The Ministry of Music
Naming Ourselves
In this issue...

The ministry of music, naming ourselves. When the National Association of Pastoral Musicians was founded in 1976, a rather lengthy and at times heated dialogue arose over what the Association should be called. The National Association of Church Musicians? Liturgical Musicians? Ministers of Music? All these were considered. Ultimately, though not exactly a household word, "pastoral" was the adjective we chose, and what a blessing the title "pastoral musician" has turned out to be. For the term has more meaning and importance today than anyone ever expected.

In the Bible, naming is depicted as a solemn and powerful event. The power to name implies ownership of that being named. Examples are God naming man and woman, humans naming the animals, God renaming Abram, God naming Jesus, Jesus renaming Simon, and so on. This phenomenon is especially apparent in the naming of our work. Rev. Eugene Brandt, the Director of the inter-Lutheran Commission on Worship, mentioned in a discussion concerning the title "minister of music" that the Lutheran Church has made an effort to emphasize the broader ministry of music over individual ministers of music. This shift in emphasis helps curb the tendency of individuals to assume authoritarian attitudes—not unlike clericalism—so that they can dictate what people sing, for instance.

In this issue, NPM suggests that the proper title for the musician who leads the musical program for a parish is "Director of the Ministry of Music," and that the other musicians who contribute to the ministry of music are so named: organist of the ministry of music, cantor of the ministry of music, and so forth. The clergy are major participants in the ministry of music. In fact, we all are: the gathered assembly is the foremost minister of music. The relationship of the assembly to the presider is parallel to that between the assembly and the director of the ministry of music. Just as the assembly is the primary worshipper, the assembly is also the primary minister of music.

This issue explores ministry. Gurnari opens with a discussion of the centrality of the assembly to ministry; Kinast explores the theology of ministry. There follows some insight about the new language for new emphases (Fleming) and about the implications for actual practice (Verrill). If ministry is to be renewed to full realization, clergy must be willing to share their role with others (Cohn); planning must be done on a team basis (Rowan); and, most important, liturgy must be celebrated as a shared ministry (Cohn). Finally, as always, ministry implies that spirituality must be the cornerstone of all that we do (Hutson).

The challenge of naming ourselves and discovering the nature of ministry in the context of pastoral music leads to an appreciation of the uniqueness of our art form. At our national convention, even though we are not the most highly paid profession in the world (by the way, nor are we the least), pastoral musicians are asked to reach deep into their pockets and hearts and bring forward their time, energy and money to acknowledge us as a group that what we do in liturgical celebration is important not only for the assembly, but also for ourselves, but for the entire world of music. Detroit April 21-24. are the time and place for all of us to claim our art. Be there.

V.C.F.

About the Cover

The charming cover photo by Rev. Douglas Dempster of Maryland, Delaware, raises some challenging questions about how pastoral musicians see themselves. These are a few that have come to mind: are you in need of a nice hug? or are you just in the dumps? Are you emerging from your hiding place... claim your art? Just how do you name yourself?
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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Letter to Composers of Liturgical Music

Through the efforts of numerous persons, the Church in the United States has experienced a healthy start in building a tradition of vernacular music for use in its worship. As composers, you have shown your sensitivity to the needs of the revised liturgy in the vernacular. Your creative efforts since the Vatican Council are to be truly commended. In so many cases, your compositions reflect an awareness of the culture in which people in this country worship. They also express your love for the liturgical prayer life of the Church with its various forms. Furthermore, the results of your service to the community confirm, once again, both the genius of the Roman Rite and the inspiration it can occasion, as witnessed through the centuries to the present day.

Liturgy, as ritual activity, employs language. In liturgical language the good news of Jesus Christ is proclaimed, the paschal mystery celebrated, and the continual formation of the community of faith assisted. In recognition of this fact, convinced that language helps to bring about an intelligent and active participation in worship, during the Second Vatican Council the Church approved the use of the vernacular in all liturgical celebrations of the Roman Catholic Church. At the same time, it expressed concern for the proper translation of the texts of the revised liturgical rites and continues to protect their integrity, however they may be used, mindful of the ancient principle: legem credendi lex statuat supplicandi (the law of prayer establishes the law of belief).

The introduction of English in the liturgy has placed new demands on the local Church. Translators have been directed to "be faithful to the art of communication," celebrants admonished to use only approved liturgical texts, composers of liturgical music challenged to prepare settings that truly serve the Church at prayer according to the revised order. These new demands have also presented new challenges, to be sure. Those who have responded with openness, generosity and a willingness to meet the challenge of the day, must be commended. Yet, the challenge has not been exhausted; work remains to be done by all. Here we consider briefly the challenge still before you as composers of liturgical music.

Whether in Latin or the vernacular, liturgical texts are integral to worship. Yet, they can become more noble and effective when set to appropriate music, as clearly affirmed by the declarations of the Second Vatican Council. Musicians, singers and instrumentalists, are responsible for providing the direction and support by which the community can pray and sing well. For you, musicians who compose, the responsibility is equally clear: to be well-trained and sensitive to the liturgy, to provide musical settings for the approved liturgical and scriptural texts, and to prepare music for hymn texts that enhance those moments of communal worship where they can be incorporated. In your work as liturgical composers, therefore, we recall two important working principles.

Composed to Assist the Assembly. According to the directives of the Constitution on the Liturgy, music should assist the active participation of the faithful. The focus, therefore, in composing music is the entire assembly: the faithful with the ministers. Vocal groups and individuals, such as choirs and soloists, are a part of the assembly and the preparation of music for them must be treated accordingly. In the distribution of the architectural space, there is a real concern not to isolate the musicians from the community. Composers of music for choirs and soloists must also be conscious of the need to strengthen the unity of the community and the oneness of its worship. Therefore, as the primary role of all music ministry is to support the community in prayer, so the primary focus for composers of liturgical music is the entire assembly itself.

Respect the Liturgical Texts. The growing awareness on the part of composers of the inspiring treasures of scripture is praiseworthy. Another source of inspiration is the corpus of approved liturgical texts of the revised rites. Here, however, a word of direction is in order. In writing music for specific liturgical
texts, e.g. from the scriptures, sacramental or rituals, the composer must respect the integrity of the approved text. Admittedly, not all texts, as approved by the Episcopal Conference, easily lend themselves to musical composition because of their style, length, or translation. Nevertheless, composers may not alter the prescribed texts of the rites to accommodate them to musical settings. The Church is always concerned about the use of the approved liturgical texts be they written, spoken, proclaimed, or sung. For texts not prescribed by the rites, such as texts for songs, greater freedom is enjoyed by composers. Even here, however, composers need to select texts that truly express the faith of the Church, that are theologically accurate and liturgically correct. This area deserves widespread encouragement and support, as well as your creative efforts.

Liturgical action always to be a harmonious whole. Music is no appendage, no decorative extra, or optional interlude. On the contrary, composers have come to recognize and respect the function of the several structural elements of the various rites and the role of liturgical texts which clothe the whole. Therefore, in the composition of music for particular texts, the musician needs to consider carefully the genre of the text (litany, acclamation, oration, etc.) and its purpose in the rite itself. Beyond the work you have already done in this area, we ask that you direct your attention and talents also to the needs of these diverse elements of service music found in all the revised liturgical rites. By way of example, one could cite the need for additional musical settings for the acclamations in the Rite of Christian Initiation of Adults, the responsories in the Liturgy of the Hours, the antiphons in the Dedication of a Church and an Altar. The amount of service music still required for the full experience of liturgical prayer in our country seems to have no limit.

We also encourage you to write new liturgical hymns to meet the demands of the new rites. Songs appropriate for use in the Rite of Marriage, Pastoral Care of the Sick and Dying, Solemn Exposition of the Blessed Sacrament, are but a few examples. We hope that you, as composers, will accept the challenge and address this need of the Church.

A final word needs to be directed to your publishers and to music publishers in general. We, as Church, owe them gratitude since over the past years they have made available, frequently at considerable financial risk, a wide variety of music for use in liturgical prayer. Their work, necessary for liturgical renewal in our country, gives them the responsibility to call forth from you, as composers, the best of your art in order to provide worshipping assemblies with quality music fitting for the great act of worship. Publishers need also to encourage new composers and be open to the publication of their work to provide an even greater richness of musical resources.

Finally, to all musicians, we offer words of gratitude and encouragement. Without your ministry, our liturgical prayer would be the poorer; with your service, our liturgical prayer becomes even more noble.

Memorial of St. Cecilia
November 23, 1980.

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Letters

Dressing for Worship

It is with pleasure that I look forward to receiving your magazine. *Pastoral Music* is quite informative, though it presents some extremes at times. Perhaps liturgical planners are leaning too far toward the casual and informal—and maybe this is what prompts the wearing of clothing such as that shown in the *Pastoral Music* issue on pages 13 and 18. These children look fine for a picnic or a trip to the beach or zoo, but is this really appropriate clothing for Mass? for Mass?

Most people are lax about dress these days, but you would expect that when you go to worship God you would dress a little more suitably for the occasion. Why, your entire frame of mind undergoes a change when you begin dressing for church in clothes that you do not wear anywhere else. You feel that you are getting ready to attend a special celebration.

It is amazing that you sanction the wearing of shorts at Mass, and evidently you do, or you wouldn’t be picturing children in shorts in a magazine that’s distributed nationwide.

Mary Jane Gast
Randallstown, Md.

A Serious Omission

I would like to affirm the fine collection of articles in the October-November, 1980 issue of *Pastoral Music* dealing with children and liturgy.

Then, a matter for clarification: on page 22, the last quotation from the *Directory for Masses with Children* omits the very words that make sense of it. The complete quotation:

At the end of the eucharistic prayer, the Lord’s Prayer, the breaking of bread, and the communion should always follow. These elements have the principal significance in the structure of this part of the Mass.

—Article 53 of the *Directory*

Sr. Virgil Kummer, OP
Office of Worship
Oklahoma City, Ok.

*Thanks so much for bringing this error to our readers’ attention.*

—Editor

Thanks to the NPM Hot Line service, I was offered and have accepted a position as music director at St. Bernard of Clairvaux parish in Tulsa, Okla., and have already found it challenging and stimulating. Although this parish is only two years old, it is growing rapidly, and the chances of developing a strong music program here are very good.

Furthermore, I already have opportunities for musical participation on the diocesan level. I was accompanist for a performance of Handel's *Messiah* at Holy Family Cathedral on December 14, 1980, and am planning to give a workshop for organists in the diocese.

Again, many thanks for your help! NPM is an effective organization, the like of which has been sorely needed for a long time. Keep up the good work! work!

Robert Wisniewski
Tulsa, Okla.

Words of Inspiration

*Pastoral Music* may be the very thing that saves American liturgy from itself. I discovered your magazine at our first NPM Chapter Meeting (Diocese of Paterson) on Advent I—the same day we started using our new hymnal. At that meeting, I borrowed ten past issues and have been reading and rereading them since. What a revelation!

What was life like before NPM? In my parish, where I have served in the music ministry for the past eight years at $14,000 a year, I handle one choir Mass (with a nice choir of about 30 souls), two other weekend Masses, and all funerals and weddings. There is no folk group or junior choir. The music here is usually good, and sometimes inspired—but none of us ever took religion too, too seriously for fear of taking the fun out of professional Christianity. We lived off the any-hymn-will-do Missalettes (or “penny dreadfuls,” as I called them). On any given Sunday, the congregation could be singing about Holy Mountains while the choir sang about Little Baby Jesus and the pastor spoke of St. Elizabeth of Hungary. Nobody much cared or noticed. Everything, after all, was done with such High Anglican elan that one would have thought that this was just the right way to do things.

But after reading all those inspired *Pastoral Music* articles (Peter Stapleton stands out), I really believe that the Holy Spirit started to move in me. In an instant, the thrust of all my work turned fully to the congregation. And what an Advent we’ve had here!
Once again, bravo for your truly first-class magazine.

Kevin Norris
Morristown, N.J.

A Note from Bob Wetzler

I’m embarrassed that your reviewer, Keith R. Chapman, noted the three typos in “We Know that Christ Is Raised” in Dave Cherwien’s organ book, Interpretations. Dave had inadvertently written a “d” on his manuscript, it got engraved that way, and got past us all in proofreading. He’s a brilliant organist, and does know better. I’m credited with being a better organist than I really am, and I too know better. Someone called our attention to this at the AGO Convention here last June, and I philosophically commented, “Egad.” We joke about tapping the wood at the top of the keyboard. So your reviewer should not “doubt either the composer’s or editor’s understanding of the instrument”—but he can cast a little doubt on our proofreading, done under the complicity of Dave being in Germany with proofs going back and forth.

Wilson Egbert, one of Augsburg Publishing House’s editors has what he calls “Wilson’s Law”: “If it’s in print, it’s wrong!” I like that!

Bob Wetzler
Art Masters Studios Inc.
Minneapolis, Minn.

Professional Parameters for the Pastoral Musician

Regarding the idea of establishing a national policy for job descriptions, salaries, contracts, and so on for the pastoral musician (see December-January issue, p. 5), I am concerned that undue attention may be paid to whatever document results from the work of a national committee on these matters. Such a document would be most useful to full-time musicians, or to students who are looking forward to employment in Roman Catholic parishes, if it addresses the concerns of the musician and pastor or hiring committee before the actual hiring takes place. Because the idea of a full-time qualified musician is still new to Catholic churches, defining expectations is that much more necessary.

My primary concerns, which are shared by my closest colleagues, do not pertain to contracts and job descriptions but to parish structures and parish staff relationships. The four basic areas of concern are: the need for the parish musician to be respected and trusted as a responsible member of the parish staff; the need for greater communication between clergy and full-time musicians; the need for a model for staff-level decision making; and the need to explore relationships that are, implied by the term “shared ministry.”

NPM is the only organization that is presently in a position to deal with these issues, being in association with people who are qualified to do so. It may be that the committee on job descriptions is not the proper forum for the concerns I have expressed; but I hope that NPM might be able to provide such a forum at some time.

F. Chloe Stoldt
Minister of Music and Liturgy
St. Patrick’s Parish
Kansas City, Mo.

Music in Ritual: Essentials of Sung Worship

Edward Foley, campus minister and liturgy coordinator at the College of St. Catherine in St. Paul, examines the history of music in secular and religious rituals, considers how music was used in Jewish worship and the first four centuries of Christianity, and offers suggestions for both choir and congregational music.

A-1160 - A-1162, 2 hrs. & 20 min., $29.95

Imagination in Liturgy

Fathers Morrison and Collins interview six well-known liturgists — Kathryn Fredgren on dance in worship; Robert Rambusch on space in liturgical celebration; Eugene Walsh on the priest celebrant as catalyst of imagination; Frederick McManus on liturgical adaptation; William Graham on word and gesture in worship; Gerard Austin on Sunday's importance in the Christian community.

A-1009 - A-1017, 9 hrs., $64.95

Singing His Suffering, Singing His Glory

Fr. Patrick Collins directs the Peoria Schola in singing selections of the finest traditional and contemporary music, commenting on when to use each piece and why during Holy Week. Using musical repetition and adaptation, Collins shows how music functions in the overall scheme of things. The program includes congregational hymns, choir pieces, acclamations and responses. It comes with a booklet of samples of the music and publisher's addresses.

A-1297 - A-1298, 1 hr. & 20 min., $24.95

Write: NCR Cassettes, Dept. 2212, P.O. Box 281, Kansas City, MO 64141. Please add $1.00 for postage and handling.
Convention Liturgy

Planning liturgy, whether on a weekly or a seasonal basis, always has its challenges—how to make each celebration as meaningful as the last; how to stay in touch with the life of the assembly; how to plan music to achieve an appropriate balance between existing repertoire and new material. But planning national convention liturgies, especially for musicians, presents its own unique challenges.

First, there is the development of a viable theme, which must be consistent with the convention theme but centered on the Gospel message. Then there is the problem of choosing sufficiently challenging music to meet the needs of the musicians that will also appeal to a wide range of tastes and be conducive to easy, forceful singing. Anyone who has planned large festive or diocesan celebrations knows the challenge—the balance between the new and the familiar; between leading and allowing spontaneity.

And there are always unknowns: how celebrative will the space turn out to be? how resonant? Will the sound system work? The list could go on and on.

This year’s planning team, led by Sue Seid-Martin, includes Rev. John Buscemi, Ms. Mary Ellen Cohn, Mr. Dennis Blubaugh, Sr. Camille Martinez, Rev. Ed Foley, OFM Cap., Rev. Austin Fleming and Ms. Anita Thompson. Plans for this year’s major Eucharistic liturgy center on the weathervane theme and our responsibility to name ourselves—to describe who we are before God, and before our community. You will be stunned by the music coming from the four corners of the hall... using alleatory music... we’ll all be proclaiming, “In Christ there is no East or West.” This Eucharist together will be the center of our convention.

Festival of Pastoral Arts

A gathering as artistic as the one we have planned demands a special occasion when all the talents can be pooled for one tremendous celebration of the arts. A full hour and 45 minutes have been set aside for just that purpose. Using the Old Testament readings on the building of the temple, which was celebrated in a musical event, we will all join together—musicians, dancers, audio-visual specialists, choirs—to demonstrate the beauty and glory of parish art forms. This is much more than a concert. It’s much more than a theatre piece. The Festival of Pastoral Arts is for all the arts that contribute to making our worship so beautiful.
Exhibit of Religious Craft Art

Music is an art form that cannot be seen—only heard. But musicians need exposure to the visual arts and to explore with other artists their vision of the life of the assembly. By learning more about the assembly’s values we are better equipped to select appropriate repertoire. Then the circle is completed when artists hear the vision of the assembly that is sung in our songs. The Exhibit of Religious Craft Art is a giant venture. Our dream is to attract artists from every corner of the globe to one place so that they can share their hopes for the Christian community and indeed for the world community. On page 7, we have listed the guidelines for exhibiting. NPM urges all musicians and clergy in the Association to let artists know about this opportunity and invite them to participate. For more information, please contact Rev. Richard Butler, 55 W. Broadway, South Boston, MA 02127 before March 20. Hurry—we will all benefit from this glorious event.

NPM Awards

Continuing a tradition that was begun at the Chicago Convention in 1979, NPM again is offering an awards program to encourage the highest quality work in pastoral arts. The new addition to this program is the Exhibit of Religious Craft Art, which will include recognition awards for the best entries. (The award in architecture, announced in the December-January issue of Pastoral Music and in the convention brochure, has been cancelled for this year.)

The NPM “Claim Your Art” Prize Competition once again provides cash prizes for new musical compositions. In addition, the winning entries will be performed at the Detroit Convention, as part of the Festival of Pastoral Arts. Details about the Prize Competition are found on page 9.

At the Chicago Convention NPM awarded one parish in each of the five regions of the United States, for success in developing an exemplary music program. This year the selection of five parishes to receive the Parish Awards will again be made by a national committee with representatives from all areas of the nation. The Parish Awards are being coordinated by Rev. William Lowe. For details, write to him at Parish of the Messiah, 1900 Commonwealth Ave., Auburndale-Newton, MA 02166 (617) 527-8505.

The awards program is part of the commitment of the “Claim Your Art” theme—to acknowledge and recognize pastoral music as its own unique art form, and to affirm and support the development of that art form.

NPM Exhibit of Religious Craft Art

The first NPM Exhibit of Religious Craft Art is to be held at the Detroit Convention, April 21-24. The purpose of this visual experience of contemporary craft art is to encourage and support the use of religious craft art and artists within the Church. These artists include, but are not limited to, metal workers, potters, glassblowers, weavers, sculptors, woodcarvers, painters and candle makers.

Official Rules

1. The exhibit is open to any person in the territorial U.S.A. or Canada.
2. Items suggested for consideration include, but are not limited to: vestments, furniture, vessels, banners, books, bells, paintings, sculpture, and candles.
3. Entries will be evaluated according to the norms of the Bishops’ Committee on the Liturgy 1978 statement Environment and Art in Catholic Worship.
4. Entries must include a photograph and a typed statement of description listing artist, materials used, measurements, functional use, etc.

Use of Exhibited Items

1. Selected entrants will be invited to submit actual craft art for display at the NPM National Convention in Detroit, Mich., April 21-24, 1981. The entrant will be responsible for shipping costs both ways and for full liability.
2. A larger number of entries will be included in a photograph display.
3. A jury will give recognition awards within various craft art categories.

Entry blanks and information are available from Rev. Richard Butler, 55 W. Broadway, South Boston, MA 02127.
NPM Chapters

Temporary Chapters

After a diocesan group has received the NPM Chapter Manual and has elected officers, they make a decision to commit themselves to the National Association of Pastoral Musicians as a Chapter, on a trial basis. For this reason they are called a "temporary" Chapter, and their temporary charter will be in effect for about six months, while they try out the Chapter format to see if it works for them. If it does, they are issued a permanent charter at the end of this trial period.

In the last issue of Pastoral Music we announced the first two Temporary Chapters—Orlando, Fla. and Galveston-Houston, Tex. NPM now congratulates the Temporary Chapters in Hartford, Conn., Allentown, Pa., and Fort Wayne-South Bend, Ind. Officers in the Hartford Chapter are Ms. Joan M. Laskey, Director; Rev. David J. Baranowski, Coordinator for Planning; Mr. Joseph Faryniarz, Assistant Director for Recruiting; Mr. Steven Barnicle, Animator for Koinonia; and Mrs. Dolores Riollano, Secretary-Treasurer. The Allentown Chapter officers are Rev. Thomas J. Bender, Director; Mr. Dan Wyatt, Coordinator for Planning; Mrs. Elaine Farris, Assistant Director for Recruiting; Mr. Chris Unger, Animator for Koinonia; and Mr. Gregory Retew, Secretary-Treasurer.

The Fort Wayne-South Bend Chapter has two branches. Officers include Mrs. Patricia Ann Usina and Mr. Vernon Mc Ardle, Directors; Mrs. Jo Lauer and Sister Margaret Andre, CSC, Coordinators for Planning; Mrs. Caryl Petra and Mrs. Linda Kirkoff, Assistant Directors for Recruiting; Richard and Louise Eylott, Animators for Koinonia; Mrs. Virginia Goebel, Secretary; Sister Dianne Skubby, CPFS, Treasurer; Sister Amy Junk, CPFS, Librarian; and Mr. Ed Yarnell, Group Facilitator.

Chapter Meetings in Detroit

Two of the workshop sessions at the Detroit convention are designed for

St. Francis of Assisi, San Antonio, Tex.
NPM Chapters Are Getting Ready for Detroit!

If you live in the Hartford, Conn. area, take advantage of the Hartford Chapter's Supersaver Group Rate—$161.50 round trip. Contact Joan Laskey, 92 Alma St., Waterbury, CT 06703 (203) 737-9248/735-6346.

Bro. Jeff Paulak is looking for people in the Southwest to form a group for traveling to Detroit. Contact him at 7341 Glenview, Fort Worth, TX 76118.

If you plan to travel by air, it’s cheaper when you travel in groups. You can get a group rate if you arrange to start from a major city, especially a major connecting city such as Denver, Houston, Chicago, etc. If you are interested in forming or joining a group, send your name, address and phone number, dates of departure and return and point of departure to Friendly Travel, 9401 Indian Head Hwy., Oxon Hill, MD 20022 or call (301) 248-8000.

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 for this pamphlet to NPM National Office, 225 Sheridan St. NW, Washington, DC 20011.

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. Five copies of the complete score and five 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 a name; do not register the copyright.
8. Enclose in a sealed envelope your correct name, address and telephone number, a brief biographical sketch. Write your nom de plume on the outside of this envelope.
9. If you wish your compositions and tapes returned to you after the convention, send with the entry a sufficiently large self-addressed, stamped envelope.
10. Include entry fee of $10.00 by check or money order made payable to NPM Claim Your Art Prize Competition. Indicate payment for your nom de plume.

Judging

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

Send your compositions to:

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Church of St. Thomas the Apostle
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For Musicians & Clergy: Planning

Who's on Your Parish Team?

BY MARY ELLEN COHN

We used to be called music ministers. Now we are called directors of the music ministry, which belongs to the entire assembly. This shift in emphasis and understanding says something about how we are to act. In turn, how we act tells more about who we are as the Church than any ecclesiological statements.

The new emphasis reveals that believers really are equal, by virtue of our baptism. This equality has several consequences. It means first of all that clericalism must stop. It means that we must keep music ministry in perspective with the other ministries in a parish. A music minister who gloats over his or her power and importance runs the risk of introducing another form of clericalism to the scene. Elitism doesn't belong in the same parish as ministry.

Ms. Cohn is Director of Music Ministry at St. Bernadette Parish in Severn, Md.

If ministry flows from our common mission as the Church, then ministry is not something that clerics allow us to do, nor is it something we exclusively take to ourselves and do. There is a variety of ministries. We each have a right and responsibility to be ministers. Some of us have an added responsibility to direct a specific aspect of the ministry of the assembly. That is, all members of the assembly are called to the ministry of celebration. We have the role of directing and developing the ministry of music in that celebrating community.

How does it work? Assuming that directors of music ministry have already passed the requirements of musical and liturgical competence, our effectiveness depends heavily on the quality of relationships within the parish and the understanding of the responsibilities involved.

The pastoral musician could be viewed as the conductor of an orchestra: a variety of instruments gather to produce a spectrum of sound and texture; each section develops a theme; sections are woven together so finely that all sounds are in perfect harmony. The flaw in this view is that in all likelihood the players and the conductor don't know each other. Symphonic musicians don't have to. They can allow the music to be the medium between two strangers. But with musical prayer, the same principles do not apply.

The orchestration image does work, however, if it is applied to relationships. The tone and texture of relationships have much more to do with the actual celebration than the plans on paper. The relationships that should be carefully examined include: the relationship among musicians, the relationship with the pastor and other clergy, the relationship with other parish staff members, the relationship with the parish council and the liturgy committee, and the relationship with the parish community at large—the music ministers.

The relationship among musicians can be an embarrassment to someone who calls himself or herself a Christian. Do all the musicians in the community work together? Do they know each other? Do the folk group members know the choir members? Do the cantors ever practice with the folk group or choir? If these questions are bothersome, what can we say about ourselves as Church?

Unless those involved in the music-making of this ministry are in harmony, asking the assembly to praise God in harmony doesn't make sense. If paths for communication do not presently exist in your parish, start digging them. Plan a liturgy in which all the musicians participate, not a round robin in which the folk group does the psalm, the choir does the Gospel acclamation and the cantor does a song during the Preparation of the Gifts. Why not try to do the acclamations together? Totally together—trumpets, guitars, flutes, organ, drums, voices, whatever. Divide up the
other musical sections if necessary, but let the acclamations say what they should say; that we all believe together.

Why not introduce the new music each month or quarter with a combined rehearsal? It makes it much easier for an assembly when the tempo and dynamics of a piece of music are the same no matter who the musicians happen to be. The assembly members tend to be more comfortable in their ministry without surprises. Why not do total parish music recruitment together instead of seeking cantors one month, choir members in another, and folk group and other instrumentalists at random times? The more projects and problems the musicians work on and solve together, the more credible the direction of the ministry is.

If the size of a parish or the number of musicians precludes any such joint programs or projects, why not consider a musicians' day of recollection—a retreat or workshop? How are the musicians acknowledged by the parish? Is there a social time planned for each musical group or all groups together? Are the spouses or families of the members ever invited to such activities? The generosity of family members who are willing to share the musician's time with the parish should always be acknowledged.

Finally, do the musicians pray together other than during the liturgy? It may take time for members of a group to feel comfortable praying openly with one another, at a rehearsal or before a liturgy, but the very people who sing "Lord, hear our prayer" need to understand and take ownership of that response. Whether the group sings or speaks its prayer doesn't matter as much as whether the group prays regularly.

Many of these ideas have to do with recruiting and keeping volunteers. Our relationships with these people need attention and nurturing if they are to endure. It is far too easy to take such relationships for granted. And the purpose for examining them has little to do with the number of people in a program and everything to do with how the program upholds the values we have as Church.

The relationship between the pastoral musician and the pastor and other clergy is also critical. Consider St. Confluent Parish. The director of music ministry has so alienated himself from the clergy that the Sunday celebration sounds more like a contest—a battle of bands between the verbiage of the celebrant and the elongated cadences of the organist. Neither will admit there is a problem. Neither will give up the attempt to control the assembly, but tension is enough to kill every celebration. The result is usually cacophonous.

Or look at St. Synthetica, where the director of music ministry and the celebrant never speak to each other. They try to ignore each other to the point of creating absolute boredom. The result is often silence.

Somewhere between these two extremes we will find a celebrant and a musician who together shape the sound and direction of each liturgy, whether they plan and coordinate their effort or not. Even the lector, the other person with a role to play in the sound of the celebration, can be manipulated by the celebrant or the musician. Either can provide enough distraction to completely obscure the Word. If the celebration can be truly antiphonal, seen as a dialogue—between God and his people, word and music, celebrant and musician—then the celebration can become a flowing conversation that engages everyone in the assembly. This doesn't just happen. It takes careful planning around shared understandings of the rites themselves and our roles in the leadership of the assembly. It takes a relationship that is constantly nurtured.

Besides the obvious communication and planning that must precede such a celebration, it is advisable to gather the people responsible for leadership of a particular celebration for a few minutes before beginning. Gather the celebrant, the lector, musicians, servers, extra-ordinary ministers, dancers. Cover any changes or difficulties that have arisen, make sure there will be no surprises, and pray together that those who lead will not turn out to be obstacles to the prayer of the assembly.

When a difficulty does arise between the director and the clergy, it needs to be dealt with honestly, openly and as soon as possible. There is a story about disagreements and people. Some people tend to be like the farmer who "piles the manure in the rafters till the entire barn falls down"—instead of dealing with each problem honestly when it arises. Such problem-solving requires openness, humility, and a willingness to admit we all can make mistakes.

How the musician relates to other members of the parish staff depends on the structure of the parish. In some parishes the director is considered part of the parish staff; in others, it is quite the contrary. Staff relationships and responsibilities must be clear, for overlapping roles can cause bruised egos. And again, all ministries need to be seen in perspective.

The relationship that may help spell out the staff relationships is that between the director of music and the liturgy committee of the parish council. In most cases, whether stated or not, the director of music is accountable to the liturgy committee. A principle used by some is that a staff person who is accountable to a committee for implementation of its directions is not a voting or office-holding member of the committee. The reverse is that the collegial body should not get involved in the implementation of its plans, but leave that to the staff. Unfortunately, these lines often get fuzzy.

If a parish council is responsible for the total mission of the parish, each of its committees takes on a specific area of parish life. Some of the committee responsibilities are: to plan an annual schedule or plan of events; to assess the needs of the parish; to formulate objectives to meet those needs; to recommend priorities among those objectives with respect to the allotment of personnel and
physical and financial resources; to prepare and monitor a budget that addresses these priorities; and to monitor and evaluate the implementation of programs designed to meet the objectives.

The liturgy committee often confuses its responsibilities because it sees itself in the position of both assessing needs and implementing the liturgy. A model of the functioning of a committee may be helpful. A liturgy committee identifies a need for periodic liturgies for families with elementary school children. It sets up a schedule and provides space and funds for such celebrations. The policy-makers—the committee—then turn the task over to the “doers,” who plan the ritual. The group that does the actual planning of the liturgy includes the celebrant, the musician and as many other key people as possible: the visual artist, the environment designer, the visual technician. This group actually leads the liturgy and evaluates the celebration against the objective. Specifically, did the celebration engage families with elementary school children in active prayer? In sum, the liturgy committee periodically gives direction. The implementers work in that direction and are accountable to the committee.

Evaluation is a tool that can be used for growth or destruction. We don’t need to feel threatened, waiting for a report card, if we begin with self-evaluation and peer evaluation. But remember, the word means to determine value, not fault. Evaluation of the ministers and of the liturgies is both objective and subjective. We can ask liturgy committees to evaluate celebrations or programs against the original objectives. We can evaluate a particular celebration in terms of how well it fostered participation. We move into subjective areas when we ask questions such as how well did the assembly pray? How well did I pray? How well did I lead the assembly in prayer?

A practical way of evaluating these questions could begin with the various ministries. If job descriptions are used for each area of leadership or ministry, self-evaluation of one’s work based on the job description is useful. If the people involved in that activity are secure enough, sharing this kind of evaluation can help everyone. For example, if all cantors have a job description or a common understanding of the role, why not have each one rate himself in terms of strengths and areas that need improvement? Once all have shared the self-evaluation, the potential for shared problem-solving is greater.

Evaluation is an important part of the last relationship to be discussed here—that between the director of music ministry and the ministers of music—the assembly. If reaction and comments do not come regularly to you from members of the assembly, the distance between the director and the assembly may be growing. Start asking questions. Be sure you and the other music leaders are accessible to parishioners. The liturgy committee should be a good channel for comments if the group is in touch with the needs of the parish.

As a member of the assembly, you should voice your reactions to other ministers and others who lead the celebration. Affirm what is good. Admit your own mistakes. As a leader, affirm the assembly when their part is done well. Take them through parts that need more work. Be open to them. Listen to them. Remember that you should be convinced of the equality of believers. They have a right and responsibility to be ministers of music, to praise and thank God. You and they can make celebration come alive.

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Do You, Father, Help the Musician?

BY BERT GOHM

Here is a familiar scenario: the priest is seated as collection begins. The contemporary choir strikes up an elaborate tune, and all attention is focused on them. The priest continues with the preparation rite as the gifts are brought forward and the altar is prepared. He does the ritual hand-washing, and again has to wait as the ostentatious music continues. A few minutes later, the final chord is sounded and he is at last able to invite the people to pray.

Here is another experience: the lector has just completed a fine proclamation of the first reading and a reflective silence descends on the gathered assembly. After some quiet time, an introduction to the Responsorial Psalm is played softly on the organ. The song leader sings a refrain that reflects the spirit of the reading, and the entire community catches this spirit as they respond in song. The presider finds that he is able to pray, and so does the whole assembly.

These two examples are meant to illustrate how it is for presiders at worship to work well with musicians and insure that music is well integrated into a liturgical celebration. The first example is, perhaps, all too common, while the second happens infrequently in many parishes. To be honest, we must admit the need for presiders and music ministers to have a better understanding of their distinctive roles at worship and how the roles relate to each other. They need to work together in harmony instead of creating the discord we sometimes experience.

Despite all the “correct” post-Vatican II language we may hear, many clergy still seem to hold exclusive rights to the liturgy. A statement such as, “After all, it’s my Mass” was heard so recently as Clergy Day at the NPM Convention in Chicago in 1979. Yet the Church keeps reminding us that the Mass is an “action of Christ, the priest, and His Body, the Church” (Constitution on the Sacred Liturgy, Article 7). The same principle is reiterated in the General Instruction on the Order of Mass in its first paragraph.

We know that the liturgy belongs to the Church. Clearly, the priest, as presider, has the major leadership role in the celebration. But his function, as distinct from that of the faithful, is “only ministerial: through him the faithful unite themselves to Christ and with Christ they celebrate the Eucharist” (J. Patino, New Order of Mass, p. 71). The presider does have overall responsibility for the coordination of ministries within the Eucharist, but he must remember that he is one of many ministers. Gabe Huck sums up the role of the presider well when he says that he is “a gentle host who points the way for people who already know what they’re doing.”

Musicians, likewise, have a distinct role and a genuine ministry in the Eucharistic celebration. The music they perform at the liturgy must “serve and never dominate” (Music in Catholic Worship, Article 23). Their role is a dual one. At times the music ministers will assume a role of leadership, for instance, in leading the Responsorial Psalm. At other times they will retain their own distinctive ministry, such as when they play a meditational Communion hymn. It is important that both clergy and music ministers know the dual nature of this role.

A major part of the difficulty is that many clergy and musicians lack a thorough understanding of their separate roles and how they relate to one another. The result may be that they threaten one another rather than enhancing each other’s ministry in worship. Following is a step-by-step ex-
ploration of this interplay in the Mass, from the perspective of the presider, in an attempt to point out how it can work.

The presider is part of the Entrance Procession. Therefore, he should be singing as he comes in, even if he cannot sing. There is a breakdown between priest and musicians right from the start if the priest appears as if he cannot wait for the song to finish so he can get on to his part. The presider, along with the musicians, can encourage the people to sing by his own manner and style. This holds true for every musical part of the Mass, except perhaps Communion. At all times, the people should be aware that the presider is singing.

The Responsorial Psalm, as described earlier, can be a truly prayerful moment for all assembled. Here the music ministry takes on a special leadership role. Sensitivity to the reading, reflective silence, and a sense of prayerfulness are vitally important in bringing a good musical response to life.

The Gospel Acclamation should be lively, needing little or no introduction. The presider should be ready to greet the people immediately after the acclamation is completed. He should not draw unnecessary attention to himself by taking too much time to reach the pulpit—while everyone else waits.

The Preparation of the Gifts is not the time for the musicians to display their talents, as the opening example suggested. Music for this rite should be tailored to the action, so that the presider can move easily into the Preface of the Eucharistic Prayer. Obviously, this requires coordination between presider and musicians. Instrumental music usually works best here, as it provides a quiet backdrop to the action.

Acclamations within the Eucharistic Prayer pose special problems and require teamwork between presider and musicians. In most situations, this prayer moves from spoken text to sung text and back to spoken text. In the Preface, the presider’s voice and cadence should clearly move toward the acclamation. Meanwhile, the musicians can play the Holy, Holy softly under the presider’s voice and make a clear, sharp move into the Holy, Holy, with little or no introduction. This cannot be done effectively unless the presider and musicians work together outside of Mass to smooth out any difficulties. Otherwise, the Preface can appear to be a battle between presider and musicians, with each becoming louder and more strident the closer they get to the Holy, Holy. Even if music is not played under the presider’s voice, a short, crisp introduction to the acclamation is needed for it to be effective.

The same level of coordination is necessary for the Memorial Acclamation and the Doxology. Once it is worked out, it can help make the Eucharistic Prayer the kind of dynamic prayer of the Church that it is meant to be.

During Communion time, the musicians must be careful to avoid musical overkill, for example, two lengthy Communion songs strung together, followed by a Communion meditation song with no break or silence. There needs to be balance, and some variety from week to week. Each community will be somewhat different. In many parishes there is time for a congregational song (antiphonal music usually works best), some instrumental music, and a significant period of silence. On occasion, a meditation song may be appropriate, but musicians must be careful not to make it into the big performance number of the day. It is also important that the presider know what is being done here so that he can give his input. Too often a meditation song can be an unwelcome surprise to the presider, which is inevitable if there hasn’t been good communication with the musicians. If well planned, Communion can be a joyful time of community song and reflective silence.

Finally, the Closing Song, if there is one, should be shorter than the Entrance Song, and the presider needs to take his part here in the singing as well. Even as he is walking out, his singing encourages the community to continue its singing.

How can all of this work? Here is a summary of my suggestions:

—Understand your own role as presider, that of the musicians, and their relationship to you.
—Provide encouragement and leadership in your own role in song, especially for the Entrance and Closing Songs.
—Take time to plan, pray with, and work with your musicians.
—Make music a prayer for yourself as presider.
—Be flexible. Take advantage of the different options that our liturgy has to offer.
—Be patient. All of this takes time to work out, and no liturgy is complete or perfect.

This is certainly an ongoing task. Good liturgy requires work, but the rewards are worth it: a better relationship with your music ministers, greater facility to lead, and, most of all, a community that comes alive as it learns to pray and sing together.

The Baton Rouge Convention
Ministry: More Than an Ego Trip!

BY TIM ROWAN

A long time ago, for what was to become the first Eucharistic liturgy, Jesus asked his friends to take charge of the preparations. They spent a few days planning this Passover Supper, some of them finding and renting a room, others buying the food and preparing it according to Mosaic specifications, others setting the table, lighting the candles and pouring the wine. John, the youngest, had to learn his lines so that he could ask the ritual questions about Egypt and Moses and the First Passover. Any everyone had to brush up on the prayers and psalms they had prayed and sung since childhood. After all this preparation, all this teamwork, the Apostles brought Jesus to the Upper Room, confident that he would be pleased with their work and that the celebration would be a prayerful, celebrative experience that would also fulfill the law. Imagine their dismay when Jesus changed the words, stripped to the waist to wash their feet and added sections they had never heard before! If they had only thought to include Jesus on their liturgical planning team, none of these changes would have caught them so much by surprise.

This critique of the original liturgical snafu, though facetious, sheds a great deal of light on the situation many musicians and celebrants find themselves in today. The concept of collegiality is one of the most important gifts of Vatican II, but after nearly 20 years of talking about shared ministry, are we any better now at communicating with each other? If so, are our liturgies showing the fruits of this new level of communication between musician and clergy, or even among musicians?

Most people would agree that we are all better off today than before we were even talking with each other; but no one can deny that problems remain. In my parish, for instance, we are a symbol of the Kingdom: we have arrived and, at the same time, we have a long way to go.

Planning for individual weekends and liturgical seasons has recently become the main work of our liturgy team. During the past 18 months, a new associate pastor with an avid interest in excellent liturgy has replaced one whose strengths lie elsewhere, and a part-time director of music has been hired to fill a long vacant position. I direct the contemporary choir as a sideline to my full-time role as youth minister. Together, the three of us work with a team of parishioners to try to enhance the prayer of the community by coordinating the planning of theme, music, preaching, art and hospitality. The three of us are members of the parish staff, and benefit greatly from the increased level of communication that stems from our frequent contact with each other and with the rest of the staff at weekly meetings.

Added to this schedule are the many professional encounters I have with each of the clergy through my youth ministry duties. Since the staff works very closely together and functions on a high level of mutual respect, it is not surprising that the music director and I have quickly come to know the minds of the clergy and cooperate well as musicians and celebrants. This is a tremendous advantage, though not without its awkward moments, as the following story shows.

When we gather to practice songs with the assembly before the liturgy, I always follow my “Good Morning” with some remarks, linking the readings of the day to the songs we have chosen. This gives the assembly a focus on what is about to come, and perhaps a little added incentive to join in the singing.

Late last spring, a reading from Luke 4 came up for the first time in three years. With my religious education leanings, I could not pass up this rare opportunity to stress the importance of that moment when Jesus proclaimed his mission of service to the poor, the infirm and the oppressed. “We tend to focus on Christmas and Easter,” I said, “and we decorate our church, our homes, and ourselves for these festive occasions. But today is actually more important than those days, in terms of the message of Jesus.” I found later that I had inadvertently stolen the theme and the exact words the celebrant had planned for his homily. Sometimes you can know each other’s mind too well.

The concept of collegiality is one of the most important gifts of Vatican II...

Mr. Rowan is a youth minister at Immaculate Conception Parish in Highland Park, Ill.

Things do not always happen this way, but there is no denying the advantage the music director and I enjoy as members of the parish staff. We are in on discussions of parish dreams, long- and short-range goals, even problems with the archbishop. Opinions flow freely at those weekly meetings; no one expects the musician to speak only about liturgy, or the DRE to speak only about education. Then there are day-long brainstorming and goal-setting meetings three or four times a year, and we have lunch together another three or four times. With this structure, a mutual respect builds between clergy and musician that makes working together at liturgy planning much easier, and much more productive.

When I took over the contemporary choir, I had already been on the staff for four months and had begun to develop professional relationships with the clergy. From the beginning there has been a striking difference between my ability to work with them and my ability in the past to work with either the retired pastor emeritus or the local high school teacher who used to help out...
with two Masses each weekend. I have a last-minute conversation with the celebrant about ten minutes before the liturgy begins, during which I hand him a sheet showing what we will and will not sing, including song titles and page numbers. I also hand him a hymnal. With the two priests, whom I know well and who respect me as a professional, this conversation is between equals. We call each other by our first names. After I present the outline, he reads it, and then may remind me of an added ceremony such as an individual First Communion; or he may ask my preference concerning his reciting the prayers of offering over the gifts or remaining silent when I have an instrumental or a solo planned; and I might point out how many verses we plan for the recessional. The conversation is friendly and efficient, and we both feel confident and at peace during the liturgy. Gone are the furtive glances immediately before the Lord’s Prayer; gone too are the simultaneous intonements of the “Glory to God”—his spoken, mine sung and strummed. People surely must pray better when they are not laughing at or feeling sorry for the prayer leaders.

Besides the weekly staff meetings and the monthly liturgy committee meetings, the director of music, the associate pastor and I meet an extra time each month to evaluate our liturgies and plan our next effort or next liturgical season, strictly from a musical standpoint. With equal voice, we discuss each other’s successes and areas for improvement. Through this frequent contact, our sense of the urgency of our common work is growing and individual egos are gradually taking a back seat.

One fact that needs further recognition is that, with all the good celebrants there are, seminary training still does not guarantee a feel for liturgy or a spirit of cooperation. These qualities can, however, be nurtured through familiarity. If a positive relationship exists, even a celebrant with a bent toward routine might be persuaded to take a chance on the musician’s creative instincts once in a while. The best way to build such a relationship is through regular contact at regularly scheduled meetings, preferably parish staff meetings. Working on a liturgy team with one of the associates cannot compare with the opportunity to get to know all the priests on the staff and to convince them all of one’s liturgical expertise.

Far from being a new, untested theory, priests have long known the value of relationships based on professional respect. Living in a rectory has meant chance meetings, dinner conversations, TV ball games together, and occasional close friendships; and, until recently, such happenstance has accounted for all or nearly all of whatever liturgical planning existed. Regular staff meetings can simulate this kind of familiarity and allow the musician to develop working relationships with school and religious education personnel as well as with clergy. Also, these relationships are much more beneficial when developed early and gradually rather than one week before the Christmas pageant or the Confirmation ceremony. A wise, collegially minded pastor can foster a sense of teamwork and a common sense of purpose among the staff by carefully establishing an atmosphere of professional respect at the meetings just as he would within the rectory.

Likewise, a director of music can stimulate a sense of teamwork among the various choirs and musicians of the parish in a number of ways, the most important of which is shared decision making. When people are constantly told what they will sing, when, and at what tempo, it is no surprise that they begin to feel that the ministry belongs to the head musician and that their share in it is quite minor. Conversely, when the director sits down with the organist(s), guitarist(s), and with the head of the other choir(s) and works toward consensus on such things as repertoire, scheduling, budgets, hymnals, altering lyrics, and so on, then the whole team, singers, organists, guitarists and their spouses (who also serve through their sacrifice of time together) begin to feel their role as minister to the celebrating community.
The typical difficulties folk musicians have in working with traditional musicians, or the problems organists or choir directors can have with choirs or choir directors can be turned into opportunities for instilling a sense of common ministry if the director offers professional respect and expects it to be returned.

What is on the other side of the coin? With the other priests, whom I see only on Sunday mornings, things are completely different. When I present the hymnal and the schedule, I suddenly find myself having to wallow in that old relationship that reminds me of my altar-boy days. I call him "Father," and he says something like "Oh, you're the guitar plunker. Well, you always do such a fine job. I'm sure everything will go all right. No, thanks, I won't be needing the hymnal." Lack of mutual respect and lack of communication have more than once led to entrance processions that began during the pre-Mass warm-up practice with the assembly, ofteratory prayers shouted over a quiet, meaningful solo number chosen to highlight the theme of the readings, or even a dull, recited "Glory to God" that immediately followed an upbeat musical version sung for the entrance procession.

The low point came last Passion Sunday when I tried to explain the celebrant's role for a very moving setting of the Passion, which included background music, a haunting flute section, and infrequent sung responses, which we had been rehearsing for two months. All I asked him to do was to read Jesus' lines as he normally would, with two words omitted so we could sing them. His response? "I knew I shouldn't have gotten out of bed this morning!"

What about teamwork among musicians? The consequences of choirs or musicians working separately can be disastrous for the assembly as a celebrating community. Without teamwork, each fraction has a service and each goes where it will. While the concept of shared ministry spreads easily from pastor to associates to musicians and other ministers and then to the assembly, in an atmosphere of separate, non-interdependent ministries, no sense of an important role will filter down and the assembly will not recognize its own ministry. In the worst case—an atmosphere of competition—the assembly will be frustrated by the great musical performances that tend to arise, performances that, though beautiful, leave no room for participation and become more important than prayer itself. With no role left to them, individuals may even begin to leave, either in spirit or bodily as well.

Musicians are often characterized, or caricatured, by their idiosyncracies and enormous egos; and often, this stereotype has some factual basis. But just as others have called for pastoral music to be unique and to forge out its own style, so too must musical musicians be different from other musicians. There is no room for ego when leading people in prayer. There is no excuse for pride in creative accomplishment becoming more important than pride in meaningful worship. Cooperation, teamwork, and mutual professional respect among all ministers are not the means to personal stardom, but they are the means to good liturgy, and it is time for all of us, musicians and clergy, musicians and musicians, to swallow our pride and begin to talk with each other again, for the sake of the prayer of the assembly.
The Ministry of Music: Naming Ourselves
The praising assembly...is the image of the Church and the principle by which the Church must now operate and live.

and the parish council. These indicate a new level of participation—by all the baptized—in the structured authority of the Church and in their Christian birthright.

This right is affirmed in Lumen Gentium, the dogmatic constitution on the Church:

...those who believe in Christ, who are reborn not from a perishable but from an imperishable seed through the Word of the living God, not from the flesh but from water and the Holy Spirit, are finally established as a “chosen race, a royal priesthood, a holy nation, a purchased people...You who in times past were not a people, but are now the people of God”...The heritage of this people are the dignity and freedom of the (children) of God, in whose hearts the Holy Spirit dwells as in His temple.

—Article 9

So the dignity and freedom of the People of God have regained recognition, and the People of God, according to...
the Council, comprises all members of the Church, not just the laity but the ordained as well. Compare this attitude to the following sentiment, which is probably familiar to many:

Now, by what means are the laity instrumental in the performance of this great and good work (the propagation of the faith)? Have they been commissioned, like the Apostles, to preach the gospel of peace? Have they received that exalted character, by which they are to be recognized as "ministers of Christ and the dispensers of the mysteries of God"? No; their station is of a subordinate kind; but however inferior in point of dignity to the rank of the Apostles, it imposes duties which, if uniformly practised, must exert a most happy influence upon a society at large, and vastly contribute to the dissemination of the true faith.

—The Metropolitan Catholic
Almanac and Laity's Directory for the Year of Our Lord 1839, p. 3.

We have come a long way. In the old view, not only were roles distinct, but people were subordinated to some "greater dignity" belonging to a few. This was a practical theology, taking its cue not from Scripture or tradition but from a socio-political ideology in which privilege dominated and government did not concern itself with the common good. This ecclesiology found expression in Christian worship: the people assisted at the functions of the liturgy, joining themselves through *pia exercitia* to the sacrifice offered God by the Church’s priest; but the rites, symbols and even the architecture of the liturgy underscore the sense that the ordained were somehow in opposition to the unordained. It was as if the unordained were somehow abnormal or at best somewhat short of fully possessing the grace of Christ. Being faithful meant being subordinate or obedient.

The ecclesiology most often enunciated by popes, bishops and theologians before Vatican II emphasized hierarchy and authority. Pope Pius X, who had written of the "right and duty" of Christians as a royal people and a holy nation to participate in the liturgy, also maintained:

In the hierarchy alone reside the power and authority necessary to move and direct all the members of society to its end. As for the many, they have no other right than to let themselves be guided and so follow their pastors in docility.

—Vehementer Nos, 1906

The most harmful product of this historical development was the barrier between clergy and laity, not merely on the basis of day-to-day life in the Church, but also in the realm of speculative theology. And the single most important question that is up for reassessment is what it means to be one of the "faithful," a member of the praising assembly of God’s People.

To many, the "faithful" are the lay men and women of the Church. This lopsided conception is found even in the documents of Vatican II, in which the use of the word is often ambiguous. Nevertheless, a distinct viewpoint emerges that the laity are part of the whole People of God, *all* of whom are the "faithful." It is true that here and there in the documents, less accurate uses can be found, such as "pastors and the faithful" or "priests and the faithful," but the more authentic meaning of the word was indeed recaptured by the Council.

First of all, the very word itself, "faithful," is a technical word (in Latin, *fidelis*) that belongs to the terminology of Christian initiation. A *fidelis* is someone who has received the greatest gift from God—faith—which comes only with and at the moment of baptism, not before. In the newly restored rites of initiation, as in the ancient process, "faithful" is equivalent to "communicant"—one who is not only baptized and confirmed (anointed), but also in communion with Christ and other Christians through full participation in the Eucharist. Eucharistic Communion is the highest expression of Christian fellowship and faith. And since only the faithful can be present for and participate in the Eucharist Mystery, the word serves better to distinguish the fully initiated from inquirers and catechumens than it does to distinguish laity from clergy.

Thus, the context for understanding this often misunderstood word is *participation* in the Eucharist and *not* status within the community of believers by
reference to ordination. All the faithful participate in one priesthood of Jesus Christ, and ordination is the Church’s constitutive response to the corresponding need for Eucharist and therefore for that Church order imaged in the Eucharist.

Pius X, despite other aspects of his ecclesiology, did establish that the “right and duty” of all the “faithful” to full participation in the liturgy was primordial to liturgical renewal in the Church. Pius XII, in the encyclical Mystic Corporis, developed this stance under the influence of the great theologians of the ’30s and ’40s. The liturgical movement in America and abroad agitated for ritual reforms that would actualize what was then only a theory. All these strands eventually went into the fabric of the historic Constitution on the Sacred Liturgy, the first document promulgated by the Council, which made total liturgical reform the first priority of the Church. The magnificent statement of principle for this goal is contained in Article 14:

Mother Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as “a chosen race, a royal priesthood, a holy nation, a purchased people” (1 Pet. 2:9; cf. 2:4-5), is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit. Therefore, through the needed program of instruction, pastors of souls must zealously strive to achieve it in all their pastoral work.

We have perhaps grown too accustomed to the principle that “Full, conscious, and active participation . . . is demanded by the very nature of the liturgy,” and even begun to take it lightly. And perhaps we haven’t fully considered the point that “the faithful . . . derive the true Christian spirit” through participation. In other words, the worship experience, especially the celebration of the Eucharist, is the source and foundation of Christian existence. The lessons to be learned from “full, conscious, and active participation” in the liturgy are lessons that Christians must apply to the whole spectrum of Christian life.

...the reformed Eucharist, while it is not perfect and does not fulfill all of our expectations, enables us to better know who we are as Christians.

So if the Directory of 1839 spoke only of a “subordinate” participation in the Church’s mission for the laity, it was simply mirroring the role of lay people in worship at the time. If Pius X emphasized the docility of the laity, it was because passivity was the only possible response in an overly hierarchical liturgy.

The Church has yet to achieve the goals it set for itself at Vatican II. The years between the Council of Trent and the Second Vatican Council were spent consolidating the Tridentine reforms in the crucible of experience, debate and even polemic. This period (1564-1963), however, was not the monolith that reactionaries conservatives today seem to think it was. Even in the late 19th century, there were still towns and villages in various corners of Europe that would not accept the liturgical reforms of the Council of Trent. By and large, in fact, the great dogmatic statements of the Council that were made for the sake of Christian unity were not used to achieve that end; rather, they were used against dissenters and non-Catholics. The evolution of doctrine evident at the Council of Trent was largely ignored by succeeding generations of theologians, who saw the Tridentine decrees as items for exegesis rather than as fodder for theological reflection. The impetus for evangelization and catechesis projected by that Council was certainly evident in the birth of new religious orders; but the evangelization of the millions in Asia and the Americas most often resembled the mass conversions of the Constantinius era rather than the preaching and baptizing of the Apostolic Church or the catechumenate of patristic times. In short, there is a lesson to be learned in our own time. We now have the choice between paying cold lip service to the great work of Vatican II and seizing the opportunity to discover the many implications of the conciliar challenge.

First of all, we must learn the significance of fidelity to the Lord Jesus and his Gospel. Perhaps we must begin with the lesson of human fidelity. Do we truly understand what it means to be faithful to a friend, spouse, parent, associate, or even “authority”? Is it easy to lament our age as a faithless one, a time in which people do not care about one another. And there are signs of infidelity all around us. Yet the radical truth of our humanity is the desire not to be alone but to know and ultimately to love and be loved by others.

To be one of the “faithful” of the Church is all that human fidelity signifies and quite a bit more. Our initiation into the mystery of Christ has given us the ability, the “grace favor,” to recognize something that is hidden in our humanity. We need to wake up to the fact, as Karl Rahner says, “that the detailed events and actions of concrete human existence are always in fact, even in their naturalness, something more than merely natural.” Rahner gives this example:

When . . . a concrete human being . . . experiences genuine personal love for another human being, it always has a validity, an eternal significance and an inexpressible depth which it would not have had but that such a love is so constituted as to be a way of actualizing the love of God as a human activity springing from God’s own act.


Essays in Pastoral Theology, New York, 1963, p. 51
The radical truth of our humanity is the desire not to be alone but to know and ultimately to love and be loved by others.

The reason for this actualization of God's own love in our loving is the fidelity of Christ Jesus who died and rose from the dead for all men and women. Christ's action has altered the course of human existence. And that action, the mystery of his death and resurrection, has enabled anyone who enters into the mutual covenant of fidelity with God through baptism both to recognize God's action within human action, and ultimately, to enter into the very life of God. Christian initiation brings us into another realm, and another dimension of perception, where we discover both the significance of the individual whom God calls by name, and the need for the community as people who love and are loved to mirror the love of the Trinity. Again, as Karl Rahner states, "When God loves, his love is truly creative. It fully and really makes what is loved into what it is loved as" (p. 84).

To be one of the "faithful" implies both the growth of the individual and the discovery of one's self as a necessary part of the community. There is no opposition of one individual to another, for all are baptized. If there is a difference, it is because some, through ordination, are given the mandate within Church order to serve and preside for the sake of fidelity.

The second implication of the renewal of the Church, and especially the renewal of worship, is that the reformed Eucharist, while it is not perfect and does not fulfill all of our expectations, enables us better to know who we are as Christians. The Order of Mass, for example, is structured around the assembly as the primary sign of the Eucharist. By contrast, the former Order of Mass, in the Missal of Pius V (1570), gave rubrics for everyone involved in the celebration except the assembly. The Mass was celebrated for the people rather than by the people. The Introduction preceding the Mass texts in the old Missal not only favored an extremely hierarchical theology of Eucharist and Church, but also it expressed a theology of grace, which asserts that the Mass is the highest form of piety—that the greatest number of graces is attached to the Mass.

In short, the previous Missal as a book in use by the Church presented both an imbalanced theology of the Eucharist and a slightly distorted notion of grace. The absence of a role for the assembly made this most clear, and perpetuated an unfortunate, but completely integrated, ecclesiological world view of liturgy, Church institutions, hierarchical ministry, and the role of the laity—all along the lines of Pius X's encyclical. Those who wish a return to the "old Mass" are not merely nostalgic for Latin and the piety of their childhood; they miss the ecclesiology that was superseded by Lumen Gentium and Sacrosanctum Concilium, by which to be "faithful" meant being one of the laity, and therefore subordinate and docile to the clergy in all matters, even action in the world.

The Eucharist that we celebrate today as a praising assembly rejects this world view and its parallels in the speculative and practical theologies of the Church. The structure of the Eucharist and the ministries it calls forth clarify the nature of the Church and the role fulfilled by all the baptized in the world and in the life of the Church. No longer is the assembly passively attentive, "assisting at Mass." No longer does the priest fulfill every ministerial function from presider to reader to congregation. Now all have specific functions to carry out, as the General Instruction of the Roman Missal so clearly spells out in Article 58: "Everyone in the eucharistic assembly has the right and duty to take his own part according to the diversity of orders and functions." The functions, and the manner in which they are carried out, mirror the relationships of each of the baptized in all ecclesial matters, not just liturgical ones.

We have finally achieved the ultimate distinction between the old and new ecclesilogies: we have moved from the sacerdos celebrans to the populus celebrans. The priest is a celebrant (not the celebrant) within the celebrating assembly. He does preside over their worship, but he does not celebrate for them. The praising assembly, made up of all the faithful, the "congregatio fidelium" of Thomas Aquinas, is the image of the Church and the principle by which the Church must now operate and live.
Ministry of Music vs. Minister of Music

BY WILLIAM VERRILLI

The “pastor’s church” model of ministry is by no means dead.

One of the most curious adjectives applied to celebrating the present rites of sacraments is “new”—the “New Mass,” the “New Rite of Penance,” and so on. The present rite for celebrating the Eucharist, first promulgated in 1969, was supplemented with the 1974 Sacramentary. How many things do we normally consider “new” that have been around for seven years? Pet rocks and mood rings are gathering dust as memorabilia of the ’70s; where worship is concerned, however, we think of “new” in terms of the adage, “Rome thinks in centuries.” It’s better entrenched than we thought.

Our daily lives are full of attitudes that conflict, and nowhere do conflicts surface more acutely than when the subject turns to ministry. Experience, education, and emotion are three factors upon which a vision of ministry rests. So varied a foundation brings out the beauty of rich diversity, but it guarantees a collision course when it comes to practical application. A few examples will suffice.

In the late 1960s, the guitar was not exactly greeted with joy in many parishes. Admittedly, the repertoire for guitar was limited to edited and reworded versions of AM radio’s Top Ten, or poor offerings of the “Sons of God”/“Here We Are” genre. But the guitar itself as an instrument was in line for a great deal of scorn. So the “Folk Mass” was at 9:00 a.m. Sunday morning, often in the “Parish Hall,” for fear that it would contaminate the other Masses.

Is this Christianity at its best? Whatever happened to “different gifts but the same Spirit?” The organ had its dark hours—banned because of its association with the Greek and Roman theatre. Now, however, the shoe is on the proverbial other foot. Now organ music is “stuf-
fy” or “formal,” or (heaven forbid!) “traditional” in the opinion of many guitarists!

The “Four-Hymn” Mass is more ingrained than you think. I have a terrible time convincing people, for instance, not to use an “Offertory Hymn” during the Preparation of the Gifts. I stress that at this point, the gifts are being prepared to be offered later—during the Eucharistic Prayer, so there is no need to offer them twice. Singing a Eucharistic hymn at the “offertory” is like singing “Happy Birthday” when the cake is going into the oven! But this logic doesn’t work on many people, and the more this part of the Mass is downplayed, the more upset they become. When I used the “Blessed are you…” prayers silently in one parish (it is my option), the parishioners wanted to know if I had been properly trained.

These incidents are simply parts of a much greater whole, namely, the ministry of music in the liturgy. The word “ministry” has been so popular throughout the post-Vatican II era that I wonder how we ever survived without the umbrella-like label. However, the term “music minister” connotes certain skills and opinions stemming from good education. In addition, “ministry” must be defined in terms of service to others. The ultimate test of the ministry of music is how well the community experiences the Risen Lord in its prayer life.

The first area of conflict from the musician’s point of view is simple: prayer versus performance. Obviously, any music performed poorly will be a detriment to community’s worship. However, the music minister whose vision is performance only—soloists or solo choir for the major part of the service—forfeits the ministry to challenge the community as a whole in worship. In short, when the Mass becomes a concert, we’ve turned back the clock to 1940: the words may be in the vernacular, but the attitude reduces the community to spectators.

In addition, the model of ministry must reflect a respect for responsibility. We must view the congregation as members of the crew, not passengers along for the ride. The Mass is not the sole domain of the priest-celebrant and other clergy. Many priests have this attitude (Not just older ones either: younger ones can be just as determined that they know what’s best. After all, they were trained after Vatican II), but so do many lay people. What concept of shared responsibility can possibly exist in the mind of a woman who walks into the sacristy at 7:55 a.m. to ask me to remember her sick husband in my Mass? One reply to a questionnaire regarding the quality of the readers at Mass was: “Get rid of them and let the priest say the Mass. It’s what we pay him for!” To echo those sentiments in a higher key, those informed in Church history ask why it has taken us 400 years to work things out, only to confuse them again.

Singing a Eucharistic hymn at the “Offertory” is like singing “Happy Birthday” when the cake is going into the oven.
This process can bring the musician as minister, as well as other members of a liturgical planning committee, into confrontation. The “pastor’s church” model of ministry is by no means dead; therefore, the music minister (or any other minister, for that matter) may be in charge only to the point where s/he does something that either goes wrong or that Father Pastor doesn’t like. The inverse can also be true; a pastor with an interest in contemporary liturgical style can have an accomplished organist/choir director who is not a liturgically oriented musician, which can result in a repertoire of 16th-century polyphony and the total exclusion of the congregation.

Obviously, the answer to this situation must lie in dialogue and mutual respect. The musician has skills shared by a minority of priests. The priest contributes his background and sensitivities, as well as his liturgical training, to the community. These competencies are not mutually exclusive; both must be recognized and appreciated.

A pastor with an interest in contemporary liturgical style can have an accomplished organist/choir director who is not a liturgically oriented musician.

The musician will also confront the question of resources. The budgeting for instruments and hymnals and other musical resources profoundly influences the program for the community. Simple solutions are not very common. Convincing a parish that a paid cantor program is necessary often proves to be difficult. Changing missalettes, adopting a new hymnal—all need a degree of salesmanship. In our tight economy, frugality is a responsibility for all positions of leadership. A major undertaking such as the purchase of a parish hymnal must be approached carefully. What if the hymnal is pronounced “obsolete” in 18 months? How can the music committee push for a new one before the “old” one is even paid for? We owe our people accountability in all our ministerial work.

The parish cannot be neglected in repertoire selection. Personal taste cannot serve as the criterion for deciding the worth of liturgical music. “Music in Catholic Worship” gives excellent criteria for judging liturgical music. Ultimately, its appropriateness for worship, its complexity (or lack thereof), and, more important, its ability to challenge the community’s growth in worship are indeed the standards for building repertoire.

Essentially, we are returning to an earlier, fuller theology of sacraments. St. Paul gave us the metaphor of the Body of Christ as a human body, with each member of the body functioning as it was designed to function. The early Christian communities took this quite literally: each person in the community contributed his or her gifts, be it song, organizational ability, or prayer for all. The Bishop was expected to be a holy man who could preach the Word in the tradition of the Apostles. If the gift of spontaneous prayer was not his to claim, he probably appointed others to offer the Eucharist in the name of all.

The medieval model of sacramentology accounted for only two kinds of bodily members: a minority who gave, and a majority who received. It was comfortable and convenient, and it guaranteed precision (to a degree) by trained professionals. With courage and strength we can see that we have come full circle to the word “ministry”—for who is minister but a person called by God to share his/her talents for the betterment of others.

In this context, it is imperative to follow God’s will. For the musician in music, selfish instincts may arise. A musician may think “I’m paid to perform this service” and no more; this is the attitude of one not yet open to God’s influence.

The question of salary is ironic. The Church has always been for social justice when it involved people distant from us—the Third World, for example. But for years we have unjustly underpaid those in service to the Church, musicians in particular, who have been right in our own backyards.

Experience, education and emotion are three factors upon which a vision of ministry rests.

In conclusion, the emerging nations of ministry must have their basis in the idea of ministry: a call by God to share the gifts he has given us for the benefit of all—“to bear fruit that will last,” as John’s Gospel puts it. If we are looking for a conflict-free existence, or if we are foolish enough to think that there ever was one, we are luxuriating in a delusion. It is the work of the Holy Spirit, guiding and pushing us in ways new and unsure. The center of the call of the minister is indeed faith, and it is that faith that compels us to recognize our gifts and to learn how to share them for the good of the community. This has been, and always will be, the challenge to all who lay claim to the title “minister.”
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When we first addressed the question of "Forming the Pastoral Musician" in the February-March 1978 issue of Pastoral Music (a discussion that was furthered at the 1978 convention in Scranton), we considered education and training opportunities for the parish musician to be "presently inadequate."

We believe that, without adequate training in musical skills, liturgical theology and sensitivity, or planning and communication skills, the parish musician will remain ill equipped to carry out the vital responsibility of his/her role.

We believe that this responsibility is a multifaceted one that need not fall on a single person; that each area of the role has its own specific requirements, and at the same time interacts with other roles in general preparation. In accordance with this conviction we are preparing to announce at the 1981 convention in Detroit the details and implementation of an NPM Certification Program for all roles of the pastoral musician.

We believe that it is essential for the pastoral musician to be deeply involved in worship and the ministry of music and that this implies both adequate training and commensurate remuneration.

We believe that it is the obligation of each diocese to provide its pastoral musicians with education and training in music and liturgy "with a view towards serving in this ministry within the local church" (FDLC).

Although there is still a long way to go in responding to these needs, much has been done. Many new institutions have been formed and existing ones are offering more courses, programs and workshops to address the problems of new and continuing education for the pastoral musician.

The NPM Church Music Education Directory is a compilation of the available opportunities in this country for the preparation and advancement of pastoral musicians. Though certainly not complete, it is the single such resource yet published. For information about listings in future directories, contact the National Office, 225 Sheridan St. NW, Washington, DC 20011.

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Are We Ministers of Music or Directors of the Ministry of Music?

BY AUSTIN FLEMING

Twenty-five years ago, the definition of the word "minister" was simple. When I was growing up in a small town in Massachusetts, I learned that the pastor of the Maple Street Congregational Church was a minister, while Monsignor O'Brien at St. Mary of the Annunciation Parish was a priest. Ministers and priests were male, few in number and residents of the parsonage and rectory respectively.

Such simple definitions have given way to a new vocabulary. The worship community is no longer identified so much as a congregation or a parish, but as the assembly. The identity of the ministerial person is no longer restricted to those who live in the parish house; rather, it is open to all who claim the baptismal font as their birthplace and the Lord's table as their own. Ministry belongs to the assembly, and the assembly welcomes all!

In our own culture, we welcome such an egalitarian and democratic understanding of ministry. By recognizing the potential of God's ministerial people, we hope to have discovered a cure for clericalism. Unfortunately, what we know as our blessing can often be our curse as well. Hunger for authority is showing itself in the least

Fr. Fleming is the Director of Diocesan Formation at Moreau Seminary and an Associate Director of Campus Ministry at the University of Notre Dame.
The assembly is the primary “minister of music.”

expected ways. In parishes where the pastor no longer has the final word, who does? Perhaps the desire for power, rather than being tamed, has simply been displaced. Our contemporary and popular definition of ministry cannot pass without critique. If everyone is a minister, is anyone a minister?

The field of pastoral music provides a fine focus for a study of these issues. How do musicians understand themselves as ministers in the ecclesial setting? With what titles do we label ourselves and our work? The nomenclature question is no small one. The names we give ourselves shape both our work and the perceptions of those for whose benefit our work is intended. What, then, shall we call ourselves?

An easy answer to this question appears in the masthead of the publication in hand: we are pastoral musicians. This term is useful because it is broad and general. It allows the musician to be identified with the church community in the whole of its life and work. “Pastoral musician” does not limit service to the loft and sanctuary; it offers access to the educational, evangelical and social-ministerial efforts of the ecclesial community. In whatever place and for whatever reason the community gathers, the pastoral musician has a role to play and a service to offer. Where the Church gathers, there will be “psalms and hymns; the singing of God’s praises with joyful hearts” (Col. 3:16).

While the Association’s title broadens and defines the field and scope of our work, it does not address itself precisely to questions of ministry. What is the “ministry of music”? Who is the “minister of music”?

The ministry of music. “Among the many signs and symbols used by the church to celebrate its faith, music is of preeminent importance...the function of music is ministerial; it must serve and never dominate” (Music in Catholic Worship (MCW), Article 23). Music, itself, has a ministry with a sweep of subtle and crucial responsibilities: to assist the assembly in expressing and sharing the gift of faith; to unveil a dimension of meaning and feeling, a communication of ideas and intuitions that the spoken word alone cannot yield; and to add a quality of joy and enthusiasm to worship that cannot be gained in any other way (MCW, #23). Such are the ministerial demands and expectations for liturgical music; such are the ministerial gifts that music offers to the worship community.

All Christian ministry, including the ministry of music, is patterned by Jesus, who “though he was in the form of God, did not deem equality with God something to be grasped at. Rather, he emptied himself and took the form of a slave” (Phil. 2:6-7). So it is that music, as ministry, must always serve and never dominate; music cannot become its own end. Again we look to the ministry of Jesus, who came not to reveal himself but to disclose for us, in his Easter mysteries, the Kingdom of his Father’s merciful love. The ministry proper to music is not merely “after the fashion” of Jesus; it is realized through him, with him and in him, who “introduced into this earthly exile that hymn which is sung throughout all ages in the halls of heaven” (Con-
institution on the Sacred Liturgy, Article 83).
In addition to this primary meaning of the “ministry of music,” we have in recent years come to ascribe a secondary meaning to the term. Just as we understood the “ministry of hospitality” in terms of a corps of people who welcome others into the worship space, so we speak of the “ministry of music” to mean vocalists and instrumentalists (music ministers) who lead the assembly in prayerful song.

In some places, the “head musician” has come to be called the “Minister of Music.” Here is a charge to the Minister of Music:

Among the symbols with which the liturgy deals, none is more important than the assembly of believers... The most powerful experience of the sacred is found in the celebration and in the persons celebrating, that is, it is found in the action of the assembly: the living words, the living gestures, the living sacrifice, the living meal.

—Environment and Art in Catholic Worship, Articles 28-29.

To this we might add, “the living song.” The conciliar and post-conciliar efforts for liturgical reform consistently situate the work of worship in the assembly—over which the ordained preside, and to whom appointed ministers offer their service. This holds true for the ministry of music. The living song of the assembly is joined, harmoniously, with the Lord’s canticle of divine praise. In this way, the whole Body of Christ, head and members, sings out its heart of praise to the Father. The assembly is the primary “minister of music.”

As soon as the singing of the psalm begins, all the voices are united and gathered into a harmonious canticle. Young and old, rich and poor, men and women, slave and free, we all sing the same melody. The musician plays the various chords on the zither but it is one melody that is heard... together we form one choir... with equal voices; earth imitating heaven. Such is the nobility of the church.

—Homilia V, De Studio Praesentium, 2; pp. 63, 486-7.

This is not an argument for unison singing; we would rather subscribe to the Pauline teaching on the mystical body, which calls for the greatest polyphony possible! Chrysostom’s words help us locate the ministry of music in the assembly, where the Lord is present in the choir of his people, the Church.

We remember our recent past, when ministry was perceived as the task of clergy and religious. The conciliar event of 1963 has urged us to recognize the ministerial vocation of all the baptized. With varying degrees of success, the pendulum has swung and the new “ministries” have brought fresh life to the Church. A caveat is in order here: when all authority is delegated, the potential for chaos is great. Again, if everyone is a minister, is anyone a minister? We need simply to recognize, as the Church always has, the particular gifts and talents of particular individuals who offer them for the ordering and building up of the Kingdom in our midst. “There are different gifts but the same Spirit; different ministries but the same Lord; different works but the same God who accomplishes all of them in everyone. To each person the manifestation of the Spirit is given for the common good” (1 Cor. 12: 4-7).

The pastoral musician as minister. How does the pastoral musician begin to understand the self as minister? Answering this question allows us to summarize our reflections thus far. The ministry proper to music functions as a servant to the worshiping assembly. The assembly, in turn, joins its song with the Servant, whose hymn of thanksgiving is eternally sung to the Father. In singing this canticle of praise, the assembly ritualizes itself as the servant community. To preserve order (not to mention tempo and pitch!), one in the community is charged to “direct” this ministry of the assembly. The position of director should pose no threat to the ministerial identity of the community. (Does Seiji Ozawa threaten the orchestral identity of the Boston Symphony?) The director, then, becomes the servant of the servants.

The title “Minister of Music” may put the pastoral musician in a precarious position. On the one hand, the
term seems to assign the ministry of music to an individual; on the other, it has a potentially negative catechetical effect on the assembly. If the church musician understands the ministerial function of music and is ready to name the assembly as the primary minister of music (doing both without serious threat to position and ego), then the temptation to power that attends any titled ministry is put to rest.

"Director (or Coordinator) of the Ministry of Music" is a title that offers appropriate recognition of the assembly as the primary minister and maintains the integrity of the musician's talents and service. In addition, this title does not restrict the position to performing musicians. One who is skilled in planning, animating and facilitating the musical components of pastoral ministry in general and liturgical celebrations in particular might be named the "Director of the Ministry of Music."

For this title to work realistically, a full-scale catechetical effort must be made to help the assembly understand itself as the primary minister of music. The task is a formidable one, but well worth undertaking. For years, leaders of song have been trying "to get the people to sing." Imagine the easy burden of leading an assembly that had come to know song as its ministry!

A transformation of this nature will not happen overnight; it will take time. The musical ministry of the assembly is a reality in many of our sister churches and can be in our own tradition. The Old Testament gives us a precedent for dreaming, hoping and waiting for things beyond our imagination. Let dreams be dreamed and our work be faithful and patient. A time will come for singing!
Who Is the Church?  
Who Are Its Ministers?

BY ROBERT KINAST

Suddenly, "ministry" seems to be everywhere in the Roman Catholic Church. People who used to talk about their good works or their apostolate or their vocation now speak of their ministry. Yet, despite the rapid and widespread use of the term, there is little consensus about how the term should be defined, or why it is important to agree on terminology.

What difference will a consensus make? Something is happening among the believers, something that is exciting and powerful. The effort to understand it, even to name it, is one way of getting in touch with it, participating in it, and maybe even intensifying the experience of it.

Among the more noteworthy efforts at clarification have been those of the Federation of Asian Bishops' Conferences and the West German bishops, both in 1978. The NCCB Committee on Doctrine has been studying the question, and numerous conferences have been held to discuss the issue. Perhaps symbolic of all this work is the new religious magazine entitled, simply, Ministries.

The priesthood of the faithful is the full and normative idea of priesthood from which ordained priesthood is derived.

Lumen Gentium is a prime example of this. The "People of God" image is placed in the context of the mystery of God's covenant; the hierarchy in the context of the People of God; the special call of religious community life in the context of the universal call to holiness; and Mary in the context of the Church. And by the end of the Council, the Church itself is placed in the context of the world.

This approach enabled the Council Fathers to shed new light on many particular concerns. This is what happened to the concept of ministry, not directly but by way of Baptism. In pre-Vatican II theology, Baptism often had an almost isolated status as the sacrament through which the effects of original sin were removed and one became a child of God. Like so much pre-conciliar theology, this view was not incorrect; it was just poorly situated.

Although there is no complete consensus about the definition of ministry, there are some important points of agreement. No one denies that the current phenomenon originated with Vatican II and that it is rooted in the conciliar notions of Church and Baptism.

One of the major contributions to ecclesiology at Vatican II was the consistent attempt to place questions and issues in their proper, holistic context.

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Baptism is properly understood in the larger context of initiation, which is an ongoing process of living with God as God lives among the people. Consequently, Baptism is the beginning of an initiation process whereby one is brought into the numbers of a believing people. What is most important is that one is initiated as a contributing member, as one already empowered by the gifts of the Spirit, to help create, fashion and enrich the people of God. The whole notion is most clearly and consistently expressed in the Rite of Christian Initiation of Adults.

When baptismal initiation is seen in this way, then ministry is seen in a new way. Fundamentally, ministry is seen as the exercise of the gifts a person receives through the sealing of the Spirit, which is the norm and the basis from which all particular forms of ministry are derived.

This may be seen, for example, in regard to priesthood. It is customary to take ordained priesthood as the model of priesthood in order to derive the definition of the priesthood of the faithful. The result is that the priesthood of the faithful turns out to be less than, or subordinate to, the ordained priesthood. By extension, the ministry of the faithful becomes less than, or subordinate to, the ministry of the ordained. In contrast, now consider the priesthood of the faithful as the full and normative idea of priesthood. Then derive ordained priesthood as a specification.

Such abstract theological reflection doesn’t motivate the people of God to action, but the general “feel” for these insights does—and has. Since the Second Vatican Council, a great deal of activity has been carried out in the name of ministry, inspired by this fundamental insight into initiation.

Broadly speaking, three types of activity may be recognized. First of all, there is the almost anonymous ministry of men and women in every profession and circumstance of life. These people, traditionally called simply “the laity,” live out their baptismal initiation primarily in the midst of unprecedented challenges and possibilities in the modern world, as the recent declaration on the laity from the NCCB affirms.

Second, there is a type of ministry that is now generally referred to as “eclesial lay ministry.” This includes many different forms. The most noticeable are those men and women who are preparing themselves professionally for ministerial roles in the Church. These are the people who might have joined religious communities or entered seminaries in the past but today are creating new ministerial roles. And in addition to these professional eclesial ministers, there are thousands of others who are in training programs at the diocesan and parish levels who offer a variety of part-time services to the Church.

Third, there are the official ministries, open to lay people (usually men), which carry with them a clear office or function approved by the bishops—lector, acolyte, minister of Eucharist. In one sense, the permanent diaconate could fit this category: the deacons retain their lay identity and lifestyle, though strictly speaking they are ordained.

Where do ministers of music fit in? Indeed, in what sense do they perform a genuine ministry? Theirs is most certainly a ministry, primarily because it derives from and is a contribution to the ongoing initiation process, the dynamic process by which the life of God among the people is gathered up in such a way that it opens new opportunities to experience and deepen that life. Music does this in a unique way that is impossible to analyze but easy to appreciate.

Those so gifted do not merely accompany the ongoing life experience of the believers with God. They reach into that experience, gathering its moments, its moods, its potential, and convert it into the special medium of music. When this is done, both a climax and an opening occur that nourish the continual initiation of the people into the life of God.

This typifies the ministry happening everywhere in the Church today as the initiated see more clearly that they are empowered to contribute to the life of God with the people. Feeling our way into this insight is a privileged moment, one that is nourishing us all. And that surely delights the Giver of gifts.
Ministries in the Church

The following excerpts are from the study guide entitled Ministries in the Church, published by the Bishops’ Committee on the Liturgy in 1974. The guide, the third in a series, is essentially a commentary on two apostolic letters of Pope Paul VI, one dealing with First Tonsure, minor orders and the subdiaconate, and the other with the diaconate. Copies are available from the BCL Publications Office, 1312 Massachusetts Ave. NW, Washington, DC 20005.

The reader is appointed for a function proper to him, that of reading the word of God in the liturgical assembly. Accordingly, he is to read the lessons from sacred scripture, except for the gospel, in the Mass and other sacred celebrations; he is to recite the psalm between the readings when there is no psalmist; he is to present the intentions for the general intercessions in the absence of a deacon or cantor; he is to direct the singing and the participation by the faithful; he is to instruct the faithful for the worthy reception of the sacraments. He may also, insofar as necessary, take care of preparing other faithful who by a temporary appointment are to read the scriptures in liturgical celebrations. That he may more fittingly and perfectly fulfill these functions, let him meditate assiduously on sacred scripture.

—Ad pascendum, V.

One of the signs of the dynamic life of the Church today is the development of new forms of ministry—the witness of a Church eager to make itself seen and felt in the world of man and the evidence of a greening after a long winter of introspection. One can feel this surge of vitality in new concerns for the marginal man and the stigmatized, experimental approaches to pastoral and ecumenical teamwork, a rediscovery of the importance of religious education for the adult Christian, and the use of socioeconomic and political activity as ministry—to mention but a few.

The ecclesiastical structure of ministry is adjusting to this surge of vitality. While old ministries are sharpened and given clearer recognition, the way is open to the formal acceptance of other public ministries. We have seen the suppression of the minor orders of the clergy and the subdiaconate as steps to the priesthood, the restoration of the permanent diaconate for married men, and the institution of the office of reader and acolyte as specific lay ministries. At first glance, it looks as if the Church is arbitrarily reshuffling its traditional ministerial structure, but in reality it is responding to a not-so-subtle adjustment in the theology of ministry. At the risk of over-simplification, we shall highlight some of the historical developments in this theology of ministry.

Ministry in the New Testament—Dialectical and Flexible

There are two exaggerations to be avoided in reviewing the practice and structure of ministry in the New Testament: (1) the New Testament is a unified document which presents a clear and fully developed picture of Church order and Church ministry; and (2) New Testament ministry, inspired by the freshness of the Easter experience and animated by the promised Spirit, is completely unstructured. In reality, ministry in the New Testament is characterized by on-going development through creative tension between the spontaneous and charismatic on the one hand and the legislative and custodial on the other. In early New Testament times, the charismatic was predominant. In later New Testament times the emphasis was on guarding the tradition, but neither approach excluded the other. In a word, New Testament ministry was a growth process searching for flexible structures to meet the needs of the Church, help it to adjust to its new environments and keep it faithful to the Gospel with its ideal of Christian service.

Biblical scholars have been peeling away the layers of history, culture, language, and theology in the New Testament in order to understand better the early Church experiences. One can only summarize some of their findings related to ministry:

—the Gospels indicate that Jesus gave his disciples few instructions about how to organize the Christian community;

—the first leaders of the Jerusalem community introduced flexible structures of ministry in order to serve the needs of all segments of the growing Church;

—the Twelve recognized that they could guide the Church in carrying out its ministry of reconciliation only by creating a flexible Church order;

—the apostles recognized and encouraged the variety of spiritual gifts present within the body of Christ;

—it is clear that the earliest books of the New Testament present a rich diversity of ministries for laymen and laywomen, and some of these ministries were not formalized by the laying on of hands;

—it was only in the later New Testament era when the Churches were reflecting on their traditions and searching for canons of belief that fixed, empirical criteria of the apostolic office so familiar to us would be formulated;

—it is doubtful that a single ecclesiastical office remains today in the same form as the New Testament Churches employed it.

In conclusion, the development of offices in the apostolic Church did not follow any single pattern, and the small amount of material in the New Testament on this subject makes it difficult to determine the historical modes which guided such development.

Later Developments—Toward Clericalization

The later developments of ministry within the Church were influenced by a set of factors entirely different from those operative in the New Testament Church: the fading immediacy of the Easter experience, the gradual realization that the second coming of Jesus was not at hand, the numerical and geographic/cultural growth of the Church, civil organizational structures, the response of the Church to persecution and religious freedom, and the general human tendency to institutionalize a charism and surround it with juridical
norms and procedures.

Before long, the presbyteral ministry began to incorporate the functions of other ministries and, as a consequence, to create a rather clear division between “minister” and “those ministered to.” For example, in the 3rd and 4th centuries there was, as we will explain later, a widespread development of so-called “minor orders”—door-keeper, exorcist, lector, and acolyte. These orders developed as lay ministries designed to serve a real need, and before long some form of public and ecclesiastical recognition was deemed appropriate. But within the course of time these lay ministries disappeared into the presbyteral one. The diaconate suffered the same fate and, over a long period of time, all of these separate formal ministries became stepping stones to, and were included in, the priesthood.

The Reformation—
Setting up the Defenses

The healthy dialectic and flexibility of the New Testament and the creative tension they produced prevented the small early Church from becoming stagnant. The dissident reformers in the 16th century provided the Church with a challenging opportunity to regain a sense of balance between charisma and office, spontaneity and structure, lay involvement and clerical control.

Unfortunately for all of Christianity, the excesses of the reformers produced an inflexible stubbornness in the Church authorities rather than creative tension. On the one hand, the reformers freed the layman from his bonds to Church authority and did away with ecclesiastical class distinctions. They attacked the clerical priesthood and proclaimed the universal priesthood of the whole Church. On the other hand, the official Catholic Church authorities and their theologians reacted by defending the clerical priesthood and focusing so intensely on the Eucharist that other aspects of ministry developed slowly. Thus, what could well have been a healthy dialectic turned out to be a retreat into rigid positions, the effects of which are only now being removed.

Recent Developments—
The Search for Balance

It took the Catholic Church a long time to get over its defensiveness and to examine ministry with an unjaundiced eye in the light of historical research and contemporary needs. In the 1930’s we saw the call to Catholic social action built on the premise that the Church must be involved legitimately in such matters as peace, justice, housing, and education as a preparation for the actual implementation of the Gospel. Such Catholic social action, it was hypothesized, would do much to break down the barriers of suspicion and mistrust so that people would neither be kept from approaching the Church nor be tempted to leave the Church. Once people would see the Church’s interest in the concrete problems associated with their lives, the work of preaching the Gospel and worshipping God in sacrament could be approached more formally.

In the 1940’s and 1950’s we saw the development of the lay apostolate which was defined as the participation of the laity in the work of the hierarchy. The lay apostolate was built on the premise that ministry was both the responsibility and the domain of the clerical Church and the laity were invited to share in this privilege and responsibility through service in the world.

And in the 1960’s, we saw the development of lay ministry which is built on the premise that ministry is the privilege and responsibility of the total Church and everyone is called by baptism to exercise it, each in his own way and according to his own call and gifts.

As a result of this more recent emphasis on the theology of ministry the five main functions of ministry—teaching, preaching, celebrating, organizing, and individual pastoral care—are no longer the exclusive domain of the ordained minister although some aspects require the Sacrament of Orders.

It is within this broad development of ministry, which can be represented as a jagged line rather than a straight one, that the new lay ministries in the Church should be reviewed. They are an attempt on the part of the Church to put into practice the theology of ministry developed amidst dialectic and creative tension at the Second Vatican Council.

The apostolic letter Ministeria quadam of August 15, 1972, left to the episcopal conferences the possible development and recognition of lay ministries in addition to those of readers and acolytes. It is understood that there are many ministries in the Church among those who are not ordained, and the choice of certain ministries for recognition within the church community is intended only to acknowledge their special significance, breadth of exercise, stability, and the like.

From some points of view, it would be premature to specify additional lay ministries when it is not even certain how much meaning and effectiveness will be attached to the institution of liturgical readers and acolytes. It must be confessed that there are two rather opposed tendencies in this matter: one position is that lay ministries, which are a participation in the Church's mission to which all without exception are called, should be encouraged by avoiding any special system or class or caste of designated lay ministers—and indeed that contemporary mentality prefers the act of deeper involvement and commitment to the external sign of church recognition or acceptance; the other position holds that the Church should sanction and commission and bless at least those members who take leading and stable roles in specially definable ministries, above all that the Church should unite in explicit prayer and intercession for the leading members of the Christian community.

All Christian believers are called to service and ministry. We have seen that the Church singles out those ministries of special value and distinction for prayer, blessing, and institution. The ministers of acolyte and reader are current examples.

Because the two ministries now approved for the Latin Church are directly and almost exclusively for liturgical services, there is some danger that "ministry" will be too narrowly construed. Perhaps in the near future one or the other ministry of a non-liturgical character should be recognized.

Minister of Church Music

This is a liturgical ministry, like that of readers and acolytes. It can be conceived broadly to include a number of functions in worship which are sufficiently distinct to deserve formal recognition:

(a) the "psalmist," namely, the cantor who leads the psalm between the first two readings, as distinct from the reader or lector;
(b) the cantor who leads the liturgical assembly in processional psalms and responsorial song of other kinds;
(c) the leader of song and hymns by the congregation;
(d) the choir leader or director of music;
(e) the organist.

As is evident, these roles are sometimes exercised by a single person, sometimes by distinct and highly qualified persons. As a special lay ministry, this is conceived as applicable both to the smaller parish or community where an individual is responsible for an entire program of music and to the larger circumstances in which it might be appropriate to have a choir director, organist, and (chief) cantor all instituted as ministers of music.

This ministry, already widely and generously exercised, enhances the place of music in the liturgical celebration. It brings about a better distribution of roles by distinguishing the minister of music, cantor, leader of song, etc., from the reader and acolyte.

Roundelay

BY FRED MOLECK

It happened at least twice every weekend. And it always happened when the band was packing up after the last dance. The piano player (me) would be sliding the music off the rack and stuffing it into the file box when a hanger-on would stagger up to the bandstand and ask, "Hey, buddy, can you play 'what a friend we have in Jesus?" Indignantly, the piano player (me) would fake a few chords around the melody and exit quickly. My astonishment was with how anyone, even in the state of drug-altered consciousness, could possibly relate to such a piece of soupy, 19th-century sentimentality. Completely baffling.

The Wednesday after the Saturday night job saw the piano player (me) at another keyboard; this time it was at the mighty (mighty! six ranks) console in the gallery of a Roman Catholic Church whose mid-week devotional period was a novena and benediction. Central to this high point of religious expression were the hymns, which included "Mother dear, O pray for me," and "Good night, sweet Jesus"—fine hymns that every Catholic knew, and every Catholic sang with piety, fervor and the required tempo: molto lento. Yessirree! None of those drippy "me and Jesus" hymns that those Protestants sang in their churches and bars.

In fact, one could not help but feel a little smug about the small, but universal, corpus of Roman Catholic hymns that never sang of "are you washed in the blood of the lamb. Yes I am" or acclaimed embarrassingly that "we will come rejoicing, bringing in the sheaves" (or sheeps, depending on how ecumenically literate one was). Now sirree! Roman Catholics sang of more theologically sound topics, such as "Forget me not/Upon the silent altar/They pass me by and leave me all alone." And, "I need thee, heart of Jesus/I need a friend like thee/Thy friend to soothe and pity/A friend to care for me." Or even better, "Sweet Lady of the Sacred Heart/Thy peerless virgin charms/Woofed Jesus from His heav'nly throne/To rest within thine arms." Equally baffling.

Only George Orwell could have schemed a better example of double-think. It just never crossed this gallery organist's mind that these good ole hymns were cast in the same mold as the sentimental revivalist hymns of the Protestant tradition. The revivalist tunes that made Roman Catholic noses curl were of the very same litter and letter as the ones Roman Catholic mouths sang at devotions or at Mass, whenever they sang at Mass, which was hardly ever, and if they did sing at Mass it was probably because the parishioners were members of some ethnic parish, whose music falls outside of this column's scope.

Anyway, what a jolt that realization was. Horror of horrors! Could it be that our traditional repertoire of 19th-century hymns expressed the same sentiments as the hymns that graced those weekly prayer meetings at the clapboard Protestant church down the street from the old stone Roman Catholic church? Could it be that our sung fervorinos
were more than just "kissin' cousins" to those rolling, shouting heretical hymns? Such a realization brought about trauma, and trauma brings about paranoia. One could only deduce that it was a curse—a curse from Wittenburg, Geneva and Canterbury. And curses such as these could only be removed by strong spiritual direction.

"Certainly, the similarity was a similarity of style, not dogma," my warm, understanding and vibrantly open college confessor told me. "Not to worry," he assured me, "besides, did you make your Easter duty?" With such firm direction and blessed assurance, the curse evaporated and dogmatic integrity was affirmed. But you could have fooled me. "I need thee, Heart of Jesus/I need a friend like thee," sure did smack an awful lot of "What a friend we have in Jesus." They both sang of a personistic approach to salvation and the necessity of personal decision making.

It is this dimension of personal ascent that is given in-depth treatment in a monograph entitled Catholic Revivalism by Jay P. Dolan, put out by Notre Dame Press in 1978. Dolan spins a convincing thesis that the 19th-20th-century parish mission was the Roman equivalent to the Protestant revival. If the hymns of the time period are acceptable evidence, he is right. The ones mentioned earlier are but a few of the thousand or more that drew the penitent to the "cross of Jesus," which was usually old and rugged in the Protestant scheme and newly erected and focal in the Roman Catholic sanctuary.

These hymns, like the mood of the post-Civil War Church, spoke of a personalized faith response wrapped in strong emotional terms that strutted the banner "Roman Catholic." The Sacred Heart of Jesus, the Virgin Mary, the sacraments and the saints were all subjects for hymnic propaganda. The identity was to be Roman, but the language, and especially the musical language, were clear Victorian American expressions of a Church—a Church both robust and penitential, struggling for social acceptance and feeling a little bit cocky about it all. It was a Church whose members owned its components and its characteristics. It was a church that provided a store of experiences and cultural trappings, which the 20th century's last quarter has seen as quaint, precious, and surprisingly marketable.

Perhaps the composers of this same Church today can revive amongst their own ranks some of the fervor that touched the heartstrings of the missionized Church. Perhaps our poets can express authentic 20th-century sentiments to provide a clear mission to the contemporary Church.

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I Am A Faithful Catholic

1. I am a faith-ful Cath-o-lie, I love my ho-ly
2. I shun the haunts of those who seek To snare poor Cath-o-lie
3. If base it is to yield be-fore The per-i-sa-tor's

Faith, I will be true to ho-ly Church, and
rood, Then baser far to side with those Who

steady, un-till death, And steady, un-till death,

Hymnal by Francis Colonel, CSSR
Wetzel Receives ASCAP Award

Robert P. Wetzel, composer, author, and Editor for Art Masters Studios Inc. of Minneapolis, has been granted a monetary Composer Award for 1980-81 by the American Society of Composers, Authors, and Publishers. These awards encourage composers who are making an "important contribution towards the creation and development of contemporary American music." This is the 14th such award Mr. Wetzel has received—one each year since 1967.

Wetzel has nearly 200 published compositions, both choral and instrumental, with a dozen major publishers. He edited the hymnal Christian Hymns and co-authored the popular paperback Seasons and Symbols—A Handbook on the Church Year. Mr. Wetzel has also written numerous articles for "Church Music" magazine, the Journal of Church Music, Music Ministry, The Lutheran Standard, The Hymn, Worship and Arts, and other journals.

FDLC on Reprint Permissions

A new Federation of Diocesan Liturgical Commissions update on major publishers' reprint permissions policies is currently available. The 45-page booklet opens with an overview of United States Copyright Law as applicable to users of church music who wish to "improve their ministries, to maintain proper standards of ethics, and to help protect themselves and their churches from incurring liability or subjecting themselves to the possibility of being sued." A free copy of the complete Copyright Law of 1976 is available from the Copyright Office, Library of Congress, Washington, DC 20559.

The bulk of the booklet consists of policy statements from the major publishers of church music and those that are most frequently used by parishes in this country. Thus, it contains the statements of NALR and PAA as well as those of ICEL, Paluch and Jabusch. The addresses of 15 additional publishers are listed in the back.

All users of published materials are urged to consult these policy statements to be sure that they are honoring the procedures that have been set up. The FDLC has been instrumental in getting publishers to simplify these procedures, and the effort is apparent in the current update. Copies are available for $3 plus postage from NPM or directly from the FDLC at 1200 New Hampshire Ave. NW, Suite 320, Washington, DC 20036.
Music for the Handicapped

The National Library Service for the Blind and Physically Handicapped, a division of the Library of Congress, provides an extensive array of music scores, textbooks and instructional materials in braille, large print, and on disc and cassette recordings for blind and physically handicapped individuals. All materials are loaned free through the mail, and no postage is needed.

The music staff at the library performs bibliographic services, answers quick questions, and assembles packets of information about the services. They also put patrons in contact with volunteers who produce braille, recorded or large-print transcriptions of materials that have not been produced.

For information about these wonderful services and more, write Music Section, National Library Service for the Blind and Physically Handicapped, Library of Congress, Washington, DC 20542. The toll-free phone number is (800) 424-8567.

Pilgrim of Peace

Fiore Productions of Hollywood, Cal. has produced a two-record album set on the historic visit of Pope John Paul II to this country. The papal visit was recorded from beginning to end, from the rain in Boston to the pastoral tranquility of Des Moines. The album comes with a full-color poster of the Pope and a limited number of hand-engraved medals with his profile on the front and an engraving on the back of the Madonna and Child and the inscription "Matka Boska Czechochowska."

For more information about this recording, write Fiore Productions Inc., 8273 Sunset Blvd., Hollywood, Cal. 90046 or call (213) 466-4213.

New Choral Recording

"Rejoice, Give Thanks and Sing," a recording of choral music performed by the 53-voice Choir of Men, Boys and Girls of Trinity Church in Princeton, N.J., has been released in England and the United States on the Gamut label of the Abbey Recording Company of Oxford and Cambridge. Recorded in the Chapel of New College, Oxford during the choir's August, 1980 tour of England, Holland and Germany, the album includes compositions and arrangements by Ned Rorem, Leo Sowerby, Alec Wyton, Anthony Furnivall, Aaron Copland, William Dawson, Lee H. Bristol, Jr. and Richard Dirksen. The Trinity Choir record is one of the first on the new Gamut label.

The record is now available in local record stores or through the distributor, the German News Agency in New York City.

American Hymns Old and New

Columbia University Press offers a two-volume set on American hymns since the 17th century. The first volume contains 625 hymns, including specially commissioned new hymns. Old hymns are revised for the modern reader—obsolete clefs and time signatures have been replaced, for example. Many hymns have been transposed to bring them into a comfortable range for the untrained voice. Musical, scriptural and literary sources are noted, and there are first line, title, composer, tune, meter and Bible verse indexes in the back.

The companion volume provides historical and musical background information on all the hymns, analyses of the words and musical settings, biographies and bibliographies.

The volumes generally go for $55, but special offers are available. For more information, write Columbia University Press, 136 S. Broadway, Irvington, NY 10533.

Songs of Faith, Hope, Praise, and Thanksgiving for Children

By Jack Miffleton

Ideal for Children's Liturgies or Whenever Children Celebrate!
Delightful teaching aids for classroom, home, or church, meeting children at their level and providing ideas and inspiration for religious education and celebration. Created by Jack Miffleton in the spirit of Come Out! and Even a Worm, these three programs are sure to start your children singing!

Each songbook contains words, melodies, and chord symbols; suggestions for use of Orff and rhythm instruments; simple body movements; plus an easy-to-perform playlet.

Make a Wonderful Noise — Preschool - Level 2
A bestseller with 17 charming songs! It invites children to pray and celebrate, to approach the Lord gently and playfully, to fill their days with dancing and wonder.
6100 Record — $7.95; 6101 Cassette — $7.95; 6106 Songbook — $2.75.

Holy House — Levels 3-4
A musical mansion filled with 14 colorful songs for every season and for all occasions when God's little ones gather to give thanks and praise.
6120 Record — $7.95; 6121 Cassette — $7.95; 6126 Songbook — $3.50.

Promise Chain — Levels 5-6
15 songs of hope and self-discovery, with clever lyrics and contemporary rhythms, designed to appeal to older children, to be "links in a promise chain joining heaven and earth."
6130 Record — $7.95; 6131 Cassette — $7.95; 6136 Songbook — $3.50.

Available at your local bookstore or:
World Library Publications, Inc.
5040-P N. Ravenswood, Chicago, IL 60640 (312) 769-1000 P-125
Congregational

You Are My Friends

You Are My Friends is a recording of 12 works by Msgr. Donald Reagan (all available from the publisher in octavo) that reveal the composer to be a craftsman in a variety of musical styles. Stressing a strong melodic line for cantor with effective harmonic underpinnings, Reagan has produced music for pastoral use in idiosyncratic compositional styles.

All of the selections are appealing, and can be used in parochial settings where a strong cantor is available to lead the congregation. If a choir and the requisite instrumentalists are also at hand, the overall effect could be refreshing and moving.

The album's centerpiece is "Con-celebration," an attempt at a celebratory setting of the Eucharistic Prayer. Most interesting is Wise's adaptation of an African "call-response" pattern for the Hosanna, Institution Narrative, and Doxology. I have some quibbles about the congregation echoing phrases of the Institution Narrative, but the composition clearly falls within the trajectory of contemporary eucharology initiated by the Eucharistic Prayers for children.

Grayson Warren Brown's "Dying you destroyed our death" and the first verse of Wise's own "Lay Down in Sorrow" are presented as memorial acclamations. Both are deadly dull. Indeed, a major objection to all the ostensibly acclamatory pieces on this album is that they seem too lazy—balladic rather than vigorous. Severe difficulties arise with Wise's setting of the Lord's Prayer. It is clear in this composition for children that the composer is attempting to combat an assumed sexism in an exclusively masculine divine address. However, "Our Father, you are in heaven/Our Mother, you call us home/Our Brother, you are the first there/Our Sister, your kingdom come" does real violence to the relational language in Jesus' Abba address. The Lamb of God is much more successful, both musically and liturgically.

The other pieces fall within genres Wise has explored before. "The Lord is my shepherd" is a catchy country-waltz paraphrase of Psalm 23, "It's Me" a delightful resurrection hymn in spiritual style, and "Bread for the World" an effective exploration of the ethical implications of Christian belief. "Hail Mary" yokes a guitar arrangement of Schubert's "Ave Maria" with a lush Marian ballad by Wise: a better idea than composition.

Songs for the Journey deserves a qualified recommendation. The recording is crisp and well-mixed, the instrumentalists appropriate and inventive, the singing heartfelt, and the accompanying songbook generally accurate. It is clear that Wise is in dialogue with liturgists and praying congregations, and is open to musical influences beyond the "folk" mainstream. I recommend his explorations; even his failures reveal a questing composer at the service of the assembly.

Canticle

You Are My Friends

You Are My Friends is a recording of 12 works by Msgr. Donald Reagan (all available from the publisher in octavo) that reveal the composer to be a craftsman in a variety of musical styles. Stressing a strong melodic line for cantor with effective harmonic underpinnings, Reagan has produced music for pastoral use in idiosyncratic compositional styles.

All of the selections are appealing, and can be used in parochial settings where a strong cantor is available to lead the congregation. If a choir and the requisite instrumentalists are also at hand, the overall effect could be refreshing and moving.

The album's centerpiece is "Con-celebration," an attempt at a celebratory setting of the Eucharistic Prayer. Most interesting is Wise's adaptation of an African "call-response" pattern for the Hosanna, Institution Narrative, and Doxology. I have some quibbles about the congregation echoing phrases of the Institution Narrative, but the composition clearly falls within the trajectory of contemporary eucharology initiated by the Eucharistic Prayers for children.

Grayson Warren Brown's "Dying you destroyed our death" and the first verse of Wise's own "Lay Down in Sorrow" are presented as memorial acclamations. Both are deadly dull. Indeed, a major objection to all the ostensibly acclamatory pieces on this album is that they seem too lazy—balladic rather than vigorous. Severe difficulties arise with Wise's setting of the Lord's Prayer. It is clear in this composition for children that the composer is attempting to combat an assumed sexism in an exclusively masculine divine address. However, "Our Father, you are in heaven/Our Mother, you call us home/Our Brother, you are the first there/Our Sister, your kingdom come" does real violence to the relational language in Jesus' Abba address. The Lamb of God is much more successful, both musically and liturgically.

The other pieces fall within genres Wise has explored before. "The Lord is my shepherd" is a catchy country-waltz paraphrase of Psalm 23, "It's Me" a delightful resurrection hymn in spiritual style, and "Bread for the World" an effective exploration of the ethical implications of Christian belief. "Hail Mary" yokes a guitar arrangement of Schubert's "Ave Maria" with a lush Marian ballad by Wise: a better idea than composition.

Songs for the Journey deserves a qualified recommendation. The recording is crisp and well-mixed, the instrumentalists appropriate and inventive, the singing heartfelt, and the accompanying songbook generally accurate. It is clear that Wise is in dialogue with liturgists and praying congregations, and is open to musical influences beyond the "folk" mainstream. I recommend his explorations; even his failures reveal a questing composer at the service of the assembly.

Canticle
Reviewing James Marchionda’s Canticle is problematic. If the intent was to produce a “Christian easy-listening album” (a sort of “Holy Montovani”), the instrumental arrangements are appropriate, but the vocals by Sunday are too unpolished to complement the cascading strings and punchy brass. (The vocal solo on the third verse of “Glory in the Lord,” for example, is so nasal as to be ludicrous.) If the intent was to produce a “demonstration record” of liturgical pieces for use in worship, the vocals are more than adequate to indicate what can be done with parish volunteers, but the instrumentalists are too slick to complement a parochial worship setting—so they are misleading and deceptive.

The collection comprises nine scriptural paraphrases including a gentle but stirring setting of the Magnificat ("Canticle of Mary"); a haunting setting of Isaiah 57:7-11 ("I am here"), marred by a thick vocal arrangement; a kind of vocal larder for Christmas ("Cry out with Joy and Gladness"); and the calculated "show-stoppers" ("Praise the Lord," "Blessed Be the Lord"). Most are written in verse-refrain style. All the refrains are written within a congregational tessitura, but none are especially catchy. The collection is completed by Marchionda’s arrangement of ‘Just a Closer Walk with Thee.’

One can question the liturgical propriety of "Remember Me," a choral setting of the Institution Narrative and Anamnesis. To extract this text from the fabric of the Eucharistic Prayer runs the risk of reducing it to a consecratory "magic moment." In addition, background singers crowning through the Institution Narrative obscure the function of the presidential voice speaking/singing in the name of the assembly. Perhaps Marchionda intends this as a communion anthem or for paraliturgical use, but if so, the unwary should be warned lest they foist this on their worship assemblies.

If Canticle is a collection of pieces for liturgical use, there is no reason to include "Just a Closer Walk with Thee." The hymn is already quite familiar to the worshipping public. I suspect that Marchionda simply took this opportunity to demonstrate his skill as an idiomatic arranger. His "blues" treatment of the tune with prominent clarinet sound appropriately Gershwinesque, but I question what contribution this makes to the renewal of American worship music.

I look forward to WLP’s promised publication of Marchionda’s liturgical acclamations entitled Proclaimed the Lord to determine his character as a specifically liturgical composer. Canticle falls between a rock and a hard place, succeeding neither as meditational muzak nor as a fresh wrinkle in contemporary worship music.

Mike Joncas

Choral

Christmas, Easter, Pentecost
Nancy Maeker. Arr. for speech choir, narrator, Orff instruments. Augsburg, 1979. Christmas (11-3504); Easter (11-3505); Pentecost (11-3506); 50¢ ea.

For worshippers who are being lulled to sleep with the same old music, for choir members who are bored because their music sounds "pretty much the same," and for choir directors who are frustrated by their inability to awaken some enthusiasm in the congregation: here are three proclamations that might turn things around.

Each proclamation is for speech choir, narrator, and Orff instruments (e.g., cymbals, tambourine, glockenspiel, etc.). The Christmas proclamation is the Good News of Luke 2, the annual Gospel for the Mass at Midnight; the Easter proclamation, Matthew 28, is the Gospel for the Easter Vigil in Cycle A; the Pentecost proclamation from Acts 2 is Reading 1 for Pentecost.

Much care will be needed to turn each proclamation into a genuine worship experience. There is no point minimizing the difficulties the average parish choir would experience when trying to speak together rhythmically. However, the discipline might help singers develop a deeper awareness of the implications of everything they sing. The total effect—narrator, speech choir and instruments—will force worshippers to "participate." I would not hesitate to use these proclamations exactly where the texts appear in the liturgy.

How Firm a Foundation
Southern folk hymn. William Ramsey, Arr. SATB a cappella. European

How Firm a Foundation
Southern folk hymn. William Ramsey, Arr. SATB a cappella. European

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text. Choirs with larger resources might be tempted to disregard music so utterly simple, yet they especially can make such music an effective worship experience.

ELMER PFEIL

Via Crucis

In February, 1979, the official Hungarian publisher, Musica Budapest, produced a modern performing edition of Liszt’s Via Crucis (1879). Here nostalgia for lost grandeur, for Rome’s polyphonic heritage screened through lush harmonies, and for an awakened liturgical style permeate Liszt’s musical expression.

This rather curious work can be performed either by choir, soloists and keyboard, or keyboard alone. Liszt’s introduction fantasized an outdoor performance in Rome’s Colosseum on Good Friday, accompanying the Stations of the Cross. It needs, he warns, a “puisant Harmonium,” although none powerful enough would have been available until electronic versions came along 40 years ago.

Some of the choruses or solo sections of Via Crucis might be useful in today’s liturgy, but Liszt’s greatest religious choral piece, Christus, yields richer treasure than one finds here.

Now We Have Received

Florence Johnson’s hymn verses are founded on the familiar First Corinthian text. Zimmerman sets Johnson’s five stanzas in C major for mixed choir, trumpet and organ, conveying a securely traditional vision of Pentecost. There are no carefree harmonic digressions or rhythmic ambiguities here. All is foursquare. Each stanza cadences on the tonic, with a few internal modulations to the dominant and subdominant. The tune swings along on triplets in stanzas 1, 3 and 5, becoming a cantus firmus in 2 and 4. In the latter, the men embroidery a descent over the women’s hymn-tune; then the process is reversed. The result is a sturdy anthem, relatively easy to perform and in large measure satisfactory.

Alleluia, Our Lord Is Risen

This five-part motet is useful on any joyous occasion, especially with a combined adult and children’s choir, with the latter group singing the second soprano.

I would cavil with one aspect of translation: “Ascendit Deus” is rendered “Our Lord Is Risen.” It is better to sing, “Our Lord Arises,” to distinguish this as an Ascension motet, and more critically for performance, to replace “D-e-us” with a similar long vowel in “Ar-i-ses.” The shorter substitute “r-i-sen” cannot be sustained without distorting Byrd’s prolongation of it in the motet. The complete phrase might then be rendered “Our Lord arises and so we rejoice;” rather than “Our Lord is risen and shouts of jubilation;” Whatever the translation, appropriate long or short vowels should approximate the original textual cadence.

They Shall Mount up with Wings

Ward’s anthem, based on Isaiah 40:31, is pleasant and suitable for the Sundays of the Year. Unison passages are interleaved with two-, three- and four-part imitative counterpart and a few moments of chorale texture. Some fine modulatory figures add the right harmonic interest following the ascent of piano and choir at “They shall mount up with wings as eagles.” The accompaniment, which adds considerable color to this anthem, nevertheless also lessens its final appeal because of a lack of rhythmic development. Different rhythmic energies would strengthen the sense of completion or coda. Generally speaking, however, this piece is a welcome addition to the liturgical repertory.

KEVIN WATERS, SJ

Instrumental

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This transcription of Palestrina's "O Bone Jesu" is a mixture of vertical and horizontal writing. The open purity of sound and spiritual content of the original vocal version are ideally suited for brass, scored for three trumpets and trombones. The horn in F can substitute for the third trumpet. There is also an optional tuba part.

The arranger has included notes on the composer, composition, transcription and suggestions for performance. The work is not difficult, but a legato technique and the ability to shape each phrase dynamically is required of each performer.

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**Religious Education**

**Postlude on Ubi Caritas**


Vaclav Nelhybel has recently released a wide range of sacred instrumental music. For example, he has compiled *Festival Hymns and Processionals,* which includes 48 well-known hymns scored for two trumpets, two trombones, optional horn in F and timpani. *Ubi Caritas* is a postlude for brass quartet and organ. The Gregorian Chant melody is stated by the organ and developed with variations, modulations, and contrapuntal devices. The composition is not technically difficult, giving us the opportunity to include the works of this great composer in our worship.

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**Three Celebrated Trumpet Tunes**


These three short, original trumpet tunes by Purcell and Clarke could well create a festive spirit at any liturgical celebration with their brilliant combination of trumpet with organ accompaniment. The quasi-improvisatory spirit of Baroque music gives the performers an opportunity to explore and invent their own interpretations, even though the dynamics, ornamentation and treble keyboard parts included are editorial. The trumpet part is not technically difficult, using the upper range of the instrument, which was characteristic of Baroque brass music.

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**The Alleluia Series**


The *Alleluia Series* integrates music, liturgy and the arts in an innovative program designed to enliven the worship of young people. The purpose of the curriculum is to intensify and expand the significance of worship by integrating music, art, Bible instruction and creative interaction. The writers of the series know worship and music, and have expertise in working with the age level for which they write.

In this series there are four levels of materials: preschool (ages three to five), lower elementary (grades one through three), upper elementary (grades four through six), and youth (grades seven and eight). Preschool through upper elementary courses follow the texts and themes of the Sunday lessons provided by the three-year lectionary. Thus, Year A focuses on the writings of Matthew; Year B, Mark's Gospel; Year C, Luke. In addition to a continuing emphasis on all phases of worship, special attention is given to the arts in Year A, to hymnody in Year B, and to liturgy in Year C. Each one-year course consists of thirty sessions, divided into six or seven units. Every level of instruction includes an introductory unit, focusing on subjects like Baptism, reasons for worship, and the fall festivals of the Church Year. Succeeding units pertain to Advent, Christmas, Epiphany, Lent and Holy Week, Easter (through Pentecost), and the Season after Pentecost (Time of the Church). The Church season is studied well ahead of its calendar "arrival" in the

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**Review Rondeau**

St. Anthony Messenger recently released "Days of Renewal: A Contemporary Christian Mission" (5 cassettes). Combining music, prayer, liturgical drama and preaching, this program features Richard Rohr, OFM and the Fountain Square Fools, whose storytelling and dramatizations (especially that of Job), are superb! Still, there's a lot of chaff here for $33.77. Individual cassettes are available at $7.95 a piece.

Transcontinental Music Publishers offers music for Jewish worship. For an unusual setting of Ps. 139, try their publication of Bruce Cambell's SATB rendition "Wither can I go from your Spirit" ($991071, $.65). It's tough, harmonically aggressive and effective....

Too little music is published for this country's growing Hispanic community. World Library Publications addresses this lacuna with *Gloria al Señor I* ($7544, $7.95), and *Gloria al Señor II* ($7548, $7.95)—Spanish recordings of Lucien Delis' most familiar works. A songbook, *Gloria al Señor,* contains all recorded works plus 18 more....

So you like to sing "folk" music? Here's an authentic piece: Richard Proulx's arrangement of "Amazing Grace" for SATB and flute (GIA, #G-2326). It's omni-usable and quite lovely....

For a taste of Canadian liturgical music, try Dan Smith's album, "When the Seed Is Planted," available through B. Broughton Co. Ltd. ($9.95). In folk-rock style a la Gordon Lightfoot, Smith offers serviceable though sometimes predictable music. The narrative nature of some pieces might make them catechetically useful....

Edward Foley, Capuchin
Pastoral Music Review Editor
same manner that the choir prepares music in advance.

As to be expected, an integral part of each lesson is preparing for Sunday, and portions of the following Sunday's liturgy are highlighted. For example, the study of a hymn includes learning tonal patterns for sight singing as well as the relationship of the text to the time of the Church Year. Each student book contains a flexible "take-home" recording. Although it is an excellent attempt to familiarize students and parents with the music of the lesson, the recording tends to assume the contour of the paperback book, making the first selections difficult to hear. A practical alternative to this is a set of long-playing records for the teacher's use. However, the tone quality of the young voices on the recordings and the accuracy of the musical performance are far superior to the harsh children's voices usually heard on educational records. In the Alleluia Series, the Kodaly method of music instruction has been used extensively. Another musical advantage is the list included in each teacher's edition suggesting choir music for the different age levels.

The Bible story on which a session is based may also be illustrated by a creative activity, such as making a banner or mural, to be shared with the congregation in the worship setting. Likewise, a portion of the liturgy may be interpreted through creative movement. Thus the young people become "doers" in worship, rather than mere spectators. There is great flexibility in the Bible excerpts, sacred songs, creative activities and music that make up the Alleluia Series; adaptation for use with the congregation depends on the teacher's ingenuity.

The basic resources for the series are the Bible and the worship book/hymnal of the congregation. Developed within the context of Lutheran worship, the materials of this program can be adapted by other Christian denominations by simply using the Biblical translations and hymnals of their congregations. A Catholic corollary to the series might include instruction on the Eucharist (contrasted with the "Holy Communion Service" mentioned frequently in the texts), the seven sacraments, and the vocabulary of Catholic worship, especially the parts of the Mass.

The explanation of symbols, textures and colors used in worship, and their integration with the works of great artists, scientists and composers reflect an esthetic sensitivity and parochial awareness on the part of the authors. The Alleluia Series invites religious educators to think seriously about the importance of liturgical instruction and planning. Definitively a step forward in improving the quality of Sunday worship, this publication is worth the price. Teachers, parents and students will be satisfied and reap lasting results. Year A books are published; year B and C books should appear soon.

Anne Kathleen Duffy

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The Funeral Liturgy

The rites that mark the death of Christians are problematic. Until the 1960s, they often included a wake (usually consisting of the common recitation of the rosary), the funeral "high Mass" and a graveside service that was by and large left to the discretion of the presider. With the revisions mandated by Vatican II, the ritual texts accompanying these three stations were radically transformed, yet the power of that transformation has yet to be felt in many areas. The pastoral implementation of the revised funeral rites seem the pretext for Dallen's book. Unfortunately, its usefulness is obscured in publication.

Dallen's contribution comprises 33 pages. In that space he attempts to give a theological framework for the Christian interpretation of death, a history of the funeral liturgy, a commentary on the present Rite of Christian Burial, pastoral notes on planning and celebration, and a final call for allowing the reformed rites to shape the future prayer and reflections of Christians encountering death. While the attempt is laudable, the execution is simply too cursory to have much impact. Perhaps that is dictated by the booklet format, but I find the work much less informative and pastorally challenging than Gene Walsh's booklets on planning Sunday Eucharist with a similar format from the same publisher.

Especially questionable are Dallen's sometimes inconsistent pastoral suggestions. On page 30, for example, Dallen suggests that "a gesture toward the coffin might take place at the time of the sign of peace." Yet five pages later he notes that "to address the person directly while gazing at the coffin is to perpetuate a dishonesty which weakens and distorts Christian values and Christian faith." Dallen also misrepresents the ritual flow of the rites associated with Christian death. The wake service, funeral Eucharist, and graveside commendation are one liturgy. While I could not agree with him more on the differing emphases of these "formal" rituals within the ritual process, I believe he distorts this structure by suggesting a "home Mass for the family" of the deceased (p. 30) between wake and funeral Eucharist. In addition, he does not sufficiently emphasize the connection between the conclusion of the Eucharist and the graveside commendation. Consequently, his section of the book deserves a qualified recommendation as an introductory pastoral reflection on the rites of Christian death. For those more interested in the topic, I would highly recommend Richard Rutherford's The Death of a Christian (New York: Pueblo, 1980).

The music resource appended to Dallen's work is also problematic. There are 20 selections offered, all by PAA composers. There is no suggestion given for their ritual use and they range from the simplicity of a Joe Wise single melody line with chord indications to the complexity of Robert Twynham's cantorial setting of Psalm 23. The fact that there are at least five distinct typefaces for the music, and that at least one of the selections shows evidence of little or no proofreading (Carol Dick's "A Final Blessing," so replete with typographical errors that one wonders what key the final verse is in), indicates haste in publication and little editorial forethought. A resource like a "Music Locator" specifically for funeral rites would be a valued addition to any pastoral musician's library. Unfortunately, the selection of music exclusively from PAA, combined with the inadequate musical editing, severely limit the usefulness of this publication.

MIKE JCANAS

Introducing a Person of Note

On August 1, 1980, composer, conductor, organist Richard Proulx (b. 1937) assumed the position of Music Director-Organist at Chicago's Holy Name Cathedral. His journey to Chicago began in St. Paul, Minn., where, after graduation from parochial schools, Proulx attended both MacPhail College and the University of Minnesota. Further studies took him to the Columbus Boychoir School at Princeton, St. John's Abbey at Collegeville and the Royal School of Church Music at Croydon, England. His organ teachers included Robert Sircom, Gerald Bales and Peter Hallock, while conducting teachers included Robert Holiday, Roger Wagner and Robert Shaw.

In St. Paul, Proulx was organist-choirmaster at Holy Childhood Catholic Church until 1968 when he moved to St. Charles Catholic Church in Tacoma, Washington. In 1971 he was appointed organist-choirmaster at St. Thomas Episcopal in Seattle, simultaneously serving as organist at Temple de Hirsch Sinai and on the faculties of St. Thomas Day School and the Cornish Institute. During this time, Proulx was appointed to the Standing Commission on Church Music of the Episcopal Church as well as the Music Commission of the Archdiocese of Seattle. He also served as a joint editor of GIA'sd Worship II, and continues to edit a series of Renaissance and Baroque motets for GIA.

A composition student of Canadian Gerald Bales, Richard Proulx has published over 200 works, besides having written documentary film scores and television commercials. Workshops, recitals and broadcast activities have taken him to most parts of this country, Canada, and twice on tour to Europe.
Producing and Maintaining the Parish Worship Aid
Dan Onley. PAA, 1980. CGo7; $5.95.

Parish worship aids have taken many forms throughout the country, ranging from the superbly crafted to the embarrassing. Now publisher Dan Onley, President of Pastoral Arts Associates of North America, has assumed the role of author in order to give a no-nonsense approach to publishing a pleasing and useful worship aid.

Mr. Onley uses this book as an example of effective layout, thoughtful editorship, clean typography, attractive graphics and serviceable binding. His editorial background enables him to speak with the voice of experience. Onley offers ideas and suggestions that his own publishing ventures have shown will work. His essay on typefaces and visual design can be a help for any parish planning to publish its own worship aid.

The book has three main sections: Identifying the Needs of the Celebrating Community; The Preparation Process; and The Production Process. A brief fourth section discusses preserving parish worship aids, looseleaf binders, supplements and other specialized publications.

Throughout the book, Onley displays a sensitivity to the needs of the parish community that intends to produce its own manual of song or other worship materials. Noting that there is "no complete book," he offers a step-by-step analysis of the processes by which an attractive and useful worship booklet can be published.

The first part indicates the need for a basic philosophy and well-defined goals, in order for the publication to meet the stated needs of a particular parish, rather than simply being a catch-all of current worship favorites. Certainly compelling and of primary importance to many parishes is the section on financing the new worship aid.

The "Preparation Process" treats the importance of schedules, appropriate copyrights, language changes, formats, page sizes, bindings, pagination and indexing. All of these elements are presumed in professionally published worship aids, and often taken for granted—yet they contribute greatly to the attractiveness of the product. In parochially produced materials, these same elements can contribute to the impressiveness and usefulness of the booklets.

The "Production Process" treats the nuts and bolts of publication: titles, headlines, copyright notices, layout and paste-up. In these areas Onley wastes no words. He tells the reader simply and understandably how to make a publication look good, even with modest resources. His directness and uncompromising insistence on quality may irritate some, but his instincts are those of a publisher who knows quality and how to achieve it.

For those parishes preparing worship aids, Onley addresses the problem of accommodating people with impaired vision. He also offers cogent ideas about proofreading, corrections, revisions, the selection of the printing paper, and the collation of the finished product. His recommendation to use 70 lb. paper is well-taken, though paper as light as 40 lbs. can be used with long-lasting results. Paper lighter than 40 lbs. can show an objectionable "see-through" effect caused by ink seepage.

Mr. Onley discusses various formats available for preserving parish worship aids, such as binders and looseleaf folders, and shares his own views as to
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.

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Transcontinental Music Publications
[Alexander Broude Inc.]

St. Anthony Messenger Press
1615 Republic St.
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World Library Publications
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Chicago, IL 60640

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ARIZONA

PHOENIX
March 19-22

COLORADO

COLORADO SPRINGS
January 27
Lenten workshop, 9:30 a.m.-3:30 p.m. Speaker: Rev. James L. Empereur, SJ. Sponsored by Denver Diocesan Office of Liturgy, at St. Mary's Education Center. Fee: $5. Write the Office of Liturgy, P.O. Box 1620, Denver, CO 80201.

DENVER
February 17-20

ARVADA
February 1
Showcase of Parish Music Groups, sponsored by Diocesan Liturgy Office. Each choir or performing group limited to six minutes. 2-4 p.m. Write: Marilyn Young, Office of Liturgy, P.O. Box 1620, Denver, CO 80201.

ILLINOIS

BROOKFIELD
March 9
Service Playing for Parish Organists by Robert Batastini, 7:30 p.m. at St. Barbara Church, 4008 Prairie, $6; $5 before Feb. 27, $15 per parish. Write the Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690.

CHICAGO
May 11-14
42nd National Interfaith Conference, theme: "Change or Decay?" At the Radisson Hotel. Write Mr. Jack Pecok, IFRAA, 1777 Church St., NW, Washington, DC 20036 or call (202) 387-8333.

LA GRANGE PARK
March 14, 28
Cantor workshops focusing on vocal techniques, understanding the role of the cantor and the cantor's relationship to the organist and congregation. Fee: $25. Sponsored by Archdiocesan Office for Divine Worship, 155 E. Superior St., Chicago, IL 60611.

SOUTH HOLLAND
February 14, 28
Cantor workshops, as described for La Grange Park, above.

INDIANA

FT. WAYNE
February 25

SOUTH HOLLAND
March 18
Wedding workshop, as above.

LAFAYETTE
February 7
Workshop: "Preparing for Holy Week," with Rev. Daniel Coughlin, Richard Grill and Rev. Lawrence Heiman, CPPS. Sponsored by the Music Sub-committee of the Diocesan Liturgy Office, 10 a.m.-3 p.m., $7. Write Rev. Lawrence Heiman, CPPS, St. Joseph's College, P.O. Box 815, Rensselaer, IN 47978.

NOTRE DAME
February 22-27
Workshop: "Preparing for Holy Week," sponsored by the Notre Dame Center for Pastoral Liturgy. Fees: $125, tuition and materials ($100 each for two or more); $150, room and board.

NEW ORLEANS

March 5-7
1981 American Choral Directors Association National Convention, featuring demonstrations, lectures and panel discussions on all choir age groups, plus vocal jazz and show choirs, ethnic and minority concerns and more. At the Marriott Hotel. Write ACDA Convention 1981, 227 Davis St., Findlay, OH 45840.

MARYLAND

HYATTSVILLE
April 29

SILVER SPRING
February 7

TOWSON
April 3-5

NEW YORK

NEW YORK
April 20-23
POUGHKEEPSIE
April 5

NORTH CAROLINA
CHARLOTTE
March 19-21

TEXAS
FT. WORTH
March 13-14
World Library Deiss Days, featuring Rev. Lucien Deiss, CSSP and Gloria Weyman. Sponsored by WLP. Write Sr. Mary McLarry, St. Peter the Apostle Church, 1201 S. Cherry L.a., Ft. Worth, TX 76108.

WISCONSIN
MILWAUKEE
February 2
Workshop: "Easter/Lent—Sights and Sounds," designed to provide artistic and musical help for the celebration of these seasons in homes. Sponsored by the Institute for Ministries in Worship Staff. At St. Therese Parish, 9525 W. Bluemound Rd., 7:30-10 p.m. Fee: $5. Write the Office of Worship, 345 N. 95th St., P.O. Box 2018, Milwaukee, WI 53201.

March 28
Program for celebrating in the home, in the classroom, in the church—with children and as families, led by Rev. Michael Moynahan, SJ. Sponsored by the Institute for Ministries in Worship Staff. Fee: $7, $8 at the door. Write the Office of Worship at the above address.

Please send "Calendar" announcements to Rev. Lawrence Heiman, CPPS, Director, Rensselaer Program of Church Music and Liturgy, St. Joseph's College, Rensselaer, IN 47978.

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 from your local bookstore.

James Hansen, "Liturgy in Lent"
This is excellent cantorial music for use during Lent. It combines the Jewish "cantor" with the Eastern Rite and contemporary liturgy with intriguing modalities. Included are three processional songs, three litanies and a Responsorial Psalm. Cassette, $7.00; music, $2.25.

Rev. Everett Frese, "Exsultet"
For cantor, congregation, choir with organ, trumpet and timpani, this music will make your Easter celebration more prayerful and meaningful. It is eminently suitable for both a large congregation with great resources and for a small rural parish such as that of the composer—in Watkins, Iowa! Full score (28 pages), $10. Includes permission to reproduce choir and congregational sections.

Christian Prayer
- Christian Prayer: One-volume Liturgy of the Hours. Contains service music and 189 hymns, $17.76.
- Christian Prayer: Demonstration cassette of all service music, 90 minutes, $7.
- Christian Prayer: Demonstration cassette of over 100 of the least familiar hymns. Purchased singly, the total cost of these three items would be $31.76. We offer a 15% discount—buy all three for $27.
- Accompaniment Edition: Organ accompaniment in handsome binder includes service music and most hymns, $14.

Payment must be made by check. Visa or Master Card. Sorry, no billing. If using charge card, please give account number, expiration date, 4-digit interbank number and authorized signature.

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

Liturgical arts coordinator: B.A. in liturgical music; 18 years experience in parish music/arts ministry. Organ, choir, folk group guide, school music, etc. Ministry prime importance. Anywhere USA. HLM-2594.

Parish music director: seeks position in Florida community committed to the teachings of Vatican II, and interested in building a music program. Excellent liturgy background. HLM-2595.


Director of music/liturgist: Experienced organist, choir director (all ages), folk group leader, and school music teacher. Seeking full-time position in Texas or Florida in a parish with concerned supportive clergy/staff. Ministry of prime importance. HLM-2604.

Positions Open

Parish music director: Suburban Seattle area. Young parish, 1500 families. Full congregational participating program desired. Musical, liturgical, and personal qualifications. Send resume to Liturgy Committee, St. Stephen the Martyr Parish, 13055 S.E. 192nd St., Renton, WA 98055. (HLM-2597).

Parish music director: organist, choir director, lead folk group, no school; develop comprehensive music/liturgy program in new parish. Come South! HLM-2601.

Seattle Office of Worship seeks a full-time Associate Director with specialization in music and liturgical environment. Open August 1, 1981. For job description and salary, request application from: Director, Office of Worship, 907 Terry Ave., Seattle, WA 98104. (HLP-2608).

Parish music director: the quintessential musician/liturgist to coordinate parish music and stimulate community prayer. Must be well qualified in both music and contemporary liturgy and ready to make full commitment to parish membership. Opportunity and challenge on the Eastern seaboard for creative, enthusiastic, skilled person. HLP-2602.

Parish music director: Full-time position for 900-family community-oriented parish to assume responsibility for directing a total music program for congregation, organists, cantors, adult and children’s choirs, for weekends, feasts, and sacramental liturgies. Open July 1981. Send resume to Christ the King Parish, 4000 N. Rodney Parham, Little Rock, AR 72212. Current Director available for interview at Detroit convention. (HLP-2607).

Resources

Gregorian Chant: Kyriele (chant notation); Vesperale (chant notation); Chants for various feasts and services (modern notation); Plainsong for Schools, Masses and chants for various occasions (chant notation). Limited quantities. Call Publications Director (202) 723-5800. (HLR-2590).

Looking ahead...

The next issue of Pastoral Music focuses on the importance of text in pastoral music.

Don't miss:

- Dr. Ralph A. Keifer's article concerning theology and orthodoxy: how important are the words in terms of doctrinal considerations?
- Composer Tom Conry's wisdom and expertise on texts and melody: how does a text relate (or fail to relate) to its melody? How can you tell if it scans? Are there any rules at all?
- Ken Meltz's planning tips: what to look for in the texts when selecting music for a given season or Sunday
Yes, one and all, you should form yourselves into a choir so that in perfect harmony, taking your pitch from God, you may sing with one voice to the Father through Jesus Christ.”

—St. Ignatius

How do we take our pitch from God? By being prayerful people. We detect his pitch through prayerful listening, when we strive to tune all the sounds of life into the perfect frequency of his will. We must touch God with prayer that reaches far into the depths of us, or we will not receive a pitch that is true and lasting. Unless this pitch is forever sounding within us, our song will not be perfect harmony to the Father, nor true inspiration to anyone.

Love is the key to finding this pitch. It is love that God wants of us. We can sacrifice hours and hours to make our song masterful, but if it was not born of love, it will not inspire love, and it will not please God. For he said, “It is your love that I want, not your sacrifices.” If love is the incentive behind our sacrifices, then our gift, our sacrifice of time and effort to perfect our song, will indeed be acceptable to the Lord.

If the prayer in our song does not lead the congregation to pray, we must put them in the dangerous position of spectators, and ourselves in the even more dangerous position of performers. This is not the relationship that the Body of Christ is to have. We are one in the worship of the Father. We come with our varying talents as participants, each of us equally loved and appreciated by the Father. The liturgical rites give honor and glory to God only in the degree that humanity is made holy. Our liturgical music must lead to the sanctification of the people. Christian liturgy has been singing from its birth! Its song has never ceased, for singing is a natural medium of praise. Our song is a prayer and our prayer is a song. When it flows effortlessly and we do not sense a break between the spoken word and the sung word, we are in the spirit of prayer. Our prayer sings and our song prays!

Organists, welcome us into the House of the Lord with preludes that gently lead our thoughts to Jesus. Allow us to linger in his presence without music that compels us to be drawn up into its intricacies and interferes with the simplicity of our adoration. Follow us out at the close of our celebration with melodies that prolong the song in our hearts and show our reluctance to leave the House of the Lord.

Ministers of music, give us variety: sometimes full orchestration, sometimes a single stream of flute; sometimes a full-bodied choir, sometimes a subdued solo. Let your trumpets sound to proclaim majesty; let your oboes drift plaintively over the texture of silence. Variations have the power to pull straying minds back to the sound of worship.

Cantors, song leaders, soloists, may you be so at one with your songs that you can forget yourself in the awesome role you are privileged to serve. When you walk out before us, your manner and appearance tell us many things. Somehow, silently, can you let us know that you do not think you are better than any of us? Can you somehow, silently, let us know that you are merely a musical instrument of God’s praise and glory? Then we will have all the understanding we need to follow your call with complete abandonment to the flow of your song, our song.

Liturgy planners, use songs that are rich and vibrant with the Word of God. Then we will never exhaust the meanings of the lyrics. God’s Word is inexhaustible. Don’t pull us through songs steeped in sentiment that ask emotions of us that we do not feel. Don’t make us violate our own integrity by putting words into our mouths that we would not naturally say. When you give us songs that are the direct Word of God or close reflections of it, we are free to join the song with the assurance of integrity and truth.

Don’t ask us to sing trite melodies that are beneath the dignity of liturgical worship. Don’t always bend to what you estimate is our level of musical ability, but lift us now and then to new levels of expectation. But always be vigilant that the high notes are ones we can con-
fidently reach! Music is meant to move hearts, to move us to love, to trust, to joy, to peace, to repentance. You must establish the communications you wish to move us to by the prayerful selection of our song. Your song leaders must again establish the communication before the song begins so we will detect what we are being moved to... to praise or to repentance. We do not want to be windsept victims of liturgical caprice. We want fragmentation diminished, wholeness augmented!

Music in our liturgical celebration of the Eucharist elevates the mind and heart. We cannot afford to let this powerful means of elevation slip through our inactive, folded hands. We cannot let others acclaim the Word of the Lord with their exuberant Alleluias while we merely nod our assent. We cannot ride along on the melodies of praise that surround us, content to tap the beat with rhythmic fingers on our securely closed hymnals. God has called each of us to the Eucharistic celebration, this banquet in honor of his son, not as spectators but as partakers. Let us reach out for what he has prepared for us! Let us cooperate with his graces!

Choir members, be faithful to rehearsals. Let your commitment to rehearsals be the last one you break when your circuits become overloaded. Feel the responsibility of your presence at every rehearsal. You are important; you are the melody; you are an essential part of the harmony. If you are not present, you are the note that God misses. God created us, first of all, to give him honor and glory. His Eucharist banquet is his greatest social event, and he has called you to add beauty to it by your gift of talent. What an honor to be an attendant of the Lord! Stand in celestial awe of this unparalleled opportunity! Respond with dignity and reverence to his call. Sing with vitality that radiates your awareness of your divine calling. Your ministry as choir members will not be threatened by such technicalities as missing the dot on the quarter note or singing through an eighth rest. However, there are some attitudes that are anathema to your ministry: Pride, which feels threatened and resentful upon correction or suggestion; Self Glory, which struggles to shine singly as a lone melody instead of blending into oneness with the other voices; Envy, which is uneasy in the presence of something greater than it is; Indifference, which refuses to strive for greatness; Low Spirituality, which doesn't see the need to follow God's call to excellence; Self Righteousness, which will admit no wrong or weakness; Superiority, which refuses to be pliant under direction; Disloyalty to the Director, which causes dissension among the members by stirring up petty criticisms; Faulty Motives, which haven't put God's honor and glory above all other reasons for being in his chosen band of singers. Watch for these attitudes that could spell death to your ministry.

Here ye, music makers, praise the one who has called you from silence to the resplendent sounds of your majestic ministries as "music makers for the Lord."

Hear ye, music makers, praise the one who has called you from silence to the resplendent sounds of your majestic ministries as "music makers for the Lord."

Yahweh your God is in your midst...
He will exult with joy over you,
he will renew you by his love;
he will dance with shouts of joy for you
as on a day of festival.

—Zephaniah 3:17
A pipe dream come true.

For those that figured the price tag made buying a pipe organ out of the question, Rodgers proudly presents the answer.

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Both owe a good deal to early 17th and 18th century organ designs, with their emphasis on unity, balance and optimum performance. Both offer such features as lighted drawknobs and wooden keyboards with optional Tracker Touch.

Yet since both combine pipes with electronic voices, neither costs anywhere near what all-pipe organs with the same capabilities would. And their sound is breathtaking.

To prove you’re not dreaming, wouldn’t you like to learn more about the Rodgers 200 and 205? For a free color brochure, write the Rodgers Organ Company, Marketing Administration, 100 Wilmot Road, Deerfield, Illinois 60015, or phone 800-323-1814 toll free. A member of CBS Musical Instruments, a Division of CBS Inc.