michael Jonas Hear challenging new ways to celebrate this special feast, especially for creative and advanced planners.

The Organist: Primary Leader of Congregational Singing (O) Rev. David Feder For the beginning and intermediate organist, a practical session for improving your congregational singing.

Unique Techniques for Your Choir (CH, RE) Mr. Don Campbell Learn with the Choristers Guild expert to integrate quality music, vocal techniques with Christian education of youth.

Reform Your Mass (L) Dr. Elaine Rendler and Rev. Eugene Walsh, SS Practical step-by-step examination of ways to incorporate the basic elements of the Eucharist.

Worship and Music in the Episcopal Church (E, O) Mr. Raymond Glover The creative services of the new Book of Common Prayer and supplemental musical resources.

Music of a Soul Full People (B) Mr. Grayson Brown How to enliven a parish music program... the gift of simplicity, rhythm, and prayerfulness.

Ministry of the Artist (A) Rev. John Buscemi For all who are craft artists, learn about the re-emerging support from the Church for metalworkers, sculptors, glass blowers, weavers, carvers, potters.

Liturgical Dance: Folk Art or Fine Art (D) Ms. Carla DeSola Explore theories and practice of dance—folk-type, religious dance and liturgical dance—with the world-renowned expert.

Audio Visuals in Worship (AV) Rev. Robert Maher The music affects the impact of your a/v presentation... uncover the why... and find ways to use it in liturgy.

M.R. Means Mentally, Not Musically, Retarded! (H) Mr. Joe Pinson New insights about music from work with the mentally retarded... how music communicates with all congregations.
SESSION II

Efficient Choral Rehearsals (CH) Mr. Richard Proulx Learn from one of the country's outstanding pastoral musicians how to get the most out of your rehearsal time Complimentary Music Packet

Cantor as Singer (C) Mr. Robert Strusinski The practical—the musical demands of vocal production, and the theoretical—singing as an art form

Making Sunday Mass the Assembly's Prayer (L) Mr. Gabe Hulse Parish Sunday Mass as the regular ritual prayer of a people explaining for its structure, ministries, movement from season to season

Steps to Better Congregational Singing (O) Mr. Robert J. Barasini and Mr. Ben Hammel Specific techniques the intermediate organist should use to stimulate a strongly sung congregational response

Write the Vision Down (AE) Sts. Cynthia Serjak, RSM Advanced liturgists explore the role of signs in the depth of the human experience of God, and the faith experience of being human

Exploring the Guitar (F) Ms. Christine Joda Beyond the basics—kills, that embellish, variety of styles, the roles of strong leader and sensitive servant


The Black Choir: New Music (B) Mr. Roger Holliman Music from the Black Catholic Church, alive and well, new compositions, new sounds—new musical happenings

Church Music's Future (AE) Rev. Edward Foley, OFM Cap. (leader) Ms. Sue Seld-Martin; Mr. Tom Conry; Rev. Michael Jonas; Mr. Dan Onley; Mr. Edward Gutierrez, and Rev. John Foley, SJ Listen to a panel of experts on the future—and you share your own ideas

Liturgical Dance and Mime (D) Ms. Betsy Beckman Principles that dancers have learned about using dance in liturgy...for dancers

Audio-Visuals in Worship II (A/V) Rev. Robert Maher The need for harmony between the sights and sounds of a/v... a moving a/v demonstration

Creative Ideas for Kids in the Classroom (RE) Mr. Ken Medema The exhilarating art of getting children involved in music... hear the best and latest in classroom music

Renovation: The Detroit Cathedral (A) Mr. Robert Rambusch, Rev. Patrick Conry and Rev. Timothy Pelc A visit to the Cathedral—one renovation plan explained, principles of architecture and art in practice reviewed—organ demonstration
SESSION III

Eucharistic Acclamations for Liturgies with Children (RE) Rev. Carey Landry Acclamations for Liturgy of the Word and Eucharist involving children; both published and unpublished material.

The Cantor at Eucharist (C) Rev. Michael Jonas and Mr. David Haus The practical cantor...new music for cantor and congregation; acclamations, litanies, psalmody, hymnody; criteria for repertoire.

Tone Syllables Revisited (CH) Dr. Wallace Horbrook Learn the choir technique developed by Fred Waring, Robert Shaw and others for improving choral tone and word understanding by a choirmaster expert from Indiana Univ.

Lutheran Worship Today (E) Dr. Eugene Brand The difference between ministry of music and ministry of music...the insights of Lutheran music ministry, its tradition and its present-day challenge.

Ministering with the Community (F) Mr. Dan Onley and team The parish community is a collective musician; explore ways to build congregational participation.

Proclaiming the Gospel with Music (AL) Dr. Peter Harvey Discuss musical methods for making the Gospel the climactic moment of the Liturgy of the Word...lively performances of arrangements for organ, bass, percussion, choir, lector and congregation.

Do More Things on Purpose (F) Mr. Edward Gutierrez Discover the importance of connecting first to the person within and then to the person next to you...learn the power of symbols.

The Black Parish: Making It Happen (B) Mr. Norah Duncan Ways to bring the Church alive with music and musicians...techniques, new and old, for the parish willing to step out.

First Do Justice, Then Celebrate (L) Melissa McDermid, M.D. A call to priorities by a medical doctor, musician and social activist...first things first.

Music in the Rhythm of the Eucharistic Liturgy (L) The Damesons (Rev. Gary Aust, Rev. Mike Balhoff, Rev. Buddy Ceasar, Rev. Darryl Ducote) Practical insights as how music is pastoral within the liturgy...look for a lively demonstration and a lively response.

Gift of Song (RE) Ms. Kathy Kanavc and Mr. Jim Shaw Learn new approaches to teaching the next generation to sing God’s praise. Music and catechesis with a liturgical flavor.

Dancing Sarah’s Circle: The Body and the Body Politic (D) Sister Tara Thompson For bodies, connect the healing and creative powers of music/dance...and their implications for healing and recreation of the social-political Body of Christ.

Church Environment and Support of the Arts (A) Mr. Robert Rambusch Artists explore when a church building and a church community provide room for the arts.
SESSION IV

The NPM Story (N) Sr. Jane Marie Perrot, DC For new NPM members, take a delightful journey through the not-so-distant past... how and why an association for musicians and clergy.

Your Association's Future (N) Rev. Virgil C. Funk Chart the course with NPM President for the needs and programs for the coming years... what should NPM become?

New Chapters: Getting Started (N) Ms. Elizabeth Dahlshen For all interested in forming a chapter of the NPM Association... how to get started... the Chapter Manual... dos and don'ts and much more.

NPM Chapters: What's Happening (N) Chapter Directors A time of sharing for all connected with NPM active Chapters... major obstacles overcome... program exchange... projects and examples welcome... some koinonia.

Ministry Formation Program (N) Ms. Nancy Chvatal Education, training, formation... for persons connected with the ministry of music... exciting new programs combined with a more comprehensive approach.

Organist as Pastoral Musician (O) Mr. Matthew Walsh How the art of the intermediate and advanced organist becomes pastoral... the role of standard and contemporary organ literature... role of the organist on the pastoral team.

Tips for Choir Rehearsal (CH) Ms. Diane Mauch Pacing the rehearsal... good vocal production... motivations for the spiritual dimension of vocal service... using repertoire for vocal development.

Hats for Sale (I) Ms. Renee Forrest How many hats does the pastoral musician wear? A playful exploration of the pastoral musician as planner, communicator, liturgist, musician and leader of prayer.

Help for the Volunteer Choir (CH) Ms. Veronica Parent Positive approaches for working with a volunteer choir... recruitment, rehearsal techniques, music selection, vocal techniques.

The Catholic Liturgy and Hymns (O) Mr. Frank Brownstein Explore the role of hymns within the Roman Liturgy... using hymns and hymnals from other denominations... cultural, theological and musical implications.

Last Rites, But Not Last Rite (H) Rev. Kevin Tripp Examine the latest and final ritual (ICEL) for the Anointing of the Sick... and pastoral implications for celebrations.
SESSION V

Congregational Music and Scripture (F, L) Rev. Boc O’Connor, SJ and Rev. Dan Schute, SJ Good pastoral music begins with God’s Word... and grows from a deep religious insight into the poetry of song. Learn why some texts work... and others don’t.

The Animators: A Call to Love and Serve (C) Mr. James Hansen The cantor enlivens the congregation, with a wide range of skills, but the ministry is founded on the basic call of all ministry, to make God present.

Contributions of Charismatic to Church Music (F) Mr. Jim Cavanaugh Enliven your parish music program using easy-to-sing music flowing from a rich religious awakening.

Using Catholic Chants Creatively (CH, RE) Ms. Dolores Hruby Discover how parish choirs of all sizes and ages are used to enrich the liturgy beyond singing through processions, contests, liturgical drama and music.

Adapting Piano Accompaniments for Organ (O) Mr. Frederick Swann How to reduce pianistic anthem accompaniments to organ. Demonstration examples: “A Canticle of Peace” by Joseph Clokey, and “The Last Words of David” by Randall Thompson.

The Future of the Liturgy (AL) Rev. John Gallen, SJ Explore with the world-famous liturgist the next steps in liturgical renewal—where we go from here... how we can prepare for tomorrow.

Children, Music, Education and Religion (RE) Mr. Jack Miffliton Hear ways to integrate children’s music in the classroom prayer: experience the sheer joy of playful music and motion.

Eating, Drinking and Laying on (AL) Mr. Tom Conry Some creative ways to celebrate the Eucharistic prayer and closing rite, sung table prayers and ending sequences for cantor, presider, choir and assembly.

O for a Thousand Tongues to Sing (E) Ms. Janet Lee A look at the United Methodist traditions of liturgy and music... past, present and future. A singing Church as it reawakens with the use of all the arts.

Praying with the Responsorial Psalm (L, A/V) Rev. Peregrin Berres, OSB Using professionally produced a/v slides, hear and see musical options for the Responsorial Psalm.

Drama: A Liturgical Art (D, L) Ms. Dolly Sokol For liturgical planners, apply principles from the dramatic art to effective liturgical celebration... enrich major feast with dramatic suggestions.

The Art of Healing: A New Day (H) Ms. Karen Clarke Medicine stresses that healing is a whole-person process. Find out how the arts contribute to the healing of the whole person.
Pastoral Ministry — Clergy, Claim Your Art

Reserved for Clergy

NPM is offering the only two-day workshop of its kind especially for clergy. The sessions will be held on Wednesday and Thursday.

The theme, pastoral ministry, embraces four major concepts: parish spirituality, parish preaching, pastoral practice, and the future of the liturgy. A vital, inspiring five-and-a-half day discussion concludes each day.

Over 500 clergy attend these unique opportunities to discover, discuss, and learn about the experiences of other leading pastors. You can attend the two-day clergy program only, or, for just an additional $10, you can also participate in many of the full Convention programs.

Either way, it’s an ideal opportunity to meet other clergy and discuss solutions to the challenging and unresolved questions of pastoral ministry.

Creation Spirituality and Pastoral Ministry Rev. Matthew Fox, OP, Director of the Institute in Creation-Centered Spirituality, Chicago, and author of On Becoming a Mystic, Mystical Rose and other books, develops a spirituality for the practicing clergy—one based on the real-life situation of the parishes in which the clergy serve.

Preaching and Pastoral Ministry Rev. Walter Burgbardt, SJ, Editor, Theological Studies, lecturer, author of Tell the New Generation, raises awareness about the theoretical and practical aspects of contemporary preaching, how to develop homilies that hit home.

The Parish and Pastoral Ministry Rev. Gerald Shirilla, pastor, director of the Institute for Pastoral Liturgical Ministries, Detroit, cites practical examples from his experience as pastor—what works in parish ministry, and what doesn’t.

Theology of Pastoral Ministry Rev. John Gallen, SJ, lecturer, author, editor, Horizon Magazine, Associate Pastor, provides the underpinnings of the theory of pastoral ministry—what’s included, what’s excluded and why. A vision of where pastoral ministry is headed concludes the presentation.

Give-and-Take Discussion Sessions, led by Rev. Paul Rouse, Diocesan Director of Liturgy, Saginaw, Mich. The best parishes in the country will be represented among the clergy at this convention. Hear the creative programs that work, draw from the experience of others, and share your own. You should be there!

Make It a Real Partnership

Bring along your music or clergyman. Share the Convention as well as liturgical music. Remember, the Clergy Section is the only one of its kind offered by the ministries and the art of pastoral music. Grow together.
Take your Easter vacation with us.

Speakers


Rev. Mike Balhoff, The Daemen, student in Canon Law, Catholic University of America, Washington, D.C.

Mr. Robert J. Batistini, General Editor, CIA Publications, Inc., and Director of Music, St. Barbara's Parish, Brookfield, Ill.

Ms. Betsy Beckman, Liturgical dancer and instructor, Inter-American School of Dancing, Washington, D.C.


Dr. Eugene Brandt, Director, Inter-Lutheran Commission on Worship, New York, N.Y.

Rev. Ronald Brassard, Diocesan Director of Worship, Providence, R.I.

Mr. Grayson Warren Brown, Composer, New York, N.Y.

Mr. Frank Brownsead, Faculty, Mount St. Mary's College and Director of Music, Sacred Heart Church, Hollywood, Calif.

Rev. Walter Burghardt, SJ, Theologian, author, Georgetown University, Washington, D.C.

Rev. John Buscemi, Artist, theologian, Institute of Art and Religion, Holy Name Seminary, Madison, Wis.

Rev. Richard Butler, Theologian, St. Louis, Mo.

Mr. Don Campbell, National Director of Workshops, Clemens Guild, Dallas, Texas.

Mr. Jim Castran, Director, Servant Publications, Scarsdale, N.Y.

Rev. Buddy Caesar, The Daemen, Director, Maryhill Renewal Center and Vocation Director, Diocese of Alexandria—Shreveport, La.

Mr. Nancy Clavat, Director, NPM Western Office and Chairman, Diocesan Music Committee, Diocese of Portland, Ore.

Ms. Karen Clarke, Minister of Music, Director, Ministry of Healing Program, Mercy Hospital, Pittsburgh, Pa.

Mr. James Hansen, Composer and Ministries Coordinator, Sacred Heart Parish, Musings, Mich.

Dr. Peter Harvey, Composer and Director of Music, St. Joseph's Cathedral, Hartford, Conn.

Mr. Roger Holm, Composer and pastoral musician, Baltimore, Md.

Dr. Wallace Hornbrook, Professor of Music, University of Oklahoma, Norman, Okla.

Ms. Doreene Hruby, Teacher, author and editor, Artistic Director, Omega Liturgical Dance Company, New York, N.Y.


Rev. Bob Dufford, SJ, Composer, Sacred Heart Parish, Dallas, Tex.

Rev. Norah Duncan, Director of Music, Sacred Heart Church, Omaha, Neb.

Rev. Michael J. Dunham,Composer, Associate Pastor, Presentation, Maplewood, Minn.

Ms. Kathy Kanaya, Department of Religious Education, Diocese of Scranton, Pa.


Ms. Janet Lee, President, Fellowship of United Methodists in Worship, Music and Arts and Minister of Music and Youth, Calvary United Methodist Church, Glencoe, Minn.

Rev. Robert Macer, Director, Department of Liturgy, Diocese of Brownsville, Tex.

Mr. Tim Manion, Composer, Sacred Heart Parish, Naperville, Ill.

Ms. Diana Pfenning, voice and piano, Chicago, Ill.

Mr. Robert Prchal, Composer and Director of Music, Sacred Heart Church, Nashville, Tenn.

Dr. Melissa McDiarmid, Musician, medical doctor and social activist, Camden, N.J.

Mr. Ken McLeod, Singer, pianist, composer and recording artist, San Francisco, Calif.

Mr. Jack Millett, Composer, by the 3rd generation of children's and liturgical music, teacher and pastoral musician, University of San Francisco, Calif.

Rev. Nathan Mitchell, OSB, Assistant Professor of Liturgy, St. Meinrad School of Theology, Ind.

Rev. R. O'Connor, SJ, Composer, St. Louis Jesuits, Seattle, Wash.

Mr. Dan Oglely, President, Pastoral Arts Associates, Glendale, Ariz.

Mr. C. Alexander Peloquin, Composer in Residence, Boston College and Director of Music, Cathedral of SS. Peter and Paul, Providence, R.I.

Dr. Peter Harvey, Composer and Director of Music, St. Joseph's Cathedral, Hartford, Conn.

Mr. Richard Prunty, Composer and Director of Music, Holy Name Cathedral, Chicago, Ill.


Dr. Elaine Rendler, Director of Liturgical Arts, Georgetown University, Washington, D.C.


Ms. Sue Seid-Martahn, Choir Director, Notre Dame University, South Bend, Ind.

Sr. Cynthia Sierak, OSB, Organist, director, composer, and Director of Liturgy, St. Mary of the Mountains, Pittsburgh, Pa.

Mr. Jim Shaw, Composer, music educator, Silver Spring, Md.

Rev. Gerald Shirilla, Pastor, Sacred Heart Parish and Director, Pastoral Liturgical Ministries, Detroit, Mich.


Mr. Robert Strunk, Chapel Music Director and Instructor, College of the Holy Cross, Boston, Mass.

Mr. Frederick Swann, Organist and Director of Music, Riverside Church, and Chairman of the Organ Department, Manhattan School of Music, New York, N.Y.

Sr. Tricia Thompson, Dancer, author and faculty, Institute in Creation-Centered Spirituality, Mundelein College, Chicago, Ill.


Rev. Eugene Walsh, SS, Theologian, teacher, workshop leader and author, Washington, D.C.

Mr. Matthew Walsh, Liturgical Music Director, Sacred Heart Cathedral and IHM Seminary, Winona, Minn.


Sr. Teresa Weidt, SND, Pastoral minister, St. Catherine of Siena and Mary, Oak Park, Ill.
lib. A traditional hymn of praise, enriched by new harmonization and trumpet. It is possible even for a parish with limited resources. G-1903. G.I.A.


Hruby, Dolores, Lord, Let Your Hands. Easy SATB, organ. A good text for the laying on of hands, whether Ordination, Confirmation or the Anointing of the Sick, with a nice melody. G-2207. G.I.A.

Hutmacher, Robert, OFM, Psalm 113: Praise, You Servants of the Lord. Cantor and/or equal-voice choir, congregation, organ, optional small percussion and winds. This is particularly appropriate for the celebration of Confirmation in both text and setting. Octavo music awards the right to duplicate the congregational refrain. G-2205. G.I.A.

King, Larry, Introit for a Feast Day (Salve Festa Dies). SATB, organ, bells, congregation ad lib. This makes a “joyful noise” in the celebration of the good news of salvation. Moderately difficult. G-2125. G.I.A.

Lallouette, J.F.; Richard Proulx, arr., Christ the Glory, SB, keyboard. In typical Renaissance polyphonic style, this piece proclaims that Jesus is Lord! G-2288. G.I.A.

Leaf, Robert, God’s Spirit as a Wind Doth Move. SATB, organ (possible a cappella). Scripture-based text by Robert Leaf. A good short motet for celebration, moderately difficult melodically. G-2321. G.I.A.

Light a Fire. A collection of songs chiefly by Tom Parker, this publication includes both record album and book. The title song is especially appropriate for Confirmation, relating to the paschal fire of Christ, first kindled in us by the Spirit, then spread by the confirmed in faith. The music of this and other songs in the collection may be performed in various combinations by choir, congregation and folk group (guitar and organ together), providing an opportunity for further “bonding” of parish groups in a communal celebration. L.A.F. Music Services, Alexandria, VA 22302.

Music for the Rite of Baptism of Children. Commissioned by the International Committee on English in the Liturgy (ICEL) and distributed in the United States by the National Association of Pastoral Musicians (NPM), the goal was “...to provide musical settings that are aesthetically pleasing, conducive to worship, and congregational in style.” The several composers represented seem to have achieved the goal. Mainly responsories and acclamations, the music is indeed simple and in singable congregational style. All the texts emphasize the paschal, baptismal character of the sacrament. NPM/ICEL, Washington, DC 20011.


Gathering Song. Unison choir, organ, percussion. Text by Kenneth Omernick. This is truly a Song of Gathering for a celebration. In the brilliant style we’ve come to expect from Peloquin, we proclaim Jesus is Lord, God does wonders in me, the Spirit of God is his promise. G-1947. G.I.A.

In Kindness and Truth. SATB, congregation, organ. Text from Bangor Antiphon for 7th century. Brilliant—but gentle—music underscores a text that might as well have been written for the new RCIA. Octavo copy awards the right to duplicate the congregational refrain. G-2129. G.I.A.


______ , Receive the Holy Spirit. SATB, cantor, congregation. Appropriate for any sacramental celebration. Octavo copy awards the right to duplicate the congregational refrain. G-1895. G.I.A.


Smith, Robert Edward, Lord Send out Your Spirit. Cantor, congregation, organ. This setting for a Pentecost Responsorial Psalm uses Grail Psalter for 103 (104) and is appropriate also for Confirmation. Solo/organ copy awards the right to duplicate the congregational refrain. G-2112. G.I.A.

Toolan, Sr. Suzanne, Great Is the Lord. Congregation, SATB, organ, two trumpets ad lib. Subtitled “Mission Hymn,” this is appropriate for Confirmation, Ordination, and others. Melodically simple, it can be stirring rhythmically. G-2134. G.I.A.

Living Spirit. SATB a cappella; congregation with organ. Text from I Peter, a free translation of the Pentecost sequence. The canonical inimitation in SATB makes this a simple, singable melody of the sequence for the congregation. Pentecost or Confirmation. G-1698. G.I.A.

Tchesnokoff, Pavel; Alexander Peloquin, arr., Let Thy Holy Presence. SSATTB a cappella. The Great Hymn of the Eastern Church in refreshing editing and arrangement. The soprano I tessitura is demandingly high. Great music—but needs good resources. G-2254. G.I.A.


Verdi, Ralph C., CPPS, Eucharistic Acclamations and Alleluia. Cantor, congregation, organ. This is eminently singable for a congregation even the first time around. The Alleluia verses are appropriate for a Confirmation liturgy. G-2213. G.I.A.

Wagner, Douglas E., Come Thou Font of Every Blessing, SATB, organ (much of it simple SB). Based on the Wycliff hymn tune “Netleton” with a text by Robert Robinson, 1758, this has an early American flavor in both text and tune. G-2247. G.I.A.
Christian Initiation:
Baptism, Confirmation, Eucharist

BY MARY ALICE O’CONNOR

Although the theological emphasis today is on the initiation rites as a whole, as brought out in the Rite of Christian Initiation of Adults, many of the catechetical programs continue to treat the Sacrament of Confirmation outside of this context, and many continue to stress the coming of the Spirit more than the Paschal Mystery. The gap that exists between the theology and the pastoral practice must, of course, be bridged gradually, and publishers should be aware of this goal.

...the importance of the occasion does not come through the suggestions for music in these programs.

The programs annotated here display a lack of consideration of the role of music in the celebration of liturgy. They do not include any directives or guidelines for the musician, which indicates that the musician is not considered to be a part of the “team.” The few programs that do mention music show a lack of understanding of its importance. One of the books, for example, in listing suggestions for the choice of music, uses the pattern of the four-hymn Mass, which is no longer an acceptable practice. In addition, all of the suggested “Offertory” songs are those that speak of bread and wine and offering. No mention is made of the proper function of song at this point in the celebration.

Typically, there has been little or no communication between religious education planners and liturgical music planners in the parish situation, and these programs give further evidence of this lack. The importance of coordinating the two must be understood by all concerned, and publishers must be aware of this need in considering programs of sacramental preparation for the future.

Contemporary music education programs stress the development of a discriminating taste and aesthetic sensitivity right from the age of three. Since this has been the philosophy of music education for quite some time now, it would be safe to presume that some of the students in Confirmation classes have been exposed to quality music education programs, and that the development of taste has begun to take hold. Many of the songs that have been suggested as part of the confirmation programs would lead students to believe that this discriminating taste need not be carried over into the liturgy. Much of the music is of poor quality and less than esthetic. Moreover, the list of suggested music that is part of the packet of materials in one of the programs was compiled in 1975; a great deal of music has been published since then. For example, more than one program suggests the “Witness Song” for the recessional, which might remind one of congregational singing in the days of the early settlers of our country—lining out the tune!

The few programs that do mention music show a lack of understanding of its importance.

Sr. Mary Alice O’Connor is Assistant Professor of Music and Chairperson of the Liturgical Music Department at Catholic University of America.

Most of the programs stress the importance of the sacrament of Confirmation as a parish event—including all members of the parish community, not simply the students who are being confirmed. It would seem obvious that such an important occasion in the parish would warrant using the best musical resources avail-
able in the parish. But the importance of the occasion does not come through in the suggestions for music in these programs. The occasion is in fact an ideal time to use a mixture of parish music resources—organ, guitar and other instruments—and the choir and folk group, together with the Confirmation students themselves.

Music is an integral part of liturgy and, properly used, performs a ministerial function. It is not easy to integrate music into the liturgy in such a way that it doesn’t become an end in itself. Music has the power of enhancing the celebration, but it also has the power to distract and to interrupt the rhythm of the celebration. Furthermore, repertoire selection is not simply a matter of finding a song that mentions “Spirit” or “Holy Ghost.”

Music is a genuine part of the lives of adolescents. Although there are differing opinions in the programs as to the exact age of Confirmation, most seem to be directed toward the adolescent. Singing must be very

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The occasion is in fact an ideal time to use a mixture of parish music resources...

cautiously approached at this age level. Those who are knowledgeable about the treatment of the voice are aware of this difficulty. Gelineau points out that:

...performance and style are more important than the actual repertory. The liturgy is a working symbolic action, not the representation of a finished work. The way in which it is done and the meaningfulness of a given practice are more important than the songs or the rites themselves.1

The need for a competent liturgical/pastoral musician in preparing students for Confirmation is obvious. The liturgical/pastoral musician sees to it that the

music chosen is good music, suitable to the adolescent voice, in the right key and the right range, singable and attractive, and that the music and text are compatible. S/he knows what resources are available, and considers the theological criteria for choosing text, the musical criteria for choosing music, in addition to the liturgical and pastoral aspects. In presenting the song to the students, all of these are taken into consideration. Teaching the music, therefore, is an integral part of the preparation, and music properly taught motivates the student to participate in the singing because it has been presented as a vital part of the celebration itself. The student is led to discover that the music is an important element of the liturgy, that it, indeed, can add to the prayer, heighten the text, and enhance the celebration.

As J.D. Crichton points out in a recent work:

For far too long we have suffered from or been content with a reduced liturgy and there is no reason why it should continue. Even if the gape between popular tastes and culture seems to be increasing, there is, in fact, a steady rise in the ability to appreciate good music and an even better teaching of it.

Liturgy is an important part of the life of every Christian; music is an integral part of liturgy. Programs of sacramental preparation must emphasize the importance of coordinating the religious education program and the liturgical music program.


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Bauman, Rev. William A., and Therese Randolph, RSM, Together at Confirmation 1973 (latest printing 1979), Ave Maria Press, Notre Dame, IN 46556. This program was designed by the Director of Liturgy and the Director of Religious Education in the Diocese of Kansas City. It is presented in five parts: an explanation of the Sacrament, suggestions on how to prepare the parish community, the readings of the Liturgy of the Word with commentary, the Liturgy of Confirmation, and the other forms of the rite. It is intended as a pastoral guide and its focus is the parish community. The theology is ecclesial and the liturgical suggestions are practical.

Beaulac, Rev. Jules, My Confirmation in the Spirit (Program Director’s Book, Parent’s Book, Child’s Book) 1979, Ligouri Publications, Ligouri, MO 63057. The Director’s Guide is divided into six chapters: theological, pastoral, liturgical, pedagogical, catechetical, and spiritual. A bibliography of materials is included. The program stresses the responsibility to see that all the baptized members of the parish come to the fullness of Christian initiation, and that they are carefully prepared for the sacrament of Confirmation. The role of the parents is emphasized. Supplementary materials suggested for use with the program include: The Spirit and Your Everyday Life by Ron-da Chervin (1976) and Confirmation—What It Is and What It Does by Thomas Artz, CSSR (1976).

Heinreitz, Sr. Joann, OSF, The Spirit of Life (Teacher’s Annotated Edition and Confirmation Family Pak) 1975, 11 Park Pl., New York, NY 10007. “Readiness for the Spirit” is the focus of this program. The author describes it as having several orientations: Spirit, Church, Christian value, Ca-
The role of the family in the process is emphasized, and the Family Pak includes duplicating masters for each lesson. The publisher suggests the Confirmation journal, *Journal into the Spirit*, be used with both of the above programs. (Rev. Thomas Conway, 1975) *New Life Songbook and Songs for Live in the Spirit and The Spirit of Life* (recording) by Lou Fortunate are intended as supplementary material for the programs.

**Kansas City Team, RCIA: A Practical Approach** (soon to be released), W.C. Brown, 2460 Kerper Blvd., Dubuque, IA 52001. This is designed for a year-long catechumenate program (but can be adapted to a longer or shorter time) and comes from the experience of the authors. The text is meant to be a resource for the director. Workbooks are included for participants and there is an experiential base for each lesson. “What is articulated becomes clarified, what is shared grows, and what is spoken is owned.” The program views Confirmation totally within the context of initiation.

**Novello, Msgr. Russell R., Rev. Robert N. Kelleher, Rev. Robert J. Knapp, and Rev. Charles Cook, The Family Celebrates a Teachable Moment: Confirmation 1975, W.H. Sadlier.** This program views the sacrament as an opportunity for growth in faith and is designed to assist in achieving that faith development. It is seen within the context of the Christian community, and brings out the role of the parent very emphatically. A program “wherein adults and adolescents can grow together toward that fullness of faith and maturity of Christian vision which should characterize a follower of Christ.” Cassette and slides are included in the kit.

**Smith, Rev. Michael H. and Mary Kay Persse, Preparing for Confirmation (Teacher Edition and Student Text), 1972 (Revised edition 1979), Ave Maria Press.** This program consists of six lesson guides for teachers in preparing sixth to eighth graders for the reception of the Sacrament of Confirmation. It was developed for the Diocese of Savannah, Georgia, by the coordinator of the department of Christian Formation and the Associate Diocesan Religious Education coordinator. In the program, Confirmation is seen as Jesus’ sharing with men the Holy Spirit who was his own closest friend and inner support during his life on earth. The authors believe that children at this age are not old enough to make a personal commitment to Christ as a ratification of Baptism. The focus, therefore, is on Jesus giving his Spirit to be a friend and helper. An attempt is made to involve parents in the program.

**Weber, Rev. Gerald P., Rev. James J. Killgallon, and Sr. M. Michael O’Shaughnessy, OP, Growth in the Spirit (Parent Edition and Student Text) 1974, Benzinger, Bruce and Glencoe, 17337 Ventura Blvd., Encino CA 91316.** The authors view the sacrament as the candidate’s initiation into mature membership of the Body of Christ, and feel that the student must make the decision to be confirmed. The parent-teacher edition contains an explanation of the sacrament and offers suggested activities. The program is intended for junior high school students, and the authors suggest that the immediate preparation should be devoted to helping the students realize the importance of the Holy Spirit in their lives.

**Koplik, Rev. William, and Joan Brady, We Celebrate Confirmation (Candidate’s Book, Teacher’s Guide, Program Director’s Book, and Celebrations) 1978, Silver Burdett Co., 250 James St., Morristown, NJ 07960.** The focus of the program is pastoral with a total catechesis of the Sacrament of Confirmation. It is an effort to implement the directives of Vatican II in the light of the RCIA. The responsibility of the parish is emphasized as well as the incorporation of confirmed Christians into the Body of Christ, which is an occasion of renewal for the whole parish. Confirmation is viewed as just one of the sacraments of initiation, and a sacrament of community. It situates the sacramental catechesis within the scheme of the total life of the faith community.

**Lewinski, Ron, Welcoming the New Catholic 1978, Liturgy Training Program, 155 E. Superior, Chicago, IL 60611.** The author explains the RCIA as a welcoming into the community, and points out that this initiation is the responsibility of the entire community. He then defines in detail the various roles played in the process: evangelists, sponsors, godparents, pastors, catechists, and bishops. His *Guide for Sponsors* (1980) considers that role in great detail.

**Liturgy Training Program, Confirmation Packet, 1975.** The program contains a theological orientation of the revised rite of Confirmation, a brief history and rationale for the revisions, a look at the minister of the sacrament, canonical and pastoral guidelines, rubrics, and a list of appropriate hymns (which is in need of updating at this time). Confirmation is seen as the time of “both recognizing a responsibility and of being recognized by the community and its representative.” It is a process that further initiates one into the center of Christian life: the Paschal mystery.

**Margaret, Sr. James, SSJ, and Rev. Francis D. Kelly, Live in the Spirit (Teacher’s Annotated Edition, Student, Confirmation: Parent and Child, and Guide for Live in the Spirit) 1975, W.H. Sadlier.** The program views the celebration of Confirmation as a call to spiritual growth for the candidate and all those who share in the preparation and celebration of the event. Confirmation is seen as closely related to Baptism, and the next phase in Christian initiation. Seven teaching sessions are included: A New Life, Decide, Holy Spirit, Pentecost, Confirmation, The Sacrament for Others, and Eucharist. Teaching suggestions are given and the use of audio visual materials is encouraged.
Teaching Confirmation: A Musician’s View

BY FRANK QUINN

Will a knowledge of the rites and processes of Christian initiation enable a music minister or liturgical planner—or, it goes without saying, a religious educator—to be more sensitive to the preparation for and celebration of the sacrament of Confirmation? Unequivocally, yes!

One of the reasons for an affirmative response is that such knowledge affords freedom in the choice of approaches to the celebration of Confirmation. The many approaches can be reduced to two opposed views. The first is that Confirmation is one of the seven sacraments and should be celebrated as a liturgical rite that can stand on its own, having no relationship to any other sacramental activity. This is how Confirmation has been celebrated for centuries. The other view is that Confirmation is one of the seven sacraments, but its real meaning is found by considering it as one of the three sacraments of initiation. Confirmation is so intimately related to Baptism, which it concludes, and to the first baptismal Eucharist, to which it leads, that it cannot really be understood without reference to these other sacraments.

Confirmation brings out the pneumatic character of the baptismal complex of rites.

The first view has led us to think of Confirmation almost as a substitute for Baptism; thus, it has been viewed as the sacrament of conversion, the rite that concludes “religion classes.” Furthermore, it has been confused with Protestant confirmation, by which the candidates appropriate as their own the baptismal vows made many years ago by their godparents. Liturgical planners and ministers have treated the rite as the first sacrament

Fr. Quinn, OP is a professor of liturgy and pastoral theology at Aquinas Institute in Dubuque, Iowa.
in which the Holy Spirit enters the life of the candidate; musicians have complied by quite often choosing "Holy Spirit" hymns that make little or no reference to Christ and the Paschal Mystery for which the candidates are being confirmed.

The second viewpoint allows musician, liturgical planner and religious educator to put Confirmation within an intelligible context. It is not a sacrament that stands by itself; rather, Confirmation is intimately connected to Baptism and, in particular, it brings out the pneumatic character of the baptismal complex of rites.

From the standpoint of Christian initiation, the Spirit is not present to a Christian only at Confirmation. Rather the Holy Spirit is connected with the very beginning of becoming Christian: from the call to conversion through the entrance into the catechumenate up to the first baptismal Eucharist. The musician will be careful to choose music that does not separate the Spirit from Jesus and his Paschal Mystery or indicate textually that this is the first time the Holy Spirit is involved with the confirmand.

Furthermore, a knowledge of Christian initiation as a lengthy ritual process, involving actual formation as well as numerous liturgical rites, will keep those who plan and celebrate Confirmation from putting too much emphasis on it as a rite that takes care of everything that has been lacking in the life of the candidate. This is particularly important when other elements of baptismal initiation, such as a sound religious formation, are absent from the individual's experience. In other words, in light of Christian initiation, Confirmation is one part of a complex, rich and incredibly beautiful ritual journey by which men and women learn to be Christian and become members of a visible and living community.

Where does one find information on Christian initiation? The first place to go is the diocesan worship or education office. A number of dioceses have published materials on initiation. Second, several journals devote space to initiation. Two examples are Worship Resources Newsletter and Chicago Catechumenate. The latter is a magazine edited by Ron Lewinski and published five times a year, which combines articles on initiation and articles describing personal experiences with the process of initiation.

Confirmation is one part of a complex, rich and incredibly beautiful ritual journey by which men and women learn to be Christian and become members of a visible and living community.

An exciting venture has been undertaken by William H. Sadlier, Inc., publisher of religious texts. This company is putting time and money into a series of books (the Christian Initiation or CI series) and a quarterly mailing of initiation materials (Christian Initiation Resources, or CIR, $37.50 per year). So far, four volumes have appeared in the CI series. The first volume is Becoming a Catholic Christian, based on talks given at a Christian initiation symposium held in the Cisterian Abbey of Senanque (in France) in June of 1978. Since the book is a collection of presentations by 18 speakers, the final result is somewhat uneven. Several of the better essays have been reprinted in whole or part in other publications. For example, James Dunning's comments...
on the precatechumenate have been expanded into a splendid article on the spiritual journey involved in initiation (published in *Worship*), and Dujarier's survey of the catechumenate is included, in revised form, in the second volume of the CI series. This volume, then, may be of more interest to those who wish to have a complete set of the CI texts.

The three books that follow the first volume are a must for anybody interested in Christian initiation. In *A History of the Catechumenate*, Michel Dujarier provides one of the best studies available on the growth and decline of the classic Christian catechumenate and the consequences of its disappearance for the subsequent evolution of the sacraments of initiation. In particular it is refreshing to find an author who realizes that, despite the profound pastoral theology of Baptism developed by the fathers of the fourth century, this period was not the golden age of initiation. Rather it was a time when the ancient catechumenate had collapsed and the Church needed to erect a new system in order to protect itself from the dangers of indiscriminate Baptism. Dujarier, both a scholar and an experienced practitioner, introduces the reader to the catechumenate, the heart of initiation, in an unforgettable way.

*The Rites of Christian Initiation*, also by Dujarier, is the next volume in the CI series. It is a historical and pastoral survey of the rites that surround the journey of the initiate—this spiritual journey of conversion was, of course, the subject of *A History of the Catechumenate*. In other words, Christian initiation does not exist if its two essential elements—rites and progressive Christian formation—are not present. Dujarier's practical observations on how to use and how to adapt the new rites of initiation are of particular importance. The only quibble I have with the author is his synthesis of the final rites of initiation (i.e., the baptismal complex of Baptism—Confirmation). As with other authors who try to simplify matters by providing a synthetic model of the ritual complex that terminates initiation, especially by combining the quite disparate historical traditions of the Eastern and Western churches, Dujarier ultimately confuses the issue (see especially pp. 169–173). Other than that, the book is a gold mine of information.

The last volume published so far in the CI series is *A Journey in Faith* by Raymond B. Kemp, pastor of Saints Paul and Augustine Church in Washington, D.C. If I wanted someone to advertise something that I considered important I would hire Fr. Kemp. The enthusiasm with which he writes of the experience of the catechumenal journey in his parish is so infectious that, after reading the book, one wants to rush out and establish the catechumenate. More than this, the author provides an insight into how the rites work, the difficulties in establishing the catechumenal structures, and observations on how initiation begins to shape the local Christian community.

One final book on Christian initiation should be mentioned: *The Shape of Baptism: The Rite of Christian Initiation*. Written by the well-known Benedictine Aidan Kavanagh, this book is the result of years of thinking and speaking and writing on Christian initiation. The author describes initiation from its beginnings in Scripture through its development in the early churches and then, in particular, in the Roman Church. His summary of the reforms of Vatican II and his description of the new rites, as well as his challenging words concerning the future, should not be missed. Kavanagh makes explicit what is more implicit in the CI series, that baptismal initiation has several focuses, particularly the christic and the pneumatic. In this way he provides a basis for the development of a richer theology of Confirmation than we have at present. Despite the minor concern of the author's almost exclusive association of pneumatic themes with anointing, the reader is urged to obtain this book and read it.

Finally, the most important reading one can do is that of the introduction to the rites of Christian Initiation and the rites themselves. They are the foundation for all the literature discussed above. By reading these rites (and especially by experiencing them) the musician and liturgical planner cannot help but notice how Confirmation finds its proper location, how it is truly part of the baptismal mystery of Jesus' dying and rising and his enabling us to participate in this reality through the Spirit he sent to guide us to the Father.

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**BIBLIOGRAPHY**

*Chicago Catechumenate*, Liturgy Training Publications, Archdiocese of Chicago, 155 East Superior Street, Chicago, IL 60611 ($5.00, five issues per year).


Worship Resources Newsletter, 12461 W. Dakota Drive, Lakewood, CO 80228 ($4.00 for 12 issues).
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If animation occurs, it is the movement of the assembly—squirming and turning to discover the origin of the disembodied voice.

Among the many surprises many of us discovered amid the many concerns expressed by Pope John Paul II in Inestimabile Donum was the use of the term “animator.” When Pope John Paul listed the areas of training in the formation of seminarians, he included the ministry of musicians and animators, or animatoribus in the Latin version. The surprise comes from the relatively short time the word has been in use, at least in this country. In the European musical scene, animators have been around for some time now. Their clearest definition and clearest role description are given by Father Gelineau. But in this country, some of us are still struggling for acceptance of the function of the office of animator, let alone the term.

The animator in many parishes is the voice emanating from the Quasimodo Memorial Organ Gallery in the rear of the church building. The voice is piped into the assembly’s space by means of equipment installed by the Thomas Edison Electronic Firm. If animation occurs, it is the movement of the assembly—squirming and turning to discover the origin of the disembodied voice.

No, if animation is to occur, it is to occur in the full view of the assembly with the opportunity of the full use of body language and a repertory full of singable, assembly-oriented music. In some instances, however, it is this body language requirement that in fact boggles animating the assembly to animated prayer. Some noteworthy examples include the erstwhile Midwestern animator, then called cantor, who moved from her sanctuary stool to the ambo to initiate the assembly’s song at the entrance rite. Her movements consisted of springing upright from her seat, hands extended, palms down, arms length and shoulder height, which permitted her gesture to flow in the breeze created by her Isadora Duncan leap to the ambo. She took full advantage of the sleevefull robe to continue to lead us in aircraft carrier signals to stand, to sit, to pray, to smile.

Without the advantage of woofers and tweeters and designer vestments, these song leaders created a singing assembly that serves well as a model of animated prayer…

Her Southern counterpart did not have the advantage of vesture to create the flow of liturgical movement. This animator, then called song leader, used a sound system that would shame any rock group whose roadies perfected intimate sound with Everest-scale speaker towers. With her guitar slung sideward, this animator approached the microphone stand, and gave the mike head a half dozen taps, which, undoubtedly, set off the nuclear attack alarms at Canaveral. She sized us up and, with a voice that was vintage FM radio, greeted us: “Good evening, family. It’s a groove to see you all here tonight. We have some tunes we’re gonna do together. Father Bob and me think you’ll like ‘em. Really…” Gasp. What a price to pay for vocal intimacy and folkiness—all in the name of animated prayer.

Animated prayer, inspired by the art of a song leader or a vocalist, flourished in this country during most of the last century and well into this one. Without the advantage of woofers and tweeters and designer vestments, the song leaders of the urban and rural revivalists created a singing assembly that would serve well as models of animated prayer in style and energy, if not in repertory. The singer was part of a team ministry that was a duet—the evangelist and the vocalist. The gospel of revival and rebirth and being washed in the blood of the lamb was preached and sung in a manner that could hardly be called timid or pretentious.

The early days of this type of team ministry occurred out of doors with the camp meetings: the great awakenings that shaped the spirituality of pioneer United States. The coming together of hundreds of people to hear the Word required full voice, full body movement, and full 24-hour commitment from both preacher and listener. The preacher led the singing, and contemporary reports state that the singing and the shouting could be heard for miles. (Perhaps this is where the term “Shouting Methodists” found its source. But maybe it was only my father who used it.) As the movement gained ground in the country, it was rapidly assimilated into the urban mission effort with the rise of Sunday Schools and Revivalism. Running through both of these was the omnipresent hymn that sung about what the preacher talked about. It was a hymn repertory that unabashedly told of salvation by intimacy with the gospel Jesus, who was a friend—and “what a friend.” The musical structure of the hymns frequently included a refrain in primary triads with a metrical pattern that was fun to sing. If we were going to “march to Sion, beautiful, beautiful Sion,” the revivalists were going to do it with a style that demanded abandon and full voice.

This partnership of praying and singing in the evangelization of the 19th- and early 20th-century revivalists is given...
documentation in an advertisement for a revival meeting at the close of the 1800s: “Mr. Moody will preach the gospel and Mr. Sankey will sing the gospel.” The two gentlemen were Dwight L. Moody and Ira D. Sankey, two giants in the reviverist tradition in American Protestantism. The gospel preached and the gospel sung—both were the means of conversion that were valued by this wave of animated Christianity. The style of the praying and the singing that animated this assembly was, from all accounts, a style that demanded the preacher to exert himself and the vocalist to move immense congregations to sing with commitment. For most congregations, that meant loudly. These congregations were animated, and their animators did not have public address systems or liturgical dance. To date, there is no record of workshops for singers of the gospel in 19th-century Cincinnati covering various techniques and approaches to assembly stimulation and response and offering. at a nominal fee, the workshop leader’s latest monograph on animated prayer.

The animators used body language so powerful that conversion was almost inevitable.

The animators were translators of the Spirit into language and song that resonated in the hearts of those who were revived. The animators used body language so powerful that conversion was almost inevitable. The body language of the evangelists sprung from deep within and moved from their hearts and voices. The 19th-century reviverist sought to convert souls, and to do it with a style and repertory of power. It was a power that assumed some soul on the part of the preacher and the vocalist, who in turn drew out the soul of the assembly, the “anima,” if you will. Music from the soul is music with authenticity.

For the 20th-century worshiper, the Bible thumping and charismatic song of these revivalists can ring inauthentic, or at best, quaint. It is the purity of the preacher’s word and the singer’s hymn that needs to be studied and surveyed so that the language of their souls can be interpreted for us. For we are standing in the need of... animation.

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Resources

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

**Liturgy Training Program, “Confirmation Packet”**
A program containing the theology, history and rationale of Confirmation, canonical and pastoral guidelines for ministering the sacrament, a list of appropriate hymns, and much more. **LTP, 1975, $3.00.**

**Ron Lewinski, “Welcoming the New Catholic”**
A discussion of the RCIA as the responsibility of the community, with an outline of each of the ministries involved. **Liturgy Training Program, 1978, $1.90.**

**Aidan Kavanagh, “The Shape of Baptism: The Rite of Christian Initiation”**
The well-known Benedictine summarizes years of speaking and writing on the subject of Christian initiation, with the historical background developing into a lucid explanation of the revised rites. **Pueblo Publishing Co., 1978.**

**“Music for the Rite of Baptism of Children”**
Official music for use in the baptismal rite with organ accompaniment and permission to duplicate people’s parts. **NPM, $2.00.**

**Lucien Deiss, CSSP, “Spirit and Song of the New Liturgy”**
More than a mere explanation of recent liturgical changes, this comprehensive treatment by the famous French liturgist gives insight into the spirit of liturgical renewal as expressed in the song of the Church. **World Library Publications, $7.95.**

**William Bauman, “The Ministry of Music”**
This is a reflective study of the requirements and the potential for the ministry of music in today’s Church. Revised and updated in 1979 by Elaine Rendler and Thomas Fuller, it also offers an 8-week, 12-hour intensive course for evaluating and improving your own musical ministry. **The Liturgical Conference, $6.75.**

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.

Order from: **NPM Resources**
225 Sheridan St. NW,
Washington, DC 20011
(202) 723-5800

*Other music in this issue may be ordered from NPM Resources*
Reviews

Organ

Introduction, Passacaglia and Fugue

Frederick Werle, Alexander Broude Inc. AB2538, $4.95.

Frederick Werle has paid effective homage to a traditional composition form. The piece evokes the grandeur of the early 20th-century French romantics, perhaps with echoes of Jongen. The writing is conventional and of moderate difficulty. The theme of the introduction is carried forward in the pedals as the cantus firmus of the passacaglia. A spritely new theme is introduced and answered in strict fugal manner, but the third and fourth voices of the fugue are the passacaglia theme, making this final movement a four-voice double fugue. A usable piece for postlude or recital, this work does imply a larger organ sound with sufficient mixtures and chorus reeds.

Livre d’Orgue


It is the French composers of this century who have taken the major excursions into symbolism and atonality. This work follows that trend, and will probably be well received by a rather sophisticated audience. Such music requires a depth of listening that is not often given to Sunday preludes. The harmonies are nontraditional, making it a challenge even to read the piece. The use of nonspecific tone clusters in random time patterns give the organist more creative involvement than most repertoire. Several pages call for complete improvisation of one or more lines. Livre d’Orgue is a work of major proportions and great technical difficulty.

Free Hymn Accompaniments

Robert J. Powell. Abingdon, $6.95.

This publication raises a subject of strong passion for this reviewer. A most important ingredient in liturgical music is the excitement it can generate. Excitement comes partly from variety, and considerable opportunities for such variety exist in hymn-playing. Considering the emotional range of texts present in even a single hymn, it is obvious that changes in dynamics, harmonic color and rhythmic action are necessary to appropriately frame each verse. This can be achieved by improvising a free accompaniment, but few organists possess this skill. Thus I recommend this type of book. This particular collection contains 46 easy to moderately difficult arrangements of a good cross-sampling of current hymnody. This is not only an aid to “seasoning” those Sunday hymns, but also a guide to the improvisation of free accompaniments.

Ave Maria


Cherubini’s Ave Maria (Offertorium), originally scored for soprano, C clarinet, two violins, cello and bass, is a solid composition suitable for liturgical use. De Smet arranged this work for three possible combinations of instruments. The first is for soprano, Bb clarinet and keyboard; the second for two Bb clarinets and keyboard; the third for flute, Bb clarinet and keyboard. The characteristic lyricism of Cherubini prevails throughout the work, and additional counterpoint provides the needed variety. Instrumental parts are not difficult, but because of the slow tempo and style, attention to expression and phrasing are necessary to reveal the inherent beauty of the composition.

The Church’s One Foundation


Brilliant brass fanfare with organ introduces the familiar hymn tune of this composition. The organ continues the tune in alternation style with the fanfare motif. The first verse is scored for choir, congregation and organ. The second and fourth verses for choir and organ also feature an oboe obligato. The third verse features choir and congregation with organ and trumpet descant. A restatement of the opening fanfare by
brass and organ introduces the final verse scored for congregation, choir, brass, organ, and a harmonized version of the previously stated descant. The instrumental parts are easy by quite effective.

Interpretations Based on Hymn-Tunes
David Cherwin. A.M.S.I. OR-1. $4.95.

These ten pieces are all renderings of first verses of each hymn-tune. Suitable for solo work, preludes or interludes, they are not intended for accompaniment. The effectiveness of the material is quite varied. "God Himself Is Present" is a lovely setting in which parallel sixths accompany the melody, with neither technical challenges nor registrational requirements beyond the capability of any reasonable instrument. Other settings present greater technical demands that must be accommodated in the organist's preparation time. "We Know That Christ Is Raised" features a 32nd-note pattern at an indicated tempo that is impossible by normal standards. On several occasions, the organist must play D three octaves above middle C. Every American keyboard ends one note short of this. Such writing prevents the performer from following the composer's intentions, and causes one to doubt whether the composer's or editor's understanding of the instrument. Several settings make this a worthwhile collection with a relatively low difficulty factor.

Keith R. Chapman

Instruments

Tune for Trumpet

This hearty, almost jaunty melody would enhance the joyous atmosphere of any liturgy. The opening theme is stated by trumpet and organ, while timpani punctuate tonic and dominant tones. The second section continues with an organ solo imitating the trumpet theme. The legato, contrasting, secondary theme presented by the trumpet introduces a recapitulation of the opening theme. Timbre changes of muted trumpet and organ characterize the third theme. The work ends with D.C. al fine. The trumpet part, ranging from f' to b", requires a moderate degree of technical proficiency.

Gaudeamus!

This music expresses the full meaning of the title, "Gaudeamus!"—"Let Us Rejoice." The organ begins with a march-like theme, punctuated with block-like dissonant chords. A second section features two Bb trumpets in imitation followed by two trombones imitating the trumpets, and organ imitating the trombones. The 3/4 time of the second section creates a lyrical contrast to the opening march-like theme. Development of original themes and motifs through modulation and contrapunctual devices characterizes the third section. The climax returns to the march-like theme with full compliment of trumpets, trombones, timpani and organ.

The composition is well constructed and not difficult to perform. "Gaudeamus!" would enhance the entrance procession or recessional of any liturgical celebration.

Robert Onofrey

Other Material of Interest


Two Scriptural Songs by Robert Wetzel: "We Wait in Hope for the Lord" for voice, flute and organ; "The Greatest of These Is Love" for voice and organ. AMSI, 1978; $2.75. Medium difficulty.

Genesis by John Carter, SATB, mezzo-soprano and baritone solos with brass

Cassettes

Building Community

The entire "Building Community" (75/8) series is available for $24.00, a 7.5% discount, which includes a dust-proof album.

Msgr. Joseph Champlin, "Alone or Together: I or We?"
"There is a healthy, essential tension between certain elements of worship, between I and we, between vertical and horizontal, between divine and human."
7R4/8004 $6.50

Rev. Eugene Walsh, "Life Giving Fiesta"
"Faith is born in family, and nourished in the celebrating life of the community."
7R4/8001 $6.50

Mr. Bernard Huijbers, "Liturgy: Beyond the Basics"
Considerations of the less obvious and less popular aspects of the responsibility that a liturgy team holds toward the community. 7R12/8013 $6.50

Rev. Michael Henchal, "Integrity: Musician, God, Parish"
A call to an honest appraisal of your community, a call to change it for the better. 7R1/8001 $6.50

To order, turn to page 63.
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 worshiping 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 conference 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:

Mr. Dominick J. Alonso
Church of St. Thomas the Apostle
35 Adams Place
Delmar, NY 12054.

The Song of Simeon by Alice Parker; SATB with Brass Quartet (or keyboard); Hinshaw Music, Inc., 1979; #HMC-376, $6.00. Easy.

Maria Walks amid the Thorns by David Herman; for SA with flute and soprano glockenspiel; Augsburg Publishing House, 1979; #11-0418, $5.00. Easy.

Sing Hosanna by David Eddleman; SATB, 3 Bb trumpets, string or electric bass and percussion; Carl Fischer Inc., 1979; #CM 8074A, $6.00. Easy.

Lord Now Open Wide the Gates of Justice by Dietrich Buxtehude; soprano, alto, bass, 2 violins and bass continuo; edited, text adaptation, and figured bass realized by James P. Dunn; Concordia Publishing House, 1979; #GT-5398, $2.25. Medium difficulty.


Festival Piece on “Sine Nomine” by Ralph Vaughn Williams; SATB, keyboard and optional brass; Harold Hammer, Inc., 1979; #A-5828, $5.00. Easy.

Built on the Rock by S. Drummmond Wolf; congregation, choir, 2 trumpets, 2 trombones and organ; Concordia Publishing House, 1978; #98-2345, $7.00. Easy.

Gloria by John Rutter; SATB, brass, percussion and organ; Oxford University Press, 1976; complete score $7.70. Difficult.


Three Folk Hymns from Southern Harmony arranged by Edmund R. Martens; Orff instruments and unison voices; Concordia Publishing Co., 1978; #97-5439, $1.35. Medium difficulty.

In Nativitatem Domini by Marc-Antoine Charpentier; a Christmas Cantata Canticum (Meslanges Tome XV); 4 solo SATB voices, SATB chorus and instruments (or keyboard reduction); E.C. Schirmer Music Company, 1978; #3023. Medium difficulty.
Celebrating Liturgy 1981
Liturgy Training Publications, 1980. 139 pp. $6.50; bulk rate available.
This useful handbook might be called “the busy pastoral team’s guide”—specifically, a guide to preparing the Cycle A Liturgy of the Word. It begins with the readings of Nov. 30, 1980 (Advent), and extends through Sundays and holydays until Nov. 22, 1981 (Christ the King). The three readings each Sunday are printed in both Jerusalem Bible and New American Bible versions (with the exception of a few “longer” options). On the page opposite the readings one finds suggestions a) for lectors and gospel readers; b) for the liturgy team; and c) for homilists. Simple settings of chant-like responsorial psalms are provided for the seasons (not for each Sunday).
There is no need to enumerate here the many problems that have arisen from the revised Liturgy of the Word. Even if the lay lectors and celebrant are intelligent and articulate, there are still the readings themselves to cope with, especially the selections from the Old Testament and some of the passages from St. Paul. Hence suggestions like the following (concerning a passage from St. Paul) offer detailed guidance for projecting the epistle with expression: “Numerous pauses will help clarify these long sentences...Let the last sentence lift with clear light and good news....You will need a high degree of directness to guide this through.”
The points for the homilist are stated in short topical sentences. The writers ask “What is the good new?” and “What is the bad news?” Then they offer further suggestions, such as “What comforts or style of living keep me from seeing as the Lord ask us to see?” The suggestions for the homilist do not go into specific exegetical problems.
I believe that many pastors or homilists who have for several years preached the Word “whether convenient or inconvenient” will find this handbook just the thing they need to open their hearts and minds to new ways of uncovering the Lord’s message to the faithful.

Francis J. Guentner

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.

Abingdon Press
201 Eighth Avenue
S. Nashville, TN 37202
A.M.S.I. [Art Masters Studios Inc.]
2614 Nicollet Avenue
Minneapolis, MN 55408
Augsburg Publishing House
426 South Fifth Street
Minneapolis, MN 55415
Alexander Broude Inc.
225 W. 57th Street
New York, NY 10019
Concordia Publishing House
3558 S. Jefferson Ave.
St. Louis, MO 63118
Carl Fischer Inc.
56-62 Cooper Square
New York, NY 10003
Harold Flammer
[Shawnee Press]
Del Water Gap, PA 18327
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The Liturgical Press
St. John’s University
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Liturgy Training Publications
155 E. Superior St.
Chicago, IL 60611
Merion Music, Inc.
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New York, NY 10016
Theodore Presser Company
Presser Place
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112 South St.
Boston, MA 02111

About Reviewers
Dr. Chapman is a prominent organ performer and composer, as well as an airline pilot.

Fr. Guentner, SJ is a professor in St. Louis University’s Department of Music.

Fr. Oncoray, CPPS is assistant professor of music at St. Joseph’s College in Rensselaer, Ind.
NPM Hot Line

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

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

The deadline for ads to appear in the Feb.-March 1981 issue of Pastoral Music is Jan. 5, 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

Director of music/liturgy: 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.

Degreed Catholic musician seeks position in Eastern coastal area. Experienced in all phases of parish music. Prefers large metropolitan church with parochial school. HLM-2557.

Congregational singing specialist, choir director, liturgist, folk group director, education, lay ministry coordinator. Degreed in Sacred Music and Liturgy; 10 years experience; seeking full- or part-time position in parish or high school within one-hour driving distance of Staten Island, NY. Call (212) 981-6820 after 6 p.m. (HLM-2581).

Liturgy team work: language skills include poetry, editing, speaking; music composition, singing; organizing liturgies and participation aids; spirituality. Interest in experimental programs. Graduate degrees, experience, references. Available for Pacific northwest. now. HLM-2584.

Positions Open

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

Parish Director of Liturgy/Music: organist, director for adult and children's choir, to supervise folk group, train cantors, leaders of song, etc.; work with school liturgical music. Full time; open Jan. 1981. Apply now. HLP-2587.

Parish music director: choral director, cantor, to develop parish program, train other parish musicians; good liturgical sensibilities. HLP-2591.

NPM National Office seeks Membership Director. High clerical skills essential, with a desire to develop NPM membership. Some data entry (we train), telephone, and lots of creative work. (202) 723-5800.

Resources: Music/Liturgy

Organ: Rodgers 33E, 3-manual, AGO pedal; Two W3, 100-watt speakers; live external clocksppiel unit; computer preset system. Excellent condition, ideal for church, auditorium, or home. Call owner at home: (215) 523-0244 or office: (201) 891-1122; ask for Evelyn. HLR-2583.

Liber Usualis, good condition; additional copies available. Call Publications Director: (202) 723-5800. HLR-2589.

Gregorian Chant: Kyrieale (chant notation); Vesperale (chant notation); Chants for various feasts and services (modern notation). Limited quantities. Call Publications Director: (202) 723-5800. HLR-2590.
Music Industry News

A New Music Resource

Macmillan Publishers Ltd. of London have announced the publication of The New Grove Dictionary of Music & Musicians in 20 volumes, the result of 12 years of work headed by Stanley Sadie. The work enlisted 50 American, British and Canadian text editors and some 2300 contributors from 70 different countries.

The new edition is twice the size of its predecessor (published in 1954, with a supplement in 1961), covering completely new subjects and expanding the coverage of old subjects to keep step with scholarly and technological advances. The 22,500 articles contain 7500 cross-references, 3000 illustrations and 2500 musical examples.

The language used in this dictionary is accessible to both the professional and the music-loving layperson. Queries and orders should be directed to Ian Jacobs, Grove’s Dictionaries of Music, 1283 National Press Bldg., Washington, DC 20045. Call toll-free (800) 424-5112. In Washington, D.C., call 737-0034.

News from Allen

In 1939, St. Catharine of Siena Church in Allentown, Pa. purchased the world’s first commercially available electronic church organ from the fledgling Allen Organ Company. In 1984, St. Catharine sought to further upgrade its growing music program and purchased a new two-manual organ—again from the Allen Organ Company.

Today, a brand new custom-built four-manual Allen Digital Computer Organ is installed at St. Catharine, which is now the Cathedral of the Allentown Diocese. At a Mass celebrated recently by Allentown Bishop Joseph McShea, the organ was blessed by Sergio Cardinal Guerri, Pro-President of the Pontifical Commission for the Vatican City State. Cardinal Guerri heads the commission responsible for the administration of Vatican City State, and the management of Vatican City and extraterritorial buildings, museums, art galleries and services. He had been visiting the Diocese as the personal guest of Bishop Joseph McShea.

American Choral Directors Association

The Sixth National Convention of the American Choral Directors Association will be held in New Orleans, La., March 5-7, 1981.

Of particular interest and value to church musicians will be simultaneous church music interest sessions and the performance of a wide spectrum of sacred music by nationally auditioned church, college, secondary school, and community choirs. An ecumenical church service at the Saint Louis Cathedral will feature music appropriate to the Church in a service setting.

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The convention will include a performance of the Beethoven Missa Solemnis by 240 choristers, the Atlanta Symphony, and four outstanding soloists, under the baton of the celebrated choral authority, director and orchestral conductor Robert Shaw.

The American Choral Directors Association is organized to serve choral music in all of its fields, and a large number of its members are ministers of music, organists and choir directors. For more information about the convention, contact Gene Brooks, ACDA Executive Secretary, Box 5310, Lawton, OK 73504.

Assessment Program

The Archdiocese of Cincinnati has produced a document that could serve as a program of evaluation for many parishes seeking an organized framework for renewal efforts. "Parish Liturgy: An Assessment Program" proposes criteria for the evaluation of parish worship that derive from the principles of Vatican II and subsequent renewal work.

This publication is practical, straightforward and sound, well worth the attention of any parish committee. It is available for $3.00 plus postage and handling from the Worship Office, Archdiocese of Cincinnati, 100 E. 8th St., Cincinnati, OH 45202.

Gathering

The Diocese of Cleveland's Office for Pastoral Liturgy has recently inaugurated a quarterly publication entitled Gathering. Each issue contains articles dealing with topics of current interest; information on programs offered by the Office, the Commissions and other liturgical groups; references to current books and periodicals pertaining to pastoral liturgy; and other newsworthy items gathered from various national and international publications.

An individual subscription is $5; a group rate is available. Write Office for Pastoral Liturgy, 361 Catholic Center, 1031 Superior Ave., Cleveland, OH 44114.

K & R Music

Ray Rapp and Mary Lu Walker are currently recording new albums with K & R Music of Trumansburg, N.Y. Mary Lu Walker's recording, "Feed My Lambs," is the fifth of her career and her second with K & R; Ray Rapp's, still untitled, will be his tenth. Information about these upcoming releases is available from K & R Music, Inc., Trumansburg, NY 14886 (607) 387-5325.

Midwest Religious Center

Services and supplies for the needs of the Christian community are provided by Mr. and Mrs. Bob Lesinski at the Midwest Religious Center in Grand Rapids, Mich. Supplies include resources for music, the sacraments and the ministry to children and items such as greeting cards and articles of Christian art.

Among the services offered are workshops on guitar, liturgy planning, developing the parish through worship and a monthly workshop at the store for musicians and liturgists on current trends. In addition, they present a series of concerts with guests such as Ray Repp, Joe Wise, Carey Landry and the Saint Louis Jesuits. They also offer wedding preparation and fundraising projects. Find out more about the Midwest Religious Center by writing the Lesinskis at 210 E. Fulton, Grand Rapids MI 49503 or calling (616) 456-6640.

Multivox Accordians

Multivox/Sorkin Music has announced the addition of two new accordians, the 1302 piano accordion and the M2020 diatonic accordion, to their product line. The 12 bass piano accordion has 25 treble keys ranging from C to C4, with two sets of reeds in the treble section and four sets in the bass. It is equipped with leather straps, and the carrying case is included in the package, at $249.50.

The diatonic accordion is a modern Vienna-style model that features 8 bass buttons and 21 treble buttons, with two sets of treble and bass reeds. It costs $185. For further information, contact Mr. Frank Goldstein, Multivox/Sorkin Music, 370 Motor Pkwy., Hauppauge, NY 11787 (516) 231-7700.
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LOS ANGELES
January 5-8
Meeting of North American Academy of Liturgy at Loyola Marymount University at Los Angeles. Details to be sent to members.

NORTHBRIDGE
December 14
Spanish Mass: Misa de los Mariachis by Harry V. Lojewski, directed by Connie Grisham, 9:45 a.m. at Our Lady of Lourdes Church, 9800 Canby Ave. Call (213) 349-1500 for more information.

PASADENA
January 10
Augsburg Clinic featuring choral and organ music, at the First Congregational Church, free. Contact Betty Diersen, Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55415 (612) 330-3340.

SACRAMENTO
January 17

COLORADO

DENVER
February 18-20
Southwest Liturgical Congress, representing 29 dioceses in five states. Final day to the opening of Mile-Hi Religious Education Congress with Fr. Eugene Walsh as principal speaker.

FLORIDA

FORT LAUDERDALE
January 7-11
Church Music Explosion, sponsored by Coral Ridge Presbyterian Church, features workshops on chorale conducting, the church organist, the composer, children's and handbell choirs, a carol and hymn festival with Walter Pelz, an organ concert by Diane Bush and a Festival of Praise with John Rutter. Contact Phyllis Curtis, Church Music Explosion Workshop, 5555 N. Federal Hwy., Ft. Lauderdale, FL 33308.

LOUISIANA

NEW ORLEANS
January 30, 31

MARYLAND

GREENBELT
January 13
Programming for Lent. Workshop includes models, also music suggestions. Fee: $2.00. Place: St. Hugh Church, 135 Crescent Rd., Greenbelt, Md. Write Rev. Walter Lawrence, St. Patrick Church, Norbeck, MD.

SILVER SPRING
February 3, 10, 17, 24
Return to the Basics: A Study of the Primary Liturgical Documents. Place: Christ the King, 2301 Colston Dr., Silver Spring, Md. (Community Center). Fee: $5.00. Rev. Michael King and Rev. Kevin Dornan. Write Christ the King Church.

MINNESOTA

MINNEAPOLIS
January 17
25th Winter Church Music Clinic of Augsburg Publishing House with Richard Edstrom, Stephen Gabrielson, and David Herman at Central Lutheran Church, East Grant and 4th Avenue South. Contact Betty Diersen, Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55415 (612) 330-3340.

NEW YORK

BRONX
December 21
A Service of Lessons and Carols with the Welsh Chorales at St. Philip Neri Church, 4 p.m. Contact Jim Welch, St. Philip Neri Church, 3025 Grand Concourse, Bronx, NY 10468 (212) 733-3200.

January 11
Part I of Handel’s Messiah with the Welsh Chorales at St. Philip Neri Church, 4 p.m. For more information, contact Jim Welch at above address.
OREGON
PORTLAND
January 16–17

WASHINGTON D.C.
December 2
Haydn concert by the Baltimore Symphony Orchestra, Sergiu Comissiona, music director, at the National Presbyterian Church, 8 p.m., tickets $9-$11. Contact National Presbyterian Church, 4101 Nebraska Ave., Washington, DC 20016.

January 10
The Psalms, a new course in the graduate liturgical music degree program at Catholic University, featuring guest lecturers such as Rembert Weakland and Frederick McManus. Contact Dr. Mary Alice O’Connor, CUA, Washington, DC 20064 (202) 635-5417.

January 6, January 3, February 7
One-day programs of renewal for pilgrims at the National Shrine of the Immaculate Conception, Michigan Ave. & 4th St. NE. For parish council members, men, and women, respectively. Lunch $2.50. Contact Roxanna Douglas at the National Shrine, Washington, DC 20017 (202) 526-8300.

February 22
Vesper Concert Series presents Robert Hazen, trumpet, and Ernest Ligon, organ, in a concert of Baroque music at the National Presbyterian Church. Write the church at the above address for more information.

January 18
Vesper Concert Series continues at the National Presbyterian Church with music for piano and organ. Karen Schaefer, pianist, Edward Schaefer, organist, 4 p.m. Write the church at the above address for more information.

January 27
Programming for Holy Week and Easter. Workshop to offer liturgical models (including music suggestions). Blessed Sacrament Church, Western Ave. at Quesada St., NW, 7:30–9:30 p.m. Fee: $2.00. Write Rev. G. Thomas Ryan, Director of Center of Pastoral Liturgy, Catholic University of America, Washington, DC 20064.

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

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Let's Stop Singing "Holy Spirit" Hymns During Confirmation

ANDREW D. CIFERNI

Fortunately, I am rarely asked to make an explicit presentation of my thoughts on the current practice of Confirmation. Nevertheless, I must confess to a real sense of satisfaction when I am able to help parents and other religious educators realize that their confusion and frustration with the present theory and practice of Confirmation are due not to their personal inadequacy but rather to the widespread and deep-seated misunderstanding of this rite within the Church. This realization comes as a bright but all too brief experience of liberation. Knowing that current theologies derive from the results of various medieval attempts to determine a theology—and concluding that no single present theology of the sacrament makes consistent and integral sense—still leaves the
parent, the religious educator, the pastor and the parish liturgy committee with the fact that the bishop will probably still continue to make an appearance annually, biennially or triennially for some time to come.

Those of us who are caught up in the euphoria of imagining how the Rite of Christian Initiation of Adults (RCIA) might transform the life and sacramental practice of local churches are still expected to keep the practice of Confirmation functioning. What is one to do? Where are we headed? Is there a way out of this morass? Can we even imagine where we might be 25 years from now?

It seems clear that the present practice makes less and less sense to more and more people. This is a via negativa. Any via positiva, minor as it might be, must begin with initiation. This step might be taken on several fronts. One suggestion is to forget all the available programs of preparation and concentrate instead on helping children and teenagers get in touch with memories of their own Baptism experiences. Bring out the parish baptismal records, white robes, certificates and photographs of the event. Invite these candidates to the Baptism of one of the other parishioners. Help the children to see the Confirmation event as their public and conscious appropriation of an affirmation that was made for them in infancy. This too is an inadequate approach, but it does less harm than any other that has been proposed.

The music bears a sense that the Spirit is being received by the candidates for the first time . . .

It can be hoped that this minor step away from the "soldiers of Christ" and "Christian puberty rite" theologies will be accompanied by an even bigger step toward parishes’ implementation of the RCIA. Introduction of candidates at the Sunday Eucharist, regular prayer for these candidates, full celebration of scrutinies, and the full celebration of initiation (immersion, anointing and the meal) will undoubtedly raise bigger and bigger questions about present practice. The direction these questions will take is unclear. Will people be more uneasy about infant initiation or the fracturing of the elements of initiation regardless of the stage in life at which initiation is celebrated? It does seem clear that either direction of questioning will inevitably lead to a question in the other direction. Questions always arise when new practice or theory challenges old. The vision of the integrity of immersion-anointing-meal is held by people who still harbor the deep-seated idea that anointing and meal are most appropriate to some stage of life beyond infancy. Will this eventually lead to the practice of integral initiation of adults as the "usual" as well as the "normative" practice? I really am not sure.

There is a growing sense among us that the Church is not going to be remade as quickly as we might have thought during our more optimistic moments over the last 15 years. This realization might tempt one to retreat into nostalgia (the temptation inflicts the Church as well as political campaigners). The more hard-nosed and committed might do well to fall back on the consolation of history. Confirmation as we know it today took a very long time to develop and an even longer time to find a theology that adequately explains it. While we do have a rather well reformed theology, we are still in search of ways to put it into practice. Ritual change—precisely because it works at such deep levels—comes very slowly, but every local worshiping community can contribute to the process.

We already see many pastoral solutions existing side by side . . .

Subtle shifts of emphasis from "Christian adulthood" to baptismal theologies of Confirmation will help. These shifts must be made in the liturgical event as well as in the religious education classroom. There should be a moratorium on virtually all hymns to the Holy Spirit during the celebration of Confirmation: the Spirit is renewed in all the believers in this celebration, but the music so often bears a sense that the Spirit is being received by the candidates for the first time. This is destructive vis-à-vis our attempt to restore the primacy of initiation.

There is the possibility that nothing will change. But, in fact, there are already parishes where the RCIA is being implemented. We should pay attention to the experience of these communities and watch how they handle the celebration of Confirmation. Side by side with these still exceptional communities there are many parishes where the pastoral rubric is "business as usual." These parishes also need observation because, though we may not be able to see the shape of our future, we do know that the present situation cannot continue unaltered.

Evolutionary data about the history of our race give us a model for understanding this smaller slice of human experience. We already see many pastoral solutions existing side by side. What will happen when a Christian Catholic who has been nurtured in a community shaped by the RCIA encounters and perhaps falls in love with another who was formed by infant Baptism, childhood Eucharist and adolescent Confirmation? Will the experiential difference be equivalent to that between a Catholic and a fundamentalist? The mind boggles at the possible scenarios. Which model will prevail? Each of us has a picture of the future that s/he believes should hold sway. A commitment to this future demands that we seize the courage to take even tiny steps and not be dismayed by a confusion that threatens to freeze us in our tracks.
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