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The Words Count

In this issue...

The words count. On the one hand, it is clear that we have not paid enough attention to what we really sing in church; on the other hand, it may be that some tunes have been so engrained in our consciousness that the words themselves do not count so much as the overall atmosphere of the music. Ralph Keifer, in the opening article, makes a strong case for the latter viewpoint. He also examines the positioning of a piece of music in the framework of Christian experience. Orthodoxy is no easy question. Historically, “A Mighty Fortress is Our God” has separated Catholics from Lutherans and “Amazing Grace” has separated Catholics from Baptists. Don’t such distinctions seem funny now? Have we become more ecumenical, or is it that the words of these great hymns finally seem appropriate to our religious experience? Perhaps the point is that we don’t pay much attention to the words anyway...

Perhaps we should concentrate on the Bible exclusively. But which Bible (Schmidt)? Do we sing the Bible verbatim, or do we reflect the meaning behind the words, or the feeling behind the meaning, or the poetic interpretation of the biblical experience? Just how important is poetry (Foley)?

If you want to test your awareness of the importance of text, consider Tom Conry’s approach. He asks demanding questions.

Hymns have long been the mainstay of Protestant worship. Roman Catholics desperately need to develop sensitivity to hymns. This requires study (Saliers) and a personal commitment to learning (Higginson).

Have you ever felt that the official texts of the ICEL translation leave something to be desired when it comes to poetic and musical compositions? Kathleen Hughes presents an analysis of the current efforts to develop a better approach.

The most practical aspect of the problem of texts is the need to consider their importance in liturgical planning. Ken Melz offers a practical model for analyzing texts in relation to the liturgy. Giles Peter challenges clergy to take a look at the words—for the homily, for occasional comments, for our own spiritual well-being.

Words truly come alive in the experience of a live performance. With each issue of the magazine we use the medium of words and pictures to communicate what we can about a living art form. It is indeed a struggle. At Detroit, the National Association of Pastoral Musicians will be able to enact the words. The National Convention is the time for us all to come together and make a context for our words: this year, come and “Claim Your Art.” See you in Detroit.

V.C.E.
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Flexibility Is a Must

The February-March issue of Pastoral Music prompts me again to write you. Bert Gohm complained in his article that (apparently) he and some other celebrants (opps, "presiders") have been delayed by ostentatious music at gift presentation time.

The definition of preside(s) is "to be in a position of authority," "to have or exercise control" and "to perform as the featured one." The inherent attitude in this definition is dictatorial. Should there not be flexibility, understanding of others' roles and effects, mutual appreciation and cooperation for the general good of all present and participating in the holy exercise?

I agree it would not be good to unduly prolong music, and obviously hinder liturgical movement, but if music is important then certainly flexibility of pace is at times possible and quite desirable. Liturgists have been pointing this out continually, especially since Vatican II. It is a case of balance, and balance depends on more than the arbitrary pace of a presider. "Celebrate" (celebrant) marks a happy occasion, that we are engaging in some pleasurable activity, with ceremony and festivity. It might be good for clergy who like the term "presider" to remember that as presider, the priest is also a celebrant.

Finally, the most obvious thing never mentioned by writers complaining of music delay at gift handling time is the opportunity for a major or principle anthem offering by the choir during the collecting of monetary gifts. I agree that this is an ideal time for the major thematic or seasonal anthem because the people are passively seated, as is the celebrant, and the specific and liturgical activity is the physical collecting of offerings by the ushers. It is possible that at times the musical offering by the choir may run into prayers (quiet) of the celebrant handling the presented gifts. Flexibility of pace is essential for all ministers at times, for the overall good of worshipping community. Musicians should be aware of timing and pace of liturgical action, but presiders and celebrants have an even greater need for such awareness because they are prime leaders.

Mr. Carroll Thomas Andrews
Director of Music
Diocese of St. Petersburg, Fla.

Praise from a New Member

Over the past few years I have managed to obtain stray copies of Pastoral Music, but I have always been meaning to become a full member. I wish to express my appreciation for the dedication and the accuracy that is shown by your entire staff. It is a source of spiritual solace as well as "must" information in liturgical and musical happenings. Thank you for your successful publication, and for contributing much to the liturgical scene here in the United States.

Rev. Michael O'Neil Cranston, R.I.

Claim Your Teddy?

In regard to your last cover photo (Feb.-Mar.), I have a suggestion. Seeing as there are several warehouses in Moscow overflowing with leftover Olympic mascots ("Misha" teddy bears), perhaps you could purchase some of the surplus and have your own convention bears. Imagine, 4,000 pastoral musicians gathering in Detroit to claim their teddy! Just a thought. See you (and hopefully a musical Misha) in Detroit. I can barely wait.

M. Cawley Beltsville, Md.

Photography
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Detroit, Here We Come!

All plans are now complete for the National Convention in Detroit, April 21-24. Registrations received thus far indicate that a large gathering will be on hand to celebrate our common music ministry.

Among the special programs this year, as at Chicago in 1979, is the Outstanding Parish Awards program. A nominating committee of about 25 people from across the nation have collected nominations of parishes known for their consistently high quality in musical liturgy, parishes that are not necessarily well off or endowed with great resources (though wealthy parishes are by no means excluded). The committee considers parishes that have used their resources well, whatever they may be. In turn, selected parishes are requested to complete a questionnaire that yields a description of their present programs and their future plans. Based on this information, the judging panel will select about 12 parishes to receive the National Association of Pastoral Musicians Outstanding Parish Award certificate. The Award will be presented at the Festival of Pastoral Arts on Friday, April 24.

At the same festival, three of the 100 entries to the “Claim Your Art” Prize Competition will be performed and the $1,500 in prize money will be awarded.

Small orchestras have been formed for C. Alexander Peloquin’s performance of “Unless You Become,” a pre-Convention special. You should indeed plan to arrive early, because there will be plenty of music on hand. Here are just some of the goodies for the early birds... St. Mary of Redford Women’s Chorus under the direction of Mary Beth Manning; Wayne State University Women’s Chorale, Denis Tini, Conductor; Port Huron Early Music Ensemble, Stan Wilkinson, Director; Gift, Joe Schulte Director, ...

Craft Art and NPM

At the request of many of our members, NPM now offers lapel pins with the NPM logo in gold on a lovely blue enamel background for $2.00. They will be on sale at the Convention.

In addition, we commissioned Mr. William Bresnahan to execute three unique pottery pieces for the Convention. This artist-in-residence at St. John’s Monastery in Collegeville produces high-quality hand-thrown clayware. Each piece is made with a fine, high-fire clay taken from a nearby glacial ridge. The firing is done in a five-chambered Japanese-style wood-burning kiln. This 40-foot long oven known as a Takega creates a distinguished effect on the pottery surfaces characterized by flashes and blushing of warm coloring, quite different from the coloring achieved in gas and electric kilns. These unique handcrafted objects are remarkably appropriate to the theme of the convention—“Claim Your Art.” Please visit the NPM booths and take a look for yourself. We think they are a delight.

A Report on the NAAL Meeting

The North American Academy of Liturgists, a group of about 200 liturgists from the United States and Canada, held their annual meeting in Los Angeles, January 2-5, 1981. This highly ecumenical liturgical organization is committed to the mutual enrichment of its members, and hopes to provide services to the religious community at large.

While most of the important work of the NAAL takes place in small group sessions held during the numerous study days, three major presentations were made at this year’s meeting. Rev. Nathan Mitchell, OSB and Mr. James White gave a joint presentation on seminary training. Mr. White reported the result of an informal sampling of seminary programs in liturgy, in which 64 percent of those reporting indicated that there was no relationship between the worship life of the seminary and the training the seminarians received in liturgy. Fr. Mitchell, in his customary insightful manner, indicated that the dilemma results from attitudes such as that expressed by “Jesus preached the Kingdom; the Church preaches Jesus.”

Mr. Don Saliers, incoming president of NAAL, then made a charge to the
scholars and practitioners present to reaffirm their commitment to religious art, and to music in particular. The entire speech will be published in Worship magazine, and warrants full exploration. Centered on the statement that song and dance are the image of God's Word and acts, Mr. Sailors developed the four points that first, there is an intrinsic relationship between music and liturgy; second, music articulates the Word of God; and fourth, certain musical forms shape and animate liturgical forms.

The address given by Mr. Frank Kacmarcik upon receiving the Beraka Award seemed in direct response to Mr. Sailers’ appeal. With the help of slides, Mr. Kacmarcik gave a stunning presentation on the state of liturgical art past and present.

New England Liturgical Committee

The New England Liturgical Committee was first gathered during the 1959 National Liturgical Week at Notre Dame University. New Englanders who attended elected a president and soon began to host regional liturgical days throughout New England. The New England Liturgical Committee continues to sponsor liturgical days, and has most recently begun publishing a newsletter, Liturgy in New England. Membership is $7.00 a year. More information can be obtained from Mrs. Elizabeth Miller, Committee Treasurer, 374 North Quaker Lane, West Hartford, CT 06119.

Association of Church Musicians in Philadelphia

The February newsletter from the Association of Church Musicians in Philadelphia reflects a high level of activity on the part of this diocesan organization. Of special interest in the newsletter is a listing of music for choir with limited male membership. At the group’s meeting of Feb. 22, there was an impressive showcase of music for Lent, with selections for the organ, for choir, congregation and cantor, and for guitar ensemble and congregation. More information about this association is available from Robert Gaulin, 315 Lombardy Rd., Drexel Hill, PA 19026.

A Different Irish Celebration

On March 15 there was a celebration of Irish culture in Chicago. St. Bridget Parish, as the oldest of the “southside Irish” parishes, hosted a revival of the mythical Mr. Dooley of “Archev Road” in a festival, “Mr. Dooley of St. Bridget.” Lawrence McCaffrey and Ellen Skerrett spoke on Irish cultural and religious identity; then the foremost “Mr. Dooley” scholar, Dr. Charles Fanning, presented readings and comments on the essays of Finley Peter Dunne (who gave us Mr. Dooley).

The evening featured the performance of portions from Rev. Edward McKenna’s musical based on the 8th-century Gaelic Christian legend, “The Magic Cup.”

Hispanic Liturgists Meeting

Hispanic liturgists from all parts of the country met in Miami February 13-15 to set directions for the Institute of Hispanic Liturgy for the coming year. During the conference many presentations were given in the area of liturgy, including one by Bro. Alfredo Morales, FSC. Rev. John Guarrieri spoke to the group regarding the Bishops’ Committee on the Liturgy’s plans for the study of the Ordo Missae and how the Institute can participate.

The next meeting of the Institute of Hispanic Liturgy will take place in Los Angeles next spring. For more information about the Institute, contact Rev. Arturo Perez, 3210 S. Union Ave., Chicago, IL 60616 (312) 842-4900.
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Music Showcase

The first section of a typical NPM Chapter Meeting is the Music Showcase. Its primary purpose is to give parishes (normally one per meeting) the opportunity to present their talents and work for their fellow musicians in the area, and to give everyone an opportunity to experience what others are doing. The following are excerpts from the NPM Chapter Manual, “General Instructions for Music Showcase.”

“The physical setting. The Music Showcase should be held in a setting consistent with what is being done. For an organ recital, use the church with the best organ. For a demonstration on teaching new hymns, use a small chapel or church. If you have a small group, an empty church can be overwhelming.

“The style. The Showcase should be as formal as possible. As a musician, you should make your best effort, even if it is for a small group. If you wish to wear formal attire (e.g., choir robes) that is acceptable. The Showcase should also demonstrate what you do in your own parish. That will be the most comfortable for you, and it will give the other musicians something with which to compare their own situations. The Showcase should be a time of fun, sharing and spirited activity. It should be a real contribution to the success of the Chapter. Remember, demonstrate what you do. Don’t talk about it.

“Leadership responsibility. The responsibility for the Showcase should be passed around from parish to parish, eventually involving all parishes and musicians. This is particularly important if you are reluctant to perform and demonstrate the program of your parish. Every musician is a leader in his/her own parish and you affect the worship of the people you serve. Do what you do in your parish.

“Involvement of Chapter members. Some Showcases (e.g., hymn singing) should involve the other members of the Chapter in the refrains, responses, etc. The more you use the musicians present as a congregation, the more interesting it will be for them.

“The Exchange for Learning. The Music Showcase and Exchange for Learning sections of the Meeting function together and support each other. These are the two sections that are concerned with the educational topic of the Meeting.”

The First Permanent NPM Chapter

As the introductory year of Chapter formation draws to a close, NPM proudly and joyfully confers a permanent charter on the Orlando, Fla. Chapter. Officers are Mr. Paul Skevington, Director; Sr. Laurian Schumacher, OSB, Coordinator for Planning; Sr. Marion Schumacher, QM, SFO, Assistant Director for Recruiting; Ms. Alice Bertholf, Animator for Koinonia; and Ms. Christine Arnold, Secretary-Treasurer.

The Orlando Chapter has successfully completed a six-month trial period of Chapter Meetings, exploring the NPM Chapter Manual, and seriously examining whether this model would meet the needs of the musicians and clergy in their diocese, and help improve the music programs in their parishes.

Members and friends of NPM will have an opportunity to meet Paul Skevington and other members of the Orlando Chapter and hear about some of their experiences with Chapter formation at the workshop session entitled “NPM Chapters: What’s Happening,” at the National Convention in Detroit.

Congratulations to the first permanent Chapter of the National Association of Pastoral Musicians!

Temporary Chapters

Three more Chapters have now been granted temporary charters—the Chap-
ters in Trenton, N.J., Indianapolis, Ind. and Portland, Ore. Officers in the Trenton Chapter are Mr. Clifford N. Bohnson, Director; Mr. Daniel Mahoney, Coordinator for Planning; Ms. Marie Costigan and Mr. Michael Krull, Assistant Directors for Recruiting; Ms. Mae Lake, Animator for Koinonia; Mr. Russell P. Leahy, Jr., Secretary; and Ms. Elaine Nilsen, Treasurer.

The Indianapolis Chapter officers are Mr. Charles Gardner, Director; Sister Vivian Rose Mohrshauer, Coordinator for Planning; Mrs. Mary Jo Matheny, Assistant Director for Recruiting; Mrs. Marie Mitchell, Animator for Koinonia; and Ms. LeJean Buehler, Secretary-Treasurer.

The Portland Chapter officers are Ms. Lani Williams, Director; Mr. Michael Prendergast, Coordinator for Planning; Ms. Nancy Chvatal, Assistant Director for Recruiting; and Mr. James Petersen, Animator for Koinonia.

New Chapters Forming

The following Directors of diocesan groups have recently received the NPM Chapter Manual and have begun Chapter Meetings:

Diocese of Gaylord, Mich.—Sr. Elizabeth Meagher, SSI, 202 W. Mitchell, Gaylord, MI 49735 (517) 732-9379/(616) 546-3606

Diocese of Baker, Ore.—Rev. Dennis J. Strachota, Our Lady of Mt. Carmel Church, P.O. Box 396, Chiloquin, OR 97624

Archdiocese of Miami, Fla.—Sr. Mary Tindel, Office of Worship and Spiritual Life, 6301 Biscayne Blvd., Miami, FL 33138 (305) 757-6241

Diocese of Amarillo, Tex.—Mr. James Wolden, St. Mary’s Church, 1200 Washington, Amarillo, TX 79102 (806) 376-7204/372-9176

Diocese of Richmond, Va.—Rev. Pasquale J. Apuzzo, Office of Worship, 811 Cathedral Place, Richmond, VA 23220 (804) 359-5661

For More Information

The pamphlet entitled “How to Form an NPM Chapter” contains instructions for conducting an organizational meeting and an application form for a copy of the NPM Chapter Manual. If you are interested in forming a Chapter in your diocese, send $1.00 for this pamphlet to the NPM National Office, 225 Sheridan St. NW, Washington, DC 20011.
For Musicians & Clergy: Planning

Selecting the Right Words

BY KEN MELTZ

Choosing texts for use in liturgical celebrations is one of the most challenging and creative tasks confronting the pastoral musician today. It is a challenge because it requires a broad knowledge of repertoire, literary criticism, and biblical and liturgical principles. It is a creative task because its goal is to weave together a textual and musical tapestry whose beauty is as dependent on the selection process as it is on implementation.

Regarding the choice of hymn texts for worship, Music in Catholic Worship (MCW) derives from the Constitution on the Sacred Liturgy (CSL) the stipulation that these texts "must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources" (MCW No. 32; CSL No. 121). The scriptural and liturgical criteria for the selection of texts fall in at least five categories that often complement and inform each other. These are the scriptural, the thematic, the imagistic, the affective and the seasonal. While the first three deal more directly with Scripture, the last two bear more on liturgical sources.

The scriptural approach is the most fundamental method of selecting hymn texts for liturgical use. This term is not meant to suggest that the other approaches are without scriptural roots. Indeed, all of the approaches presume the common stock of religious language, myth and metaphor that undergirds the Judeo-Christian experience of God expressed, in a normative way, in the pages of the Bible. The term scriptural describes the approach that seeks in the hymns selected a musical treatment of the particular liturgy's scriptural lessons. Frequently, as in the case of psalm texts, it is a rather straightforward restatement of the Scripture texts in translation.

The direct scriptural approach is epitomized by much of the contemporary work of Joseph Gelineau, Christopher Willcock and the St. Louis Jesuits. While theirs is by no means a slavish rendering of the biblical texts into the musical idiom, it is directly scriptural in its basic composition.

The pastoral musician using the scriptural approach will need to use exegetical judgment to assure that the hymnic expression, whether direct or indirect, is faithful to the day's Scripture lessons.

Mr. Meltz, a composer and frequent contributor to liturgical journals, is Director of Liturgy and Music at the Paulist Center in Boston.

More often, however, hymn texts are based indirectly on the Scripture lessons. In such cases, composers use a certain amount of poetic license in the attempt to translate the biblical text into a hymnic form. The predominant criterion in this approach reiterates MCW: hymnic texts should be drawn chiefly from holy Scripture. The pastoral musician using the scriptural approach will need to exercise a certain exegetical judgment to assure that the hymnic expression, whether direct or indirect, is faithful to the day's Scripture lessons. To this end, scriptural commentaries such as the Jerome Biblical Commentary (Prentice-Hall, 1968) and Reginald Fuller's Preaching the New Lectionary (Liturgical Press, 1974) can be valuable tools for the musician or planner.

As a planning and selective device, the thematic approach developed largely in the late '60s and early '70s. At its best, this approach is an attempt to lend a certain focus and sense of coherence to liturgical celebrations, especially through the homily. So, for example, planners and musicians alike might approach the lessons for the fifth Sunday of Lent, Cycle 'A' (Ex. 37:12-14; Rom. 8:8-13; Jn. 11:1-45) and settle on a "theme" of life as the day's focus. The musician then surveys the repertoire for songs and hymns that speak to the "theme." Using this approach, most musicians tend to select texts that broadly address the theme of life and death, especially as it is treated in the first lesson from Ezekiel and the Johannine pericope of the raising of Lazarus. At the same time, however, a literal-minded few have been known to select texts simply because they contain the word life. This is the greatest weakness of the thematic approach. It can become myopic in its perspective and univocal in its grammar. It can miss the proverbial forest because it focuses so intently on a single tree. No day's lessons, no liturgical celebration can be exhausted by a single word or "theme."

A second liability of the thematic approach to liturgy planning and music selection is that it can tend to distort the worship experience by overemphasizing the conceptual and verbal elements to the detriment of the more affective and nonverbal dimensions of worship. For these reasons, the thematic approach, by itself, is inadequate for textual selection. It needs the balance and broadened perspectives of the other approaches.

The imagistic approach to text selection provides a poetic balance to the more prosaic thematic approach. Instead of settling on a univocal word or phrase as the unique selective filter, this approach searches for images, metaphors and meanings that abound in the prayers and lessons of a particular celebration. If the thematic is a lens that focuses on the single object, the imagistic approach is a prism that allows the many shades and colors of a given liturgy to shine through.

Again, the example of the fifth Sunday of Lent shows how this approach might work. While the thematic might
select “life” as the lens with which to select texts, the imagistic approach would likely discover a plethora of images suggesting hymn texts: darkness and light (Opening Prayer), gift of the Spirit (Ezekiel), loving trust (Respon- sorial Psalm), the rebirth of the justified (Romans), sickness and health, hearing and believing (John). Obviously, the imagistic approach is a much more fertile basis for text selection. The abundant poetic images in the prayers and lessons of the liturgy suggest many texts that only the imagistic approach can uncover.

The word affective describes an approach to text selection involving mood or feeling. It is not meant to suggest that other approaches are without feeling or affect. Indeed, hymn texts, well chosen and well performed, bespeak affective qualities that are otherwise unavailable, as MCW makes clear: “Music, in addition to expressing texts, can also unveil a dimension of meaning and feeling, a communication of ideas and intuitions, which words alone cannot yield” (p25).

The “affective” planning process was outlined by Bob Dufford in Pastoral Music some years ago (April-May 1977). The point is simple: our liturgical feasts and seasons, in addition to their scriptural message and theological content, also possess a descriptive mood or ambience.

Christmas, for example, is more than an infancy account and celebration of the Incarnation. Its mood is one of joy and good will. Good Friday is more than a passion account with atonement theology. A mood of hopeful realism must surely be present if there is to be good liturgy.

As another example, the predominant mood of Advent can be summed up in two words: joyful waiting. With this mood as a selective filter, the pastoral musician will be able to choose texts that bespeak both joy and expectation. When the affective approach is used, the mood of a particular liturgy or season is the guideline for text selection.

The seasonal approach is a combination of the scriptural, the thematic, the imagistic and the affective, applied to a liturgical season. It is based on the premise that the great seasons of the Church year possess a unity and coherence that is reflected in the Scriptures, the themes, the images and the moods of the liturgies that make up a season.

So, for example, hymns of resurrection and exaltation that we normally associate with Easter Sunday are appropriate throughout the Easter season because that 50-day period (called “the great Sunday” by some of the early Church fathers) is an elaboration and prolongation of the basic Easter mystery of Jesus’ dying and rising.

While this may seem a rather obvious approach to text selection, it is often overlooked or misused in choosing hymns. It can be overlooked if the planner and pastoral musician do not see the integral connections among the Sundays of a given season. This is the “missing the forest for the trees” syndrome again. It can, in addition, be misused if the meaning of a particular season is not grasped by the one responsible for selecting texts.

So, for example, perceiving Lent strictly in terms of penance and dying to self misses not only the full meaning of the season expressed in the metaphor “from death to life” but also a whole corpus of texts that speak of initiation, renewal and rededication. The same distortion can happen to Advent if it is approached strictly as a preparation for the commemorative feast of Christmas. A wealth of eschatological flavor and meaning, integral to the season itself, will be missing.

To ensure that the seasonal approach is used, and used well, the planner and pastoral musician will need to be informed about the meaning and richness of the seasons. To this end, a comprehensive yet comprehensible work such as Adrian Nocent’s The Liturgical Year (Liturgical Press, 1977) can be a valuable resource.

At the outset I suggested that choosing texts for liturgical celebration is a most challenging and creative task. That there are five approaches to text selection should not daunt or overwhelm the planner and pastoral musician. Rather, it is hoped that these approaches will help both clarify the selective criteria used in the selection of texts and expand the number of approaches used for planning. The purpose is always to insure good celebrations that “foster and nourish faith” (MCW #6).
How Good Is Our English Translation of the Mass?

BY KATHLEEN HUGHES

“The word is not even on my tongue, Yahweh, before you know all about it” (Ps. 139). The psalmist’s words may be of some consolation to critics of contemporary liturgical texts. At least the Lord can wade through the prose, the occasional mixed metaphor, the careless translation, the wordiness, the less-than-sparkling image and the “unsingability” of some of our texts and know what we would say. The Lord understands our halting attempts to articulate the experience of God in Christ when we gather in assembly and voice our prayer.

Unfortunately, however, prayer is not for the sake of God. Centuries ago St. Thomas explained, “We use words before God, not indeed that we may manifest our thoughts to him who is the searcher of hearts, but that we may bring ourselves and others who hear to reverence” (Summa Theologicae. 2a–2ae. 91.1). To say, for example, “God our Father, by raising Christ your Son you conquered the power of death and opened for us the way to eternal life…” (Easter Sunday, opening prayer), the community is not expressing a flat statement of fact to jog God’s memory. The prayer is a speech act that engages the

We must find the words that will invite the community to make the prayer its own…

community in a proclamation, a declaration of faith and a confession of praise. In linguistic terms, the community is engaged in a performative utterance. And, as St. Thomas said, such an act brings the community to reverence. It does matter what we say in our liturgical prayer. Furthermore, it matters how we say it. We must find the words that will invite the community to make the prayer its own, to appropriate the meaning of the prayer and to respond Amen—yes, that’s true, or I do, or I will with God’s help. We find ourselves searching for words, not yet entirely satisfied with our language of prayer.

Should it come as any surprise that we are still searching for words? Despite the fact that we have become so accustomed to prayer in English, it has been a scant 18 years since the introduction of the vernacular. Liturgical language questions are complex, with differences of opinion regarding principles of language and the difficulty of developing positive guidelines in the preparation of texts for the assembly.

Conflict of opinion and the volatility of the issue of language were primary problems facing the International Commission on English in the Liturgy (ICEL). It was founded in 1963 to prepare English translations of liturgical texts and is sponsored by the conferences of bishops in countries where English is spoken. In 1966, ICEL published sample texts of the ordinary of the Mass, hoping to elicit popular and scholarly criticism from a large number of people. Social scientists and anthropologists could have predicted the results. The replies to these first samples revealed “a great and conflicting variety of strongly held, and often violently expressed opinions,” some people wishing to retain all the old familiar forms and phraseology, others wishing to jettison words such as almighty, everlasting and even Amen in a complete recasting of the liturgy. At issue between these extremes of reaction was the undeniable principle that a translation must be faithful to the original text (meaning, intention and character) and also allow for adaptation required by pastoral need. The difficulty of satisfying both conditions simultaneously was rarely recognized.

A second major issue was whether it was necessary to develop a special sacred language. The desire for a functionally special hieratic language prompted its proponents to propose Cranmerian English, through which the sacrality of the original texts would be preserved in the rhythm and cadences of the rich heritage of English corporate prayer. On the other hand, those opposed to the development of a sacred language believed that it would lead in time to a new estrangement and that in fact it would be a stumbling block to many from the outset.

At issue is the complex relationship between language and religious identity and belief.

What is still at issue—and what had occasioned the violent outburst—is the complex relationship between language and religious identity and belief. The way we pray both mirrors and deepens who we are and what we believe. Liturgical language gives expression to the community’s self-understanding and it names and orders the community’s relationship to God and to all of created reality.

The use of vernacular language has brought this problem into sharp focus. One person’s religious dignity is another’s stilted language; one person’s contemporary, living language is another’s breezy informality. Style in language cannot be tossed off as a simple matter of personal taste, bound as it is to one’s theology and one’s personal experience of God. ICEL’s solution has been to opt for a middle ground between a remote hieratic style and contemporary English idiomatic speech, proposing a language of religious dignity as the norm. The interpretation of the norm will remain as personal as an individual’s experience of God.

In the translation and editing of our
corpus of liturgical texts, most critics inside and outside of ICEL have been preoccupied with questions of style and particular choice of words. Consider the concern of one American critic who strongly objected to any reference to the "heavenly banquet": "A huge agglomeration of people, consuming too many calories they don’t need, sitting through boring speeches that put us to sleep—this is the common image of what we know today as a banquet. Please, do we have to put up with that for all eternity?" Also under attack are awkward rhythm, the overload of images, the sentimentalism. Conscious that texts were meant for public proclamation, critics decried complexity of structure and sound.

What about the musical quality of the text? "Euphony" was among the principles of translation that the Advisory Committee of ICEL developed, a principle that would "take into account that texts must be suitable for singing or speaking according to the liturgical context." In practice, however, euphony was one among numerous and sometimes conflicting principles by which texts were judged. More often than not, the singability of texts was overlooked in light of the pressing concerns for faithful, non-literal translations that expressed accurate theology and contemporary spirituality.

Does it not seem miraculous that 16 years after the close of the Council we have legitimate translations for virtually all the revised rites that have issued from Rome? The Sacramentary alone has over 1,800 prayers! During these years it has been far easier to say what liturgical prayer is not than to define what it is or should be. There have been no paradigms in good, contemporary English, no tried and tested formulas. Given the pressure on ICEL to produce translations as quickly as possible, there was no time to experiment with new texts in the worshipping community and thus make informed judgments about their suitability.

One person’s religious dignity is another’s stilted language; one person’s contemporary, living language is another’s breezy informality.

The language that expresses our human religious experience, as well as the style of expression appropriate to 20th-century English-speaking Christians has yet to be refined. But a revision process has been begun. ICEL has launched a systematic review and critique of all of the texts currently in use, attending to the oral and aural qualities of language as well as the way language functions to produce meaning. There is no pressure for immediate results. Subcommittees of ICEL will be able to test translations and new compositions in select communities. Musicians are consulted at every phase of the various projects to assure that texts will be suitable for musical setting. In a real sense, however, the revision process must be regarded as but one more step toward a renewed language of prayer. The use of a living language demands of us that we continue to search for words with which to express the faith we hold in common.

13
Father, Have You Ever Looked at the Words?

BY GILES PATER

“What is your next homily going to be about?” By asking such a question, the parish music director is not trying to put us on the spot; the question is rather an invitation to join in a cooperative venture in preparing for Sunday worship. It is indeed satisfying when the point of the homily is underscored by an apt communion song or instrumental during the Preparation of the Gifts. Or, the music director may suggest a stirring congregational hymn that has just the right closing note in its refrain or one of its verses. When we have experienced this kind of interplay between the parts of the liturgy, there is a wholeness that we immediately recognize as something that was meant to be.

How often do we return the compliment and ask the parish musician, “What are you planning to sing next Sunday?” “What’s the opening hymn?” “What sorts of material did you come up with as you looked over the readings?” “Where are we now in our six-month hymn program?” These examples presume a stage of Sunday liturgy preparation somewhat antecedent to “team planning,” which is unfortunately still quite often the case.

What would a celebrant do with the information such a set of questions might yield? What difference would it make for you to know the opening hymn or the anthem prepared by the choir? The difference can show itself from the beginning to the end of the Mass.

Suppose the processional has been “Glory and Praise to Our God.” After greeting the people, the celebrant may find an effective way to connect the opening song to the quiet of the Penitential Rite without excessive verbiage:

Lines and phrases from the hymns and songs can be woven into the fabric of the homily as illustrations, examples or poetic summaries.

Still, the opening comment should quite regularly be explicitly related to the text of the entrance song. This helps overcome the impression that the liturgy is a series of pieces strung together haphazardly. It suggests an organic connection between parts. It fosters greater attention to the songs and hymns themselves as prayer and as sources of spiritual nourishment. Thus, it provides a subtle encouragement to our congregation to take part in the singing more attentively. It is therefore a great support to the ministry of music.

What is suggested for the opening comment would also apply to other opportunities during the celebration, albeit with less regularity. A short but pointed remark before the opening dialogue of the Eucharistic Prayer is quite salutary from time to time. It alerts the congregation to the centrality and importance of this great prayer. Should it be possible to draw a phrase from the song during the Preparation of Gifts as a “lead-in,” so much the better. Similarly, the invitation to the prayer after Communion could allude to the text of the hymn sung during the distribution of communion (or the thanksgiving song).

Such use of textual material from the sung portions of the liturgy in occasional comments by the celebrant can enhance a sense of wholeness in the celebration. Such comments are like sutures that tie together parts that might otherwise be experienced as separate.

There is still another opportunity for the celebrant to make use of the lyrics as a source for his own remarks, which is, of course, the homily. We are reminded again and again that the purpose of the homily is to break the bread of the Word of God. Understandably, we look first to the Gospel and the other two readings as we attempt to discern the needed thrust for our homily. But the psalm is the Word of God also, as are the lyrics of quite a few of the songs and hymns that are used. The lyrics of other songs are either paraphrases of Scripture or an artful human response to the Word. It is conceivable that on a given occasion the main focus of the homily would be the stanzas of a hymn that is being introduced, or that provides an appropriate summary of the mood and doctrine of a liturgical season. More often, however, lines and phrases from the hymns and songs can be woven into the fabric of the

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homily as illustrations, examples or poetic summaries. Some gifted celebrants have even been known to intersperse their comment with the repeated singing of a refrain such as "Grant to us, O Lord, a heart renewed . . ."

The point of all this, as in the use of hymnic material in the brief comments, is threefold: it alerts the congregation to the "prayer value" of the lyrics of the songs they sing in the liturgy; it enriches the homily by reason of the imagery and poetry of the lyrics; it contributes to an overall sense of unity and integrity. It is clear evidence that all those who have prepared various components of the liturgy have listened to the Word of Scripture and to one another. They are united.

Of course the best way to ensure this kind of cross-fertilization of homily, comments, songs and prayers of the faithful is to provide for a mechanism of collaboration. Meeting together in prayer to listen to the readings, to dream, to discern the needs of the community, and to make decisions is the process known as team liturgy planning. The goal of such a procedure is a celebration that has coherence and integrity. Team liturgy planning has a chance of achieving this goal only if the principals take part, that is, the celebrant and the musical director. This point, which seems so obvious, must be exaggerated because so often these are the very people who are not present at planning meetings.

For celebrants who do take part in planning meetings and who do pay attention to the musical materials that are proposed, the question may arise regarding the extent of the responsibility for the choice of hymns and other musical materials. In some Churches the pastor has traditionally chosen the hymns for the Sunday, while the musician has chosen the anthems. Needless to say, ministers in that tradition have been well prepared for this task by special courses in the seminary. But this has not been the case in Roman Catholic seminaries; the curricular offerings have not been sufficient for the seminary graduate to assume the prerogative of choosing musical materials when there is a professional church musician available.

A better view of the planning process allows all present at the meeting to take an active role in the discussion of the readings and the needs of the congregation. The priest should mention what thinking he has done in advance of the meeting and test some tentative thrusts of the homily with the group. Similarly, the musician would do well to indicate tentative plans. All should be invited to brainstorm on other possibilities—musical, homiletic, items for prayer (in the prayer of the faithful).

It would be the responsibility then of each person—homilist, musician, author of prayer—to make the final determinations in view of the overall shape that emerges from the discussion. The homilist is the one who has to deliver the text of the homily and endeavor to communicate to the congregation. The musician is the one who has to make the program work, in the best all-around way. Each must be free to decide to do what will work best.

Mutual respect for competencies can grow when there is a structure for regular communication—in advance planning and in evaluation. Such collaboration can give life and generate enthusiasm, and the fruit of common labors will be seen in the animation of the congregation.
The Words Count
Orthodoxy—Even in Our Music!

BY RALPH A. KEIFER

The question of “orthodoxy” in hymns suggests that guidelines might be possible for the theological content of what we sing in church. The complexity of this subject reveals itself in many ways. An example that comes to mind is the set of “guidelines” for wedding music recently produced by a diocese that is known for both its creativity and its good pastoral and liturgical sense. Included is a list of approved and disapproved music that runs to several pages. Obviously, the compilers found it easier to provide this incredible anthology than to enumerate effective guidelines for theological appropriateness.

Another example is more personal. I confess an inordinate fondness for the hymn “Amazing Grace.” I hope that as the first clods of earth hit my coffin, the sound that precedes them will have been the last strains of this old hymn. Yet recently someone intimated to me that “Amazing Grace” is an inappropriate hymn because of its estimate of ourselves as wretches (in fact, horror of horrors, it is also individualistic, and speaks only of one wretch—me). It honestly never occurs to me that the hymn accounts me a wretch; it hymns so splendidly a sense of life as a gift and a surprise. I would also feel like an ungrateful prig to discard such a beauty because of its “inadequate soteriology,” or whatever other theological opprobrium you’d care to use to tar it.

Likewise, I can’t warm too much to the supposed “individualism” of “Amazing Grace.” Some pieces in the first person singular make powerful corporate statements when actually used in worship. Many of the psalms fall in this category. Most of the music of black worship, for instance, focuses markedly on “Jesus and me,” yet provides a very dramatic form of corporate and communal prayer.

Many people are simply not able to hear arguments about the use of exclusive or military language in worship for similar reasons. It is usually the total context of worship, however, that colors a hymn and determines the scope of its meaning. For instance, a congregation alert to the struggle of the life of faith may not consider “Faith of Our Fathers” to be sexist or militarist, but rather vigorous, bracing and encouraging. It is not that language has no power; its power is directed by the context in which it is used.

The issue is not properly addressed if the question

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revolves solely around the choice of hymns. Far too little attention has been given to the question of whether hymns are appropriate vehicles of prayer at all in the Eucharistic liturgy. The most fundamental of all theological guidelines should concern the nature of Catholic worship, which is sacramental.

This is not to suggest that the only appropriate music in church is “Ave Verum” and “O Sacrum Convivium” and “Adore Te Devote”; quite the contrary. First of all, sacramental worship is not fundamentally didactic, that is, its basic purpose is not to instruct or inform by providing a verbal message. Rather, it is fundamentally ikonic, that is, the Eucharistic liturgy makes a statement about the Church by acting out the Church’s identity.

Thus the function of music is ikonic, too. Its purpose is to enable the fullest possible expression of what the Church is, promoting the participation of mind, heart, imagination and feeling demanded by the documents of Vatican II and the liturgical books. NPM has espoused the position that “musical liturgy is normative.” Indeed it is, if one understands music to be functional. It serves
the fullest possible enactment of the Church.

The structure of the Liturgy of the Word provides a helpful illustration of the ikonic nature of sacramental worship. If the Liturgy of the Word were simply a rehearsal of the message of the day's readings, it would scarcely require its diversity of ministers or the intricacies of our lectionary. Rather, it is a concelebration of the Word, involving lay ministries, the whole people (Responsorial Psalm and gospel acclamations), deacon (normatively) and presider. The Liturgy of the Word enacts the Church's sense of itself as an assembly of hearers and proclaimers. It welcomes not simply God's words, but the God who has a word for us. It also signals the complexity of hearing the Word, presenting us with a variety of words addressed in different times and places by different people. The Liturgy of the Word acts out the Church's nature as a body of hearers and messengers.

Because the Eucharistic liturgy is ikonic, the official guidelines prize acclamation above all other forms of music, as they prize the robustly acclaimed Eucharistic Prayer as the summit of Eucharistic action. The whole point of gathering for Eucharist is that we understand ourselves as a people gathered from the world to be sent into it. In other words, we appreciate ourselves as hearers and receivers, but above all as offerers, bearers of the Good News of God in the world, both responsive and active toward it. Unfortunately, our use of acclamation is often so impoverished that the ikonic nature of acclamation is not conveyed in actual experience.

To put the matter of the ikonic function of liturgical prayer another way, the whole purpose of music should be to serve a sense of the three principal forms of Christ's presence: in assembly, Word and sacrament. The radical weakness of most of our entrances and celebrations of the Word (and, doubtless, one of the principal reasons for a "loss of the sense of mystery" in eucharistic celebration) is that the people's parts (introductory litanies, responsorial psalmody) are so secondary that other elements overpower them. The greeting of the celebrant with the processional hymn overshadows the greeting of the Lord Jesus in the midst of the assembly (Kyrie, Gloria), while the psalmody is either muttered and mumbled or sung in a chantlike melody that is remote from people's abilities and sensibilities. Likewise, the Eucharistic Prayer should culminate in the Great Amen, for it is through the doxology that a full and proper sense of Eucharistic presence unfolds—that Christ is present within and for the offering of the Church. Yet most of the time, the Eucharistic Prayer lumbers into verbose diffusion, because the acclamations are thought of and therefore treated as "responses" to a text rather than used as vehicles of cocelebration.

In view of all this, it is possible to see why the conventional four-hymn Mass is so utterly deplorable. It trivializes the liturgical role of the laity by assigning them song only when other things are happening and the music is most readily experienced as decorative and nonessential. Such musical usage is positively subversive of genuine participation.

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Besides the tendency of conventional hymnody to subvert the ikonic character of the liturgy, it normally doesn't work anyway. The average congregation simply does not join in this sort of music. This fact is so obvious that we should wonder why we haven't owned up to it sooner. More serious attention to acclamations and litanies would not only be theologically more appropriate; it would also be ten thousand times more pleasing and less work. We would be able to have a musical liturgy with the normal resources that are available at most Masses—that is, with a cantor. Perhaps it is time we got out of the dreary imitation of Protestant worship that our liturgy has become, and begin to take it seriously as a sacramental action.

And if we did take the ikonic function of our worship more seriously, we could well absorb a hymn or two now and then for special occasions, for decorative purposes, and not have to worry so much about "theological appropriateness." If the liturgy were continually making a robust and vigorous statement about the nature of the assembly as God's holy people, the rest could be trusted to fall naturally into place.
The use of biblical texts in the liturgy raises many questions. What is the biblical text? How much may we, or even should we, amend the text if the words are obscure or the orientation is archaic? May we substitute a hymn text for a biblical passage, in the fashion of the psalm hymns of the Bay Psalm Book? What is it that holds together the words of the liturgy? These questions revolve around a central issue: how do we sing the Bible?

The Bible. One of the images cluttering up my memory from parochial school days is a textbook illustration of the Bible being written: a heavily gowned, bald and bearded worthy scratched away on his scroll, and a beam of light illuminating his manuscript emanated from a dove hovering like a ceiling light fixture over his shoulder. The picture implied what some of my teachers taught: that the biblical text was sacrosanct, dictated by God, and that just as clergy were required to know Hebrew and Greek, lay people were expected to memorize from the approved translation as many passages as they could. In some ways our tradition was not far from the notion that opening the Bible to a random verse and reading it was equivalent to having God speak directly and specifically to the reader.

This was a charmingly simple picture, but most people now admit that it was only remotely connected with the truth. The complex reality of the writing of the Bible encompasses oral transmission, various and even conflicting traditions, undatable redactions, undocumented consensus about canon, centuries of copyists, diverse methods of interpretation, and the continually develop-

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Martin Luther wished that the liturgy could be said in Latin, Hebrew, Greek and German on successive Sundays so that we would know the Word in its original tongue.

W. 961, fol. 370v. detail. By permission from the Walters Art Gallery, Baltimore
ing process of translation. If nothing else, recognizing this complexity forces us to adopt a more dynamic image of the Holy Spirit than that small and gentle dove! For the thesis of that old catechetical picture is one that we still by faith claim: since God's Spirit inspired the words, the words are the Word of God.

This inspired Word that we gather each week to hear calls us by Christ's name and leads us to receive God's promise. We hear this Word not only in the three lessons, but also in the Ordinary of the liturgy and in musical settings for congregation and choir. The dimensions of the Bible are great enough to fill our vast need. Those who are unaware of the depths of the Bible are usually the ones who urge more frequent use of nonbiblical language and imagery. The Bible's well is deep, deep, its waters quite capable of satisfying the thirst of us who travel our lifelong in the wilderness. And so we remind one another: back to the Bible. Use its texts first.

But which text?

Translation. Martin Luther wished that the liturgy could be said in Latin, Hebrew, Greek and German on successive Sundays so that we would know the Word in its original tongue. But no such dream describes our pre-sent situation.

What can we know about the authority of translations? The Bible is translated by people who have limited knowledge of an ancient language and its mindset and who have their own—often unconscious—biases. Thus the first task is to test the reliability of our versions so we can be assured that our hearing of God's Word will not be sabotaged by inaccurate translations. A couplet from the Song of Moses (Dt. 32:18) provides an example. In the Hebrew, this passage describes God as being in labor pains to bear Israel. The Common Bible reads ambiguously: "You were unmindful of the Rock that begot you, and you forgot the God who gave you birth." Here God's actions are not depicted as specifically male or female. More recent translations, however, try to convey the feminine connotations of the God who fathered you." This one example should suffice to remind us that unless we sing in Hebrew and Greek, we are not singing the very words of the Bible.

Paraphrase. Granting that even respectable translations are to some degree paraphrase, we have the added option of intentional paraphrase. Some people defend paraphrase because it can make the text more directly appropriate for liturgical usage or because it is a means for clearing out the obscure or unpopular parts of the text.

A folksong arrangement of the Song of Miriam and Moses (Ex. 15) concludes with the line, "The horse and rider thrown into the sea." Some amend this line to read, "The grave is empty, won't you come and see," especially when the chant is used during the Easter Vigil's baptisms.

The question of alteration of the text toward nonsexism is another issue of intentional paraphrase. Later in the same folksong the repeated line, "My father's God, and I will exalt him," is amended to read, in the second place, "My mother's God, and I will exalt him."

Minglement. Paraphrase is less necessary, however, than one might imagine. The liturgy is made of images that touch one another in uncommon and incomplete ways. The images adhere during the hour and within the liturgical year and throughout time in ways only the Spirit can fully fathom. It is in the spirit of the liturgy that the horse and rider are recalled at baptism, for their floundering in the water is also our escape from Egypt, our death into the death of Christ. The various texts at a Eucharist are a minglement of images, with which we remember that we are God's people and with which we remind God of God's promise to us. The image of all the rivers of waters flowing genially together is significant not merely in the Jungian sense. In the Christian tradition, water kills and gives life because baptism is our death into Christ and our rising with him. Thus the many biblical images of water—the chaos before creation, Noah's flood, the Red Sea, the mighty waters of Psalm 93, to name a few—have to do with baptism and with Easter.

Our selection of biblical texts for use in the liturgy is a process of finding Christ in the Bible. There is a minglement of Christ with each image. Martin Luther wrote a set of prefaces to the books of the Bible in which he ranked the books—their usefulness within the Church, their place in the canon—by how clearly they showed forth Christ. Even the psalms, ostensibly poems about private or ancient Hebrew dilemma and pain, are prayed in the Church in the first place not because they are appealing as private reverie, but because of their imagistic connection to Christ. Because of the incarnation, the imagery works in both ways at once: the fruitful tree of Psalm 1 is both the primordial Tree of Life and the cross of our Lord. "And I when I am lifted up from the world will draw all people to myself" applies both to Ascension and to Good Friday.

We continue to search for poets who are so steeped in the Christian tradition that they can offer us the language of faith in contemporary ways.

second verb. The New English Bible reads: "You forsook the creator who begot you and cared nothing for God who brought you to birth." Today's English Version, in making the message simple to read, has written the image of birth right out of the sentence: "They forgot their God, their mighty saviour, the one who had given them life." Yet see how far from the feminine imagery of giving birth the Jerusalem Bible has departed: "You forgot the Rock who begot you, unmindful now of
The Reformation Churches carried on the mingling of scriptural images in their tradition of hymnody. Of course some of the greats, like Isaac Watts, explicitly versified scriptural passages. But others, such as Martin Luther and Philipp Nicolai and Charles Wesley, juxtaposed images from throughout the Bible to make their sung poems a virtual Noah's ark. Congruent with their reverence for the reading of the Word, however, the Reformation Churches never equated a song inspired by the Bible with the Word itself. A hymn text based on a certain pericope might follow the reading as a meditative commentary on it—one thinks of the Bach cantatas—but the contemporary recasting of the text was not to supplant the actual proclamation of the Word. A repeated text was preferable to a substitution. We do well to keep alive the distinctions between the Word as the tradition has canonized it and the Word as it inspires us, for well or ill, today.

The average worshiper's ignorance of the images is less of an obstacle than a challenge. A parish whose choir has a weekly session on the images of the coming Eucharist is learning new ways to receive the Word. Although a full understanding of the Bible takes longer than a lifetime to achieve, we can still stand in awe of the power of biblical images, even when some of the connections are missed. We continue to search for poets who are so steeped in the Christian tradition that they can offer us the language of faith in contemporary ways. Although my faith in the images and the language of Scripture does not rely on that heavily gowned old man, I trust that somewhere in the room is the light of that dove.
On the "Breath of Dawn" and Other Metaphors

BY EDWARD FOLEY

any are familiar with the lineage Luther, Augustine, Tertullian; but it was Paul who first called us to admonish one another in hymns (Eph. 5:19), to be ready with a psalm when the community assembles (1 Cor. 14:26), and so be rich in the gifts that build up the Church (1 Cor. 14:12). Tertullian (c. 225) likewise recognized the value of singing hymns and psalms to instruct and inspire, both in the public assembly (Apologeticum 39:18) and in the inner family circle (Ad Uxorem 2.8). So did Augustine (430) know the value of encouraging one another in unity of heart and voice (Sermon 176), and he himself was profoundly moved by the hymns he heard in Ambrose’s Church in Milan. And then there was the great reformer Martin Luther (1546) who commented that “...it is good and God pleasing to sing hymns...so that God’s word and Christian teaching might be instilled and implanted in many ways” (Preface to the Wittenberg Hymnal, 1524).

A myriad of others have recognized the value of publicly singing psalms and hymns, of joining word to music so that the faith of the assembly might be expressed and nourished. Indeed, hymnody has so developed over the centuries that the hymnal has sometimes been referred to as the laity’s Summa, or “...a book of grass-roots theology” (Harry Eskew, Sing with Understanding, reviewed in this issue).

If this is true, however, what kind of theology are congregations singing these days? If, as Harry Eskew suggests, the average churchgoer can quote more stanzas of hymns than verses of Scripture, we need to discover what stanzas are being quoted—both for their theological content and the quality of language; and these are equally important inquiries. The question of language and poetics is not merely an ancilliary discussion; it is fundamentally tied to the question of content, and therefore to meaning and belief itself.

The question of language and poetics is fundamentally tied to the question of content, and therefore to meaning and belief itself.

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“Dancer” by Paul Troubetzkoy, 1915. Detroit Institute of Art
As Wheelwright comments, “neither S, L nor O can be conceived as existing alone apart from interplay with both of the two other factors... O involves both S and L...[and] neither S nor L can stand alone” (1968: 27-28). We do not encounter any object, any reality—even God—apart from the language that speaks about that reality.

In terms of hymnody, this means not only that hymn texts express our faith in and belief about God, but also that they shape our faith and belief. To sing, for example, a steady fare of:

The Clouds of Judgment gather
The time is growing late;
Be sober and be watchful;
Our judge is at the gate;
The judge who comes in mercy,
The judge who comes in might;
To put an end to evil
And diadem the right.

—Lutheran Book of Worship, p. 322

is not only to express our belief in the God who comes to judge, but also to shape our belief in God as a judge. If such a text were the mainstay of a congregation’s hymnody, the primary image of God for many would probably not be that of creator, parent or savior, but that of judge. Thus, to translate Wheelwright’s language sketch into hymnic terminology:

Hymn — God

This realization, of course, points out the need for theologically sound and doctrinally accurate texts. Is there any criterion besides theological accuracy for selecting or composing hymn texts? Is there need beyond the precise or the correct? Ultimately, what difference does it make if the text is bland or evocative? What difference is there between singing text A and text B?

A
Teach me all your virtues, Jesus
In your own most gracious way.
Teach the lessons of perfection
I must practice day by day.
Teach your heart to me, dear Jesus,
Is my one most fervent Pray’r.

—Benedictine Book of Song, p. 255

B
O God of light, your word, a lamp unfailing,
Shall pierce the darkness of our earthbound way
And show your grace, your plan for us unveiling,
And guide our footsteps to the perfect day.

—Lutheran Book of Worship, p. 327

By juxtaposing unrelated objects, the metaphor creates new meaning.

The difference in the quality of these two texts, both addressing the divine pedagogy, is significant. For reasons that will become clear below, B is more appropriate because of its metaphorical language.

Although all language may be metaphorical to some extent, there are two extremes within the broad range of language. On one end is the kind of language that can be understood to mean the same thing by a large group of people. This language, illustrated by words such as “doorknob,” “pizza” and “garbage can,” has a relatively fixed meaning that is clearly defined in the dictionary—often with illustration.

At the other extreme is the kind of language that is less practical, limited or defined, and more ambivalent. Such language expresses realities that surpass the confines of a Webster definition with illustration, that cannot be weighed, measured or sketched. The primary example of such language is the metaphor.

Metaphor is usually defined as a figure of speech resulting from the union of two unlike objects, as for example “the evening of life” or “wistful stars.” By juxtaposing unrelated objects, the metaphor creates new meaning. The sometimes jarring combination of unlike ideas, such as “a notorious silence,” creates a rift or gap in which new insight emerges. Paul Ricoeur, in The Rule of Metaphor, comments, “This shift in meaning results mainly from a clash between literal meanings, which excludes a literal use of the word in question, and gives clues for the finding of a new meaning...” Speaking of this new meaning, he suggests that “we are in turn faced with a language which says something other than it says and which, consequently, grasps me because it has in its meaning, created a new meaning.”

We are encountering the divine...we are engaging the infinite with the finite.

The kind of text we require for our hymns is one whose language says more than its face value. We cannot choose a text that says, “God is going to save us, doo-wah, doo-wah,” when we have options such as: “And he will raise you up on eagle’s wings/Bear you on the breath of dawn/Make you to shine like the sun/And hold you in the palm of his hand” (Mike Joncas, On Eagle’s Wings). What is “the breath of dawn”? It is clearly metaphorical, saying more than it says or saying something other than it says.

To understand the need for the poetic or the metaphorical in our hymn texts is to recognize that we are
encountering the divine with such utterances—we are engaging the infinite with the finite—and this is precisely why we require texts that by expanding the boundaries of our imaginations draw us to the unimaginable, lyrics that take the building blocks of metaphor, paradox and parable to carry us beyond the stumbling blocks of human reason. As Nathan Mitchell recently remarked, “language points to its own limits, and so implicitly points to the one who has no limit.” Metaphor exposes the limits of language, at the same time that it points beyond.

Consider Dominic Braud’s text to “Nature’s Praise”:

Praise the Lord, ocean and river
Surge and deliver splashes of light.
Praise the Lord, lightning and thunder,
Roar out the wonder of his great might.
Lake and wood resound with his glory,
Echo the story of gifts from above.
Pine and oak, cypress and holly
Dance at his folly, sway in his love.
Praise the Lord, falcon and swallow,
Circle and follow heaven’s design.
Praise the Lord, whitetail by leaping,
Lizard by creeping fall into line.
Man and maid, your instrument ringing,
Fill out the singing of nature’s great choir.
Christ the Lord comes with salvation;
All of creation glows with his fire.

—From A Benedictine Book of Song

This text has vivacity and innovation that jar us into giving praise anew to creation’s choreographer. The fresh or appealing, however, is insufficient of itself to sustain any test for liturgical usage. How often have we

"Like a Rorschach, a metaphor has no absolute meaning to begin with."

been engaged by the smart or the striking, only to bankrupt its meaning after limited usage. Consequently, besides the fresh and engaging there need be enough metaphoric gap—as here between “splashes” and “light,” between “nature” and “choir”—that the text can say more than it says, and so be re-entered time and time again without a depletion of meaning. As John Dominic Crossan has observed, “metaphor or symbol does not so much have a ‘surplus of meaning’... as a void of meaning at its core. Like a Rorschach, it can mean so many things and generate so many differing interpretations because it has no fixed, univocal, or absolute meaning to begin with. That is why it is inexhaustible” (Cliffs of Fall). Furthermore, as illustrated by the Braud text, this void or rift is accomplished with syllabic economy. The metaphor is not obese but lank and lean.

We already have some criteria for evaluating the poetic. We look for texts that: are fresh and evocative; rend the fabric of language, causing shifts in meaning that are capable of re-entry without depletion; and accomplish such rifts with verbal economy.

There is no doubt that we need dogmatic accuracy and sound liturgical piety in our hymn texts. We need theological clarity beyond the neo-romantic and the over-moralizing. But our need surpasses merely acceptable tenets of belief, forged in insipid doctrinal language—doctrines. Worship language in general and hymn texts in particular demand the evocative, the poetic, the metaphorical. Then, indeed, will a new integrity reign between expression and belief, and so will we be engaged and nourished anew in faith.
Calling the Question:
Toward a Revisionist Theology of Liturgical Music and Text

BY TOM CONRY

Supreme Court Justice Hugo Black is said to have exclaimed testily during a hearing that, although he was unable to define pornography, he surely knew it when he saw it. In a similar vein, the grail (or at least one of the grails) of those who traffic in “psalms, hymns, and sacred songs” continues to be an operational definition of “good liturgical music.” There have been some attempts in this direction, the most influential being the much-discussed and little-read Music in Catholic Worship (MCW). Notable too is the Universa Lusus document The Music of Christian Ritual. More recently, Pastoral Music ran a series of three articles and a subsequent clarifying letter by Rev. John Foley, SJ, “Guidelines for Composing (and Judging) Pastoral Music.” Finally, one of the most useful contributions in this area is The Performing Audience by Bernard Huijbers, which has been mercifully returned to print by NALR. Still, the Big Question that has been danced around but never answered to our collective satisfaction remains: How do we marry melody and text and produce something that is at once critically truthful and popularly accepted?

The suggestions that follow will reflect a “revisionist theology” because they run in a somewhat different direction from MCW. This fine document by the Bishops’ Committee on the Liturgy (BCL) has succeeded in many important respects, not the least of which is to have given shape and scope to a dialogue that could never have taken place without it. More specifically, it has legitimated the planning process (paragraphs 10-14), emphasized the preeminence of music (23), “baptized” musical instruments other than the organ (37), and proposed a living wage for church musicians (77). Nevertheless, it seems to have several serious problems.

First, MCW seems to accept the present structure, the present translations, and the present prayer options as normative and even desirable not only for the present, but also for the foreseeable future. Yet, the BCL itself is now researching the question of restructuring the open-

As long as we persist in asking the wrong questions, we will never get to ask the right ones.

ing rite and the Preparation of the Gifts. All over the world and across the country, the present Ordo Missae and the ICEL translations are the subject of discussion and experimentation. None of this is secret; in fact, it is common knowledge. Should not the BCL have dropped the pretense that the period of experimentation is over? In fact, shouldn’t they be in the vanguard of the dialogue?

Second, MCW proposes musical, liturgical and pastoral standards for judging music and text as though these were three separate, noninteractive, equally weighted criteria—a trinary quality control system for the parish musician. However, it is becoming more and more apparent that this approach is insufficient to describe and define good liturgical music. Take for example the hymn “Amazing Grace,” which, despite its antiquated theology of salvation, has the undeniable capacity to move a congregation to consider its own presence. Should it be sung or discarded? Another good example is the Old Hundredth Psalm Tune (“Praise God from Whom All Blessings Flow”). It fairly brudgeons a strophically structured psalm form into the squarest of four-line, four-bar, four-beat cadence, a practice that is seemingly proscribed in paragraph 32 of MCW. And yet, Vaughn-Williams, W. Kethe, and generations of musicians and churchgoers would spin in their graves if we would arbitrarily drop from the possibility of performance what is arguably the finest hymn ever written. There exists a more complex reality here than MCW is willing to admit.

The following nine theses will serve to widen the dialogue a bit.

1. The mission of the Church is not to preserve the social order nor to conserve a specific ritual tradition. The mission of the Church is to build, proclaim, and celebrate the Kingdom of God. Therefore: when the eclesial debate centers on questions such as who decides which texts, translations, and prayers are permissible,
we will never get to discuss a much more urgent related matter: How can all of us enter into a dialogue that may eventually bring about a true *sensus fidelis* in this area? Likewise, if we spend our time debating whether we can preserve our rich heritage of Latin chant, we never get to inquire after a much more germane matter, that is: What is there in our past of enduring musical and poetic value that we may nurture so that it might feed us again in new ways? As long as we persist in asking the wrong questions, we will never get to ask the right ones. Asking the right questions begins with an understanding of who we are and how we belong to one another, not as museum curators nor as cultural policemen, but as men and women possessed by the Good News.

2. The object of the rite is not to reenact or recreate a historical event. The object of the rite is to educate (catechize) and inflame with passion (evangelize). Therefore: when we are gathered in *memoria Jesu*, we are not attempting to replicate the Last Supper in a literal sense. Rather, we are trying to confront the phenomenon of a first-century Jewish man whom we claim redefined for all of us our relationship with the Father and with one another. Implicit in this collision of two wildly different times and places—Jesus’ and our own—is some notion of cultural adaptation. Christians have always adapted their rituals in the light of new insights, new circumstances, new environments. It is foolish to pretend that this process of change has been suspended in the case of the American *Ordo Missae*. The question is never whether there will be change in the rite but rather: How can we best memorialize (make present) the good news of Jesus’ life, death and resurrection?

Therefore: every melody, every text, every ritual moment must be judged not on how it conforms to a document or a tradition, but on how well it fosters catechesis and/or evangelization. Likewise, every liturgical document and tradition must be constantly compared to the

Christians have always adapted their rituals in the light of new insights, new circumstances, new environments . . .
same measure. Does it serve to educate? Does it inflame us with passion?

3. The purpose of music and text is not merely to affirm widely held values or to invoke participation. The purpose of song in the rite is to provoke a decision (metanoia) regarding our commitment to the values and person of Jesus of Nazareth and to one another. Therefore: it is never enough that a song is popular, or that it has emotional appeal, or that it is an artistic success. Ritual music and text must be evaluated in view of the particular community, time and circumstance in which they are used. The question is always: In this time, under these circumstances, for these people, does this song provoke a decision for the gospel and for one another? Does it culminate (either explicitly or implicitly) in a real reflection, or does it merely seduce the assembly into a kind of Pavlovian response?

Music’s truth, value and grace are measured in definite terms; not only in its capacity to invoke active participation, or in its esthetic value, or in its long history of acceptance in the Church, or in its popular success—although all these things count—but also in the fact that it allows believers to shout out their “Lord have Mercy” as the oppressed, to sing their “alleluias” as the risen people and to sustain the marantha of the faithful in the expectation of the Kingdom that is coming.


4. Just as we ordinarily distinguish between good melodies and poor, we need to face squarely the issue of good text and poor text—that is (even beyond the esthetic judgment), between prayer that is rooted in Scripture and experience, and prayer that invokes a god outside of history and revelation. Therefore: liturgical poets cannot merely occupy themselves with making

In a fit of neurotic insecurity that demands that each actor sing everything, we have been guilty of watering down the Good News...
rhymes, counting syllables, and trying to capture in some amorphous, vague fashion the "theme" of a liturgical moment or scriptural passage. Rather, we need to begin a dialogue with exegesis and liturgists concerning truthful expression of the "abba" experience of Jesus, the exodus experience of the Jewish people, the resurrection experience that we all expect to share. Also, we need to begin to take into account on a very practical level our own situation, our past and present, and our hopes and fears for tomorrow. Our texts and our prayers should be judged not only by their esthetics, but also by the degree to which they are grounded in exegesis and observable reality.

5. The proper role and competence of each musical actor must be taken into account in any consideration of music and text. Therefore: in the context of the Mass as we experience it on Sundays, there are four separate musical actors that we need to take into account:

— the presider, whose musical training and abilities may vary tremendously;

— the choir, usually a group of volunteers of different abilities who may rehearse for a few hours once a week;

— the cantor, who we presume can read music and is possessed of a voice equal to his/her task; and

— the assembly, which has no real opportunity for rehearsal, a limited tessitura, but is nevertheless equipped with a high level of enthusiasm and the expectation of real personal involvement—and is, after all, the central actor in the rite, the body that legitimizes and affirms all the other ministries.

It is easy to see that each of these is a special case; that the melodic/textual judgment must be made not only absolutely (i.e., Is the melody strong? Is the text graceful and true?) but also that these judgments must be rendered with respect to those actors for whom the music is intended—the presider, the choir, the cantor, the assembly, or some combination of these.

Therefore: while Bernstein's "Simple Song" from Mass might be appropriate grist for a cantor or even a well-trained choir, the melodic outline of its first phrase indicates immediately that this is not a melody for the assembly. Similarly, the hymn "Now Thank We All Our God," by virtue of its text—indeed, the basic thrust of its entire sentiment—is not appropriately reserved to the cantor, choir, or presider, but rather is clearly meant for the whole assembly. "Who sings" is as important a question as "what is sung."

6. The musical form must respect the intention and shape of the text. Therefore: not all musical forms are appropriate for a given text. The psalms have been particularly abused in this regard.

I wish I had a dollar for every psalm that began its life as a stormy "do-not-go-gently" diatribe against the blind injustice of heaven, or as a plaintive lament at the apparent emptiness of a man's life, only to be Osterized into unrecognizable pabulum by some well-meaning pious bowdlerizer. Settings of Psalms 12, 14, and 139 come immediately to mind; there are other examples. If I were musical czar of the ecclesium Americanum, I would demand that every organist and every guitarist take a solemn vow: no more wimpy ballads in church.

Therefore: in liturgical music, as in architecture, form follows function. The text dictates the range of musical forms that are possible. Gelineau was telling us 30 years ago that the psalms were not generally amenable to the verse-refrain, verse-refrain, refrain kind of construction—derived not from the structure of the text itself either in original or translation, but from the exigencies of American pop. And surely we might have learned something from the good and bad experiences of our
Protestant brothers and sisters: the same endeavor to “four-square” the Scripture that produced the glorious melodies of Holst and Vaughan-Williams has had the lamentable side effect of reducing the Sermon on the Mount to a series of one-liners—Jesus as Will Rogers. Chesterton tells the story of how the Marseillaise, at whose fanfare armies once trembled, came in time to be played at the cocktail parties of French gentility.

Likewise, in a fit of neurotic insecurity that demands that each actor sing everything, and that we send ‘em out tapping a tune (I guess we’re afraid that the gospel alone isn’t sufficient to keep them coming back), we have been guilty of watering down the Good News, sometimes to a serious extent. When we begin to trust the shattering impact of the story we are gathered to retell and recelbrate, the question of how to get the assembly to sing will no longer be relevant. Less flash. More faith. If we take seriously the direction and reflection of liturgists, Scripture scholars, and the magisterium (beginning with the Motu proprio of 1993 and continuing right up to MCW), we have to conclude that melody (and a fortiori, other musical elements) is never justified in distorting the text.

This does not imply (please note!) that music and text are noninteractive, still less that melody serves merely as a vehicle to transmit words. (This is why I am not using the common formula “music follows text,” which is a bit of an oversimplification, in my opinion). The relationship is subtle and profound: you can measure how deep and how slippery it is by trying to set some of the ICEL translations, as they are, to music.

7. The intensity, texture, and form of both melody and text must reflect the relative place and importance of its particular moment in the ritual. Therefore: songs must also be evaluated from the standpoint of where in the liturgy they are to be sung. “For All the Saints” might make a rousing finale in some cases, but it would ordinarily be less successful as a gospel acclamation on both musical (its melody dominates any surrounding terrain) and textual (it does not conform to, still less illuminate, any gospel reading in the lectionary) grounds. Each liturgical moment will limit the range of music and text that is appropriate, although this will vary considerably from celebration to celebration. Certainly not all Communion songs need to be mezzo-piano dirges; nor are closing songs required to be four-square hymnody. It is not important (indeed, it is not at all desirable) that each Mass have the same rhythm: what becomes of the liturgical year under such circumstances? What is important rather is a clear, consistent vision of the contour of a particular celebration.

8. Neither melody nor text may ignore the major musical, intellectual, political, artistic and moral problems of our time. Therefore: we must admit and take into account the good work and experience of others who are not composing for the rite, who are perhaps not even connected with the institution. We need to confront beauty and truth wherever they turn up. The distinction between the sacred and the profane is, in this sense at least, a false one.

It is here that we composers have failed conspicuously. We know something about Bach and Mozart, and maybe Gordon Lightfoot or Peter, Paul and Mary, but too many of us remain woefully ignorant of Schoenberg, Cage, Stravinsky, Crumb, Springsteen, Zevon, Knopfler and Sondheim. Too many of us read the diocesan newspaper and maybe NCR, but have never looked at a copy of Foreign Affairs or Rolling Stone. We can quote Dulles’ five models of the Church or the musical, liturgical and pastoral judgment by rote, but we know next to nothing of the work of Sartre, Freud, Marcuse, Camus, Marx, or even in our own institution, Kung, Gutierrez, Segundo, Schillebeeckx, Rahner, Metz and so on. It is not that we musicians and poets are in
danger of being somehow contaminated by the world; on the contrary, we stand perilously close to being simply declared irrelevant to any serious discussion of music, morality, art or politics.

Maslow once said that anyone who does not lose his mind over certain things never had a mind to lose in the first place. Similarly, a composer who is not vulnerable, who has not been struck mute with wonder at the unimaginable order and savagery of the universe, who has not been recently dumfounded by a painting, a song, a play, who has lost the capacity for laughter, rage and tears—that composer will have a hard time fashioning anything worthwhile.

Therefore: we need songs that can be sung not only in the best of times—which are all too rare—but also in the worst of times—which are all too common. Where is the music we can sing that does not trivialize our grief at the loss of a loved one? How can we express the frustration and anguish that well up in us when we are confronted with the imminent starvation of millions, even hundreds of millions? Without being merely alarmist, we need to stop pretending that everything is all right. Everything is not all right. Therefore: liturgists and composers need to spend a significant portion of their time and energy on resolving the issues of peace and justice. After all, “How can we sing the Lord’s song in a foreign land?” It is clearly impossible, for the better we become at the merely technical (better songs, better musicians, better instruments), the more clearly we perceive the message of Amos, in which the entire New Testament tradition is firmly rooted:

He who is and who will be says this: I hate, I abhor your feasts, Spare me the sound of your songs, I will not listen to your harps. Do justice and righteousness, Make justice flow, Unpreventable as a river.

—Times of Life, Oosterhuis, 1979

9. And yet, in all of this, we must never forget that God is transcendent, unable to be captured by our words, always more than our songs, forever beyond our poor attempts to define or limit him, infinitely surprising. Therefore: every song that mentions God must acknowledge an element of distance, of uncertainty. We must not pretend either in melody or text that we have solved the problem, that we have answered the question. What if someone believed us?

Therefore: every text must be considered not as definitional but as simile: we can only experience Godness within the borders of our own conceptual framework, our own experiences. “No one has ever seen God, but we were allowed to see his glory…”

Therefore: the essential compositional skill for writers of texts is the ability to construct similes: as Jim Webb says, we “liken things to other things, trying to describe other things.” We can only name God obliquely—the one-who-led-us-through-the-sea, the one-who-does-justice, the one-who-is-on-our-side, I-will-be-there-for-you. It is not sufficient (it was never sufficient!) to merely assert that “The Lord is risen, it is true—everybody sing Alleluia!” Music must squarely face, in melody and text, what resurrection implies and how it changes our present and our future. It must compare the kingdom of God to our present situation and draw conclusions, however provocative.

One final word: If you have followed me this far, you know I have raised many more questions than I have dealt with. No matter. This is certainly no definitive “last word”; rather, it is an attempt to call the question. This is what ritual music is about, after all… calling the question.
What is the music of the people in good liturgy, and who says so? This question is fundamental to our ministries as parish musicians. We, along with clergy and others, often bring conflicting ideas and quite different experiences into focus on this issue. Among the disputes concerning what settings of the ordinary parts of the Mass to use—plainsong, neo-folk, contemporary, "classical"—hymnody takes the center stage. This is a perplexing but healthy development in Roman Catholic parishes, for the key concept at stake is congregational song, which, thank God, is not a solely Protestant possession.

A veritable flood of hymnals and books of song have appeared in the last ten years, and the composition of new hymn texts and tunes is accelerating. Every major Christian body has revised its hymnbook, and some have launched entirely new directions in what the people sing. The post-conciliar search for a vital and renewed liturgy involves the renewal of congregational song. Those of us who plan and celebrate liturgy are faced with selecting and using hymns in the midst of a glut of musical commercialism and third-rate hymn texts. We need norms without embarrassment in a day of liturgical Muzak. So the question becomes, what makes a hymn "great," and what is involved in appropriate liturgical use of hymns?

The kind or quality of hymn texts cannot be abstracted from the musical language with which we pray. Current hymnic practices in many parishes are neither well-informed nor well-received by the people who are asked to sing. Ironically, among Protestants the most vigorously sung hymns often represent a very narrow and impoverished range of texts and little or no awareness of the great tradition of Catholic hymnody. There is a limit to what we can express to God and the world with "They'll Know We Are Christians by Our Love" or "Just as I Am." Few parishes are provided the opportunity to grow in their appreciation and use of the great historic hymns, much less the fine range of 20th-century collections (as found, for example, in Worship II or Cantate Domino). Few liturgy teams are intentionally studying the theology and spirituality expressed in the
hymns used week after week. Hymn choice is related to the whole textual and musical style of communal prayer — to the overall "sound environment" of the liturgy. Specifically, hymnody here, for good or for ill, part of the people’s ongoing repertoire of prayer and praise. Such a repertoire involves understanding and taking delight in both: text and tune; this requires congregational training. But it begins with the parish musicians, the choir and the clergy.

Any serious approach to the contemporary problem of hymns in the liturgy, Eucharistic or otherwise, involves a complex set of criteria: theological and biblical fidelity and depth of the texts, musical integrity of text and tune, and authentic expression of the people’s faith experience in light of their tradition. Sometimes a tune will carry a text that imparts poor theology and immature images of faith. Often the text does not serve the particular liturgical function to which it is put, as for example when a metrical version of Psalm 23 or a languorous folk song is used as an entrance hymn for a festive liturgy.

On the other hand, good texts suffer because they are sung to tunes that are either unfamiliar or too difficult, or intrinsically pompous, sentimental or trite. (Compare "For All the Saints" sung to Vaughan Williams’ "Sine Nomine" with Barnby’s "Sarum"—both have the same meter!) Whatever is said about "great" texts, they are most generally liked and well-sung because the people know the tune. This is precisely why textual and musical criteria are interrelated in good liturgical practice. But this is also an argument for ongoing catechesis in hymn singing. After all, every "dear old familiar hymn" was once new and had to be learned! John Wesley called the collection of hymns published in 1780 "a little body of experimental and practical divinity," in effect claiming that hymn texts form and express the people’s sung theology. Through sung hymns "the deep patterns of

The great hymn texts exhibit an authentic biblical Word, which forges durable faith and contemporary experience. Consider, for example: "He shall feed his flock like a shepherd; He shall gather the lambs with his arm, He shall shear them in the提高了 skies/Let the Creator’s praise arise:/Let the Redeemer’s Name be sung/Through every land, by ev-

Few liturgy teams are intentionally studying the theology and spirituality expressed in the hymns used week after week.

every tongue." Isaac Watts’ second stanza expands the praise with the ascription of God’s eternal faithfulness: "Eternal are thy mercies, Lord;/Thy praise shall sound from shore to shore/Till suns shall rise and set no more." This text, first appearing in Psalms of David in 1719, has breadth and depth of imagery. It is the unmistakable language of praise derived from the psalm that is paraphrased. Set to the sturdy tune "Duke Street," it appears with a reharmonized descant as hymn 86 in Worship II.

Great hymn texts express and evoke emotions that are linked concretely to essential doctrine and to the affections that characterize the Christian life. While they speak to real contemporary experience, they are never married to the spirit of the age in which they are composed; in fact, their greatness lies in a capacity to accumulate the experience of many generations and to carry it forward.

Such is the case with one of the most extraordinary of all hymns, "Veni, Creator Spiritus." It has had a profound role in the hymnals, breviaries and liturgical books of the Western Church, and, next to the "Te Deum," is one of the most widely used medieval Latin hymns. Of uncertain authorship, it most likely originated in the 10th century, and appears in at least three 11th-century Pontificals in ordination liturgies. It reappears in the Sarum Missal of 1497 as a hymn recited in the priests’ preparation for Mass. John Julian’s Dictionary of Hymnology reports that “in medieval times the singing of this hymn was generally marked with special dignity, by the ringing of bells, the use of incense, of lights, of the best vestments...” (1892, p. 1208).

The text comes into English through various German translations, most especially that of Martin Luther’s "Komm, Gott Schöpfer, helliger Geist." As is the case with any of the greatest Latin hymns, Luther makes these part of congregational singing. Many variant English translations set to several different tunes appear in subsequent centuries, including "Come Holy Ghost, Eternal God" used in the Book of Common Prayer, 1549, 1552 and 1662. John Dryden’s translation of the "Veni Creator" (1693) opens with the famous two lines, "Creator Spirit, by whose aid/Thy world’s foundations first were laid." This has been most recently set by the

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the Christian faith are entering the memory and shaping the mind" (G. Wainwright, Doxology, p. 214). Furthermore, hymns have experiential, catechetical, liturgical and devotional dimensions in use. Practicing church musicians need to expand their awareness of Roman Catholic, Orthodox, Anglican and Protestant hymn traditions. Such a vast ecumenical treasury is now available in the best of the new hymnals that are slowly replacing the musically and textually deforming influence of the missalette.
American composer, Vincent Persechetti. Thus a Latin vesper hymn for Pentecost became one of the bulwark chorales of the Lutheran tradition, and hence found its way into the treasury of Anglican, Methodist and other Protestant traditions’ song.

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Most great hymns have a history of textual and musical versions behind them. Examples such as St. Theodulph’s Palm Sunday hymn, “Gloria, laus et honor” (c. 820), appears in most Protestant books as “All Glory Laud and Honor,” often done with children. The Lutheran chorale traditions show the most direct descendency from early Latin hymns. One of the most important studies is that of the texts and tunes in the new Lutheran Book of Worship. (See Johannes Riedel, The Lutheran Chorale: Its Basic Traditions.)

This leads to a final note concerning the use of hymn texts in the liturgy. Hymns should strengthen and articulate the action of the liturgy, giving expression wherever possible to the “hidden music” of the liturgical symbol and gesture, extending in pitch and rhythm the various modes of the Word of God found in the prayers, readings and proclamations. Hymn selection requires an understanding of how the text is related to the particular element or moment of the liturgy. Texts chosen for entrances should have breadth of biblical praise and be related to the season or the specific theme of the liturgy. Hymns during the Communion Rite focus the principal images and emotions appropriate to Eucharistic experience. The gradual hymn links Scripture readings in theme and tonality. Post-Communion rites are often best articulated by a single stanza of an appropriate hymn rather than by an extended choral piece. Yet on festive occasions a full-orbed doxological hymn is in order. Prophetic hymns such as G. K. Chesterton’s powerful “O God of Earth and Altar” sung to “King’s Lynn” send the congregation forth with a Word.

Textual integrity, always experienced as sung and understood only in singing, must be applied to liturgical function. Yet, as mentioned at the outset, textual integrity alone is not sufficient, since the tune, the style of playing, the instrumentation and the choral support all play a role in the “sounding” of the text as liturgical prayer. This is precisely where working knowledge of the metrical index in the hymnal is indispensable. Meter and accent of both text and tune must reinforce one another. Sometimes the right substitution of an alternate tune will bring out the best features of a text. “Come Thou Long Expected Jesus” is experienced differently when sung to “Jefferson” than when sung to “Hyfrydol”; yet both are easily within most congregations’ range, and will be appropriate at different seasons and in different contexts depending on what other service music is played.

What about today and tomorrow? The 20th century, and particularly the past 20 years, have witnessed an unprecedented revival of hymn writing. Among the contemporary writers from whom we have fine new texts are Fred Kaan, Frederick Pratt Green, Brian Wren and Erik Routley. Kaan bibliically addresses socio-political responsibility, war and peace, environment, urban existence in his prophetic hymns and yet also writes excellent liturgical hymns such as “Now Let Us from This Table Rise.” Texts of these composers appearing in Ecumenical Praise (Agape, 1977) should be studied and used.

Hymns should strengthen and articulate the action of the liturgy, giving expression to the “hidden music” of the liturgical symbol and gesture, extending in pitch and rhythm the various modes of the Word of God...

One final illustration of a contemporary text that explodes with the meaning of the Feast of Transfiguration is Brian Wren’s “Christ Upon the Mountain Peak” set to a marvelous, fierce tune named “Shillingford” by the British composer Peter Cutts. “Christ upon the mountain peak stands alone in glory blazing;/Let us, if we dare to speak, with the saints and angels praise him, Alleluia!” The third stanza sings: “Swift the cloud of glory came, God proclaiming in its thunder Jesus as His Son by name! Nations, cry aloud in wonder—Alleluia!” A more accessible alternative tune by Thomas Harries is found in Cantate Domino (GIA Publications, 1979).

Contemporary life set in strong lines that are linked to biblical and historical experience—is the mark of the emerging “great” texts of our generation. Kaan’s “We meet you, O Christ, is many a guise; your image we see in simple and wise,” or, Franzmann’s “Weary of all trumpeting, Weary of all killing, Weary of all songs that sing promise, nonfulfilling./We would raise, O Christ, one song: We would join in singing that great music pure and strong, Wherewith Heaven is ringing.”

A faithful repertoire of congregational song in every parish, then, would indeed be a profoundly Catholic and ecumenical treasury. Contemporary experience joins with devotion of the Latin and Greek office hymns, with the Genevan and English metrical psalmody, the Lutheran chorale, the greatest of the Watts and Wesley texts, along with the strengths of the black tradition of Negro spirituals, and early American hymnody, to form the needed liturgical hymns of a faithful pilgrim Church today and tomorrow.
The Canadian Catholic Hymnal

by David Young

The revision of the Catholic Book of Worship, published by the Canadian Conference of Catholic Bishops, is now complete. Because of the importance of this publication, we invited Mr. David Young, a member of the national revision committee, to explain the principles used in the revision. A review of the work will appear in the review section of a later issue. Copies may be obtained from Gordon V. Thompson Ltd., 29 Birch Ave., Toronto, Ontario M4V 1E2, Canada.

The revised edition of the Catholic Book of Worship (CBW II), recently published by the Canadian Conference of Catholic Bishops and Gordon V. Thompson Ltd., of Toronto, casts a giant shadow over its 1972 predecessor. Not only is it a major revision; it is a massive expansion of the only national hymnal in the English-speaking Catholic world.

As before, the book is available in two editions. The choir edition, containing the complete music and accompaniments, is intended for use by choirs, cantors, music directors, guitarists, organists and pastors. The pew edition contains only what is needed for active participation by the congregation, including the melody for every hymn, Mass, psalm refrain and acclamation. Since each item of music and each portion of text is numbered the same in the choir and pew editions, the problem of page numbers is entirely dispensed with; a single number unambiguously identifies a given item to both choir and congregation.

This two-edition approach had been proved popular by CBW I, and the economics are attractive to budget-conscious parishes ($6.50 for the pew edition, compared to $10.00 for the complete edition; a spiral-bound "lay flat" edition for organists costs $12.00).

The most striking improvement over the previous edition is the provision of music for the Responsorial Psalm for each Sunday of the three-year cycle and for major celebrations, printed in place with a psalm tone for the cantor. Freedom to use either the Grail or the ICEL text for the refrains allowed the committee to select from a much wider corpus of published music. Where one of these texts is set to music, the other text is printed below in parentheses. More than 130 different refrains, covering a wide variety of styles from many composers, have been collected, including a number composed especially for CBW II. Being able to offer musicians a choice of two translations was a real asset, since one text is often more compelling, poetically, than the other.

The psalm verses, in the Grail text, are set to psalm tones using three types of psalmody, according to the refrain composer's preference: the Murray four-bar tones, the Somerville "two-three" psalmody or the black psalm tones. The CBW approach has been to encourage diversity and experimentation, to avoid "engraving in stone" any single method. In fact, the symbols used in the music and in the pointing of the words are standardized so that the cantor does not have to be concerned with which type of psalmody is being used.

For parishes not yet ready to handle a new psalm each Sunday, there are musical settings of seasonal psalms for Advent, Christmas, Lent, Easter and Ordinary Time. In addition to the Responsorial Psalms, there is a separate section with 30 complete psalm settings, mostly by Gelineau, and his two settings of the Magnificat.

The basic musical philosophy in both CBW I and the present edition has been to avoid segregating the music (and hence the musicians) into "traditional" and "folk," by emphasizing what the two idioms have in common. Guitar chords are added, wherever this makes musical sense, to encourage folk groups to branch out into new territory. Even
the psalm refrains and tones have guitar chords. Conversely, keyboard accompaniments are provided for some of the folk music, in response to pleas expressed in a nationwide survey that preceded the revision, to facilitate the rendition of folk hymns on the organ. Finally, traditional and folk hymns are printed side by side, their order in the book depending solely on the textual content or the season in which they would be used.

An important innovation in the choir edition is “Guidelines for Music in the Mass,” 17 pages of practical advice on planning and celebrating the Sunday Eucharist. The Guidelines lead us step by step through the rite, carefully explaining the various options, depending on the resources available. The treatment is not an expression of opinion but is solidly based on the documents of Vatican II. It is authoritative, but never pedantic.

Further help for those involved in planning music for worship is found in the Liturgical Index, which lists music suitable for the various seasons of the year, for the major celebrations and for special topics.

The four English Mass settings used in CBW I (Cabena’s St. Michael, Somerville’s Good Shepherd, Togni’s Parish Mass and Repp’s Mass for Youth) are augmented by a specially commissioned Unison Mass by David C. Isele. Attractive, singable and rhythmically vigorous, it may well become a standard Mass in Canadian parishes. A complete Latin Mass, compiled from the Gregorian and harmonized by T. Barrett Armstrong, includes the De Angelis Gloria, the Credo III, the Pater Noster and all the versicles, responses and acclamations needed for the full sung Mass.

In addition to these complete Masses, there are a number of separate settings of the Kyrie, Gloria, Sanctus, Agnus Dei, acclamations and Amens, in both traditional and folk style.

In revising the hymn section, the first step was to decide which of the CBW I hymns should be retained. In this, the editors were guided by the nationwide survey, which showed in detail which hymns are in common use, which had been tried and rejected, and which had never been tried. There emerged a core of widely used hymns that had to be retained. Where the survey results were less definite, the committee carefully reviewed the material for musical and, most important, textual quality. Criteria for rejecting traditional hymns included lack of use, lack of need, non-unique character of text, and low probability of use. By contrast, the most common reasons for rejecting folk hymns were overuse and the availability of hymns of superior quality, many of which have appeared since 1972.

A brief statistical comparison of the hymn sections of CBW I and II is of interest. Since many tunes are used with more than one set of words, the most convenient measure of musical content is the number of tunes. In the following table, the numbers are approximate because the classification into traditional and folk is in some cases arbitrary.

<table>
<thead>
<tr>
<th></th>
<th>Traditional</th>
<th>Folk</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Tunes in CBW I</td>
<td>138</td>
<td>26</td>
<td>164</td>
</tr>
<tr>
<td>Tunes eliminated</td>
<td>-19</td>
<td>-10</td>
<td>-29</td>
</tr>
<tr>
<td>Tunes retained</td>
<td>119</td>
<td>16</td>
<td>135</td>
</tr>
<tr>
<td>Tunes added</td>
<td>+56</td>
<td>+55</td>
<td>+111</td>
</tr>
<tr>
<td><strong>Total tunes in CBW II</strong></td>
<td><strong>175</strong></td>
<td><strong>71</strong></td>
<td><strong>246</strong></td>
</tr>
</tbody>
</table>

The most significant change is the much higher percentage of folk hymns in CBW II (29 percent) than in its predecessor (16 percent); CBW I offered a very limited choice of folk hymns, mainly because of copyright problems and very high royalty costs.

Not included in the tabulation is a group of 11 rounds set to religious words. They range from simple rounds suitable for school use to some that are elaborate enough to challenge experienced choirs.

Although the main emphasis of CBW II is the Sunday celebration, the first 42 pages deal with other sacraments and devotions. These sections outline the rites and, in many cases, have the music printed in place for hymns, Responsorial Psalms and acclamations, obviating the need to flip back and forth to locate the music. In addition, there are suggestions for alternative hymns and psalms found in the main part of the book.

A further 19 pages are devoted to the complete orders of service for Morning and Evening Prayer, also with music printed in place and suggestions for other music. These services are in response to requests from religious communities, but it is hoped that their appearance in CBW II may encourage the revival of Morning and Evening Prayer in the parish setting.

With the first printing of 100,000 already sold out, the book is well on its way toward the 500,000 achieved by CBW I.

As Archbishop Hayes of Halifax said in the Foreword: “This is more than a hymn book. It is a participation aid that should meet the needs of every worshipping community so that all can follow the sacred action and take their full part in every liturgical celebration. Used to full advantage, the Catholic Book of

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Introducing a Person of Note

Though many would like to, few pastoral musicians can claim composition as their full-time work. One exception is Robert Leaf. With no weekend choirs or teaching schedules to contend with, he occupies himself daily with the business of writing sacred music. Married and the father of three, Leaf admits that being wed to a physician is a boon to his work, lessening the financial strain and freeing him to compose.

Born in Kansas, Robert played trumpet in the musically gifted Leaf family. This skill carried him to a four-year stint with the Air Force Band. During his years in the service, especially as director of a chapel choir, Leaf seriously began to compose. This practical beginning with limited resources still affects his writing. He admits to a certain sympathy for the small ensemble, attempting to provide them with quality music.

After his tour with the Air Force, Robert Leaf pursued a degree in Music Education at MacPhail College of Music in Minneapolis, with further studies at the University of Minnesota. Formal studies were balanced by practical experience directing youth choirs from Minneapolis all the way to a mission church in California. This continuing experience with sometimes limited personnel confirmed his commitment to writing parochially accessible music.

It was also this work that convinced Leaf to write for children. The paucity of quality material for young voices concerns him. Thus over half of his almost 200 published works are for children. Leaf is quick to add, however, that they are also suitable for adults. “I don’t like writing down to children,” he admits, “so if it isn’t good enough for adults, it probably isn’t good enough for youth either.” Good enough for both, we are happy to feature three works of Robert Leaf.

Edward Foley, Capuchin

Choral

God’s Spirit as a Wind
Doth Move


In an attractive setting that combines polymodality and chromaticism with taste and craftsmanship, Robert Leaf’s setting of “God’s Spirit as a Wind” is a delicate treatment of his text, which combines evanescence of utterance with fluidity of design. To those who desire something other than ‘Blowin’ in the Wind,” this attractive chorus should find a ready home in the active repertoire of many choirs who enjoy the adventurous and tasteful.

Come Today with
Jubilant Singing


For music directors who enjoy mild dissonances used judiciously, and who have a choir that can sing in unison with elan, “Come Today with Jubilant Singing” offers itself as an effective anthem. With major seconds and occasional superimposed chords adding effective coloring, Robert Leaf offers an appealing setting of the old “Cantate Domino” in new dress, replete with dotted rhythms, moving tonal centers and interesting keyboard accompaniment.

Alleluia

4-part mixed (SATB) with organ. Augsburg Publishing House, 1978. 11-1921; $5.00.

Michael Haydn’s simple “Canon and Countersubject” from his larger “Timete Dominum” is easy, melodically appealing, and musically effective. Whether it is sung by a quartet or a large choir, the blending of voices with Ehret’s accompaniment creates an impressive atmosphere. This would be fitting for a large-scale festival as the anthem, or for an extended gospel or gift procession. Most choirs will enjoy the “round-robin” writing.

James M. Burns

I Sing the Mighty
Power of God


Many denominational hymnals include Isaac Watt’s text, but it is relatively unknown in Catholic circles. (It does appear in Worship II, joined to a Mozart melody.) The text praises the wonders of creation, and would be especially appropriate in a Thanksgiving Day liturgy.

The use of 6/8 meter and traditional harmonies can invite disaster, except in the hands of a capable composer. Robert Leaf possesses enough imagination to avoid such disaster.

An enjoyable work to perform, the choral texture and keyboard accompaniment are light and airy. The music is deceptively long (spread over ten pages), which may account for the price.

Peace I Leave with You


Most choirs should welcome this setting of John 14:27 as a useful change of pace from all the admonitions to “Shout for Joy” and “Clap Your Hands.” This setting quietly mirrors the words, “Peace I leave with you, my peace I give unto you ….” The music never overpowers the text, but gently supports it both rhythmically and melodically. Choristers capable of good choral sound will renders this kind of writing into a truly prayerful experience—perhaps during the Com-
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munion Rite. Voice leading and ranges are excellent, and hence this fine number can be recommended without hesitation to all average parish choirs.

Elmer Pfeil

All Things Bright and Beautiful


The unison melody of this composition captures the mood and spirit of the text—everything wise, beautiful, bright and wonderful, the Lord God made them all. Four flutes, alto, tenor and bass Orff xylophones and cello accompany this single-voice melody in various forms and combinations. This delightful composition would challenge a children’s choir as well as sustain the interest of an adult ensemble. The instrumental accompaniment contains contrapuntal melodies that are bright and beautiful and easy to perform.

Robert E. Onofrey, CPPS

In instrumental

Hymn Preludes and Free Accompaniments, Vols. 1–8


This major project by Augsburg is a collection of free accompaniments and preludes on hymn-tunes. For this series, a varied group of talented composers have each created one volume, comprising six hymn-tunes apiece.

The physical layout here is worth mentioning. Most collections of this sort are in bound volumes, consistent with the seeming conspiracy on the part of most publishers to totally ignore the realities of service-playing, so that numerous books crowd the music rack. If the book doesn’t fall off the rack, it is certain that the stiff binding will cause it to slowly close. Augsburg, however, has printed each tune on a single sheet of heavy paper: the front side containing a prelude setting and the reverse side a free accompaniment setting. Each sheet, punched for loose-leaf filing, eliminates the bother of more bound volumes on the music rack!

None of the works here presents unreasonable technical challenges. In fact, any organist who does find these works problematic needs such material to advance inability. None of the prelude settings are fully developed compositions in the larger sense. They are generally one verse in length, with one or two bar introductions and conclusions. The most complex texture is four-part chorale style, with much of the material written in two or three parts. No texts appear with the accompaniments, but this should not cause any difficulty. The main benefit of this collection is the addition to the service of coordinated thematic music planning. We would also look to these volumes as an enticement to the imaginations of organists, who might expend some effort to produce their own free accompaniments. To that end these pieces are an ideal opportunity for sampling the varied styles of a group of composers contributing to a common project. Jan Bender, for example, uses imitation as the basis for both his preludes and free accompaniments. Emma Lou Diemer, on the other hand, writes in a freer style with emphasis on harmonic color.

One factor that may comfort some while bothering others is the absence of a separate pedal line, which is included with the manual parts on the lower of two staves. This kind of notational layout is more and more common in accompaniment material, though clarity might better be served by giving the pedal its own line. On the plus side is the reading convenience for those using either organs without pedal boards or piano. It appears that suitability for piano was a consideration here, as all of these pieces would work well on piano. Registrational information is sketchy to nonexistent, leaving the responsibility where it belongs—in the hands of the organist.

These works are probably of modest value to the organist with training or experience in free improvising, but to those who just “play the hymns,” these fine materials will add a new excitement to the familiar.

Keith Chapman

Processional for Brass and Organ

Robert Wetsler. 3 trumpets, 3 trombones, organ and percussion. AMSI, 1980. B-11; $5.00.

The brilliant sound of the trumpet with organ accompaniment proclaims the opening theme and a brief contrasting organ interlude follows, while brass add splashes of color. The second organ interlude, with its F-minor tonal center contrasting with the F-major tonal center of the original theme, leads to a da capo repeat with the addition of timpani, snare drum and suspended cymbal. The contrapuntal writing and brilliant sound of the brass make this composition interesting and exciting for any liturgical celebration. The instrumental parts are not difficult to perform.

The Sacred Harpist


What happened to the artists of the harp, that ancient instrument whose known origin dates back to the Egyptians? Jews and early Christians frequently used the harp in their liturgical celebrations, and the instrument could certainly add refreshing variety to today’s liturgical celebrations.

The Sacred Harpist contains a wide selection of compositions adapted from Jewish and Christian sacred repertoire
including "Amazing Grace," "Jesu, Joy of Man's Desiring," "Kadosh," "Kum Ba Yah," "Trumpet Voluntary," "Ode to Joy" and many more. The interesting arrangements in this collection can be performed with a non-pedal or double action harp, but they require that the performer know the techniques of these types of instruments. The introduction contains a handy guide that explains and demonstrates the various contemporary techniques.

ROBERT E. ONOFREY, CPPS

Congregational

A Benedictine Book of Song

"Benedictine monks and sisters have been singing to the Lord a long, long time," as the introduction to this collection states. In continuity with this tradition, to commemorate the 1500th anniversary of the births of Sts. Benedict and Scholastica, the Liturgical Press has published A Benedictine Book of Song.

Heeding the admonition that "The music should be suitable for parish as well as monastic use," the contributors have offered music that is fresh, unacknowledged, and truly pastoral. The richness of the monastic traditions shows through the works of Jerome Coller, Henry Bryan Hays, Becket Sencur, Cecile Gertken and others. The musical offerings are melodic, lyrical and attractive. The accompaniments are well within the grasp of the competent church musician.

For those who appreciate the contemplative work of the Benedictines, the Gregorian Chant settings have attractive English translations that reflect long acquaintance with the ebb and flow of this music. Many of the office hymns show a richness of metaphor that is refreshing, and usable in our Eucharistic celebrations. The metrical psalms in new translation should offer welcome respite from the older versions that have been the mainstay of many hymnals.

Pastoral musicians will find much to savor in this collection. The spirit of Benedict speaks eloquently through the works of his spiritual sons and daughters. Characterized by consistently high quality in both words and music, A Benedictine Book of Song has a pastoral thrust that will be appreciated by those

Resources

These resources are recommended as exceptionally useful for the pastoral musician by the National Association of Pastoral Musicians. Place your orders with the National Office.

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Dr. Ralph A. Keifer, "To Give Thanks and Praise"

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Sandstone

According to the album notes, the songs of Sandstone were written by St. Miriam Therese Winter during the months she lived in Israel. Interestingly, the music that seems to work best is that which is not clearly inspired by the Holy Land setting. “Song of Liberation,” “Jerusalem,” “How Shall I Sing,” and “Sun, Sand and Silence” overtly suggest the inspiration of time spent in Israel. These lyrics tend to be overly subjective and affected, thus difficult to listen to after one or two verses.

On the other hand, most of the remaining songs are less tied to Israel, and generally are more successful. “Song of Songs” is a reworking of an Old Testament text for solo voice and guitar. It functions well as a meditation song, possibly usable for weddings. “Peace Like a River” has a gentle, catchy melody and is also effectively meditative. “Living Water” is Winter’s attempt at choral writing, being a short arrangement for three equal voices, much like a round. Unfortunately the performance of “Living Water” on the recording is very uneven, with serious intonation problems. A more accurate and secure reading should reveal a simple yet enjoyable piece. Two other works, “Be Reconciled” and “Happy the People,” written in 1960s hootenanny style, are rousing that congregations could easily master.

The songbook contains melodies, lyrics, vocal harmonies, guitar chord letters and keyboard arrangement. The keyboard arrangements are by Michael K. Runyan, and are appropriately sparse. Translating a folk song with guitar arrangement to piano or organ has its pitfalls. Here Runyan has written idiomatically for the keyboard, while trying to maintain a folk character. All but one of the songs in the collection is based on passages from the Bible, with scriptural references given for each song. These are helpful for coordinating music with readings and other aspects of the liturgy.

The recording of these 12 songs offers a fair but uninspiring interpretation. Arrangements are the same throughout, with acoustic guitars accompanying often forced or inaccurate singing. Occasionally the guitar is augmented by bass, keyboard and heavy-handed percussion. The guitarist, in an attempt to add variety to these performances, does provide some tasteful accompaniments. Even so, the album is rather lackluster.

Sandstone, like most ventures of this sort, is a collection of uneven quality, with some dismissible material, and a few songs that could well serve the parochial scene.

Jeffrey Noonan

Children

Unless You Become
Alexander Peloquin. GIA Publications, 1980. Full score (G-2311-FS) $10.00, voice parts for children’s choir (G-2311-A), vocal/keyboard score (G-23111) $3.00, congregation card (557-F), instrumental parts (G-2311-INST) $7.50. Pieces available individually.

This work was commissioned for the International Year of the Child (1979) by the National Shrine of Our Lady of the Snows in Belleville, III. It is not just another setting of the five-part Ordinary of the Mass. Not only did Peloquin depart from the traditional structure, but he tried to incorporate “childlike qualities” through the use of instruments such as glockenspiel, triangle, flute, etc. The work is scored for children, congregation, unison 2- or 4-voice choir, and flutes, trumpets, trombones, string bass, glockenspiel, bells, percussion, timpani and piano or organ. It is a large work, so unique in concept that it may never be used in its entirety from the setting for which it was commissioned. The composer’s own Foreword is very illuminating and worth reading. The work deserves careful study, since individual sections, published separately, can be used in parochial settings.

As an entrance song, Peloquin chose the “Glory to God.” It is hard to imagine children’s voices not responding enthusiastically to this singable refrain, or not enjoying the measures in which they echo the choir.

It is surprising to find a musical background provided for the readings from Isaiah (11:1-2, 5-9) and Matthew (5:3-10). In both cases this music leads directly into “happy” Alleluias and Amen. I am curious whether the use of the melodic pattern do-do-la-re-do-la will awaken any strange associations among the “oldsters” who read the work. Today’s children are not likely to

Review Rondau

Despite the dominance of a handful of companies, pastoral music continues to emanate from a variety of individuals and groups. A sampling of privately produced recordings includes:

In the Beginning by Ron Griffen. Showing substantial improvement over his last effort, Griffen offers this work as a personal statement of faith. Competently arranged and performed, the collection ranges through pop idioms with occasional “catchy” results. Overall this is better listening fare than worship material. Available through Leaven Productions, P.O. Box 5071, San Pedro, CA 90733.

Day of the Lord by Mary B. Howard. Written in idiomatic “folk” style, this work sometimes achieves the simple and engaging. “Road to Emmaus” and “In My Father’s House” are two of the better. Unfortunately, the songbook doesn’t include the recording’s choral arrangements, which add much to the music. Available through Family Life Bureau, Diocese of Trenton, 528 Ryders Lane, P.O. Box 399, East Brunswick, NY 08816.

In Your Presence, written and performed by members of Ecklesia. Musically more adventurous than the above, the collection is another example of “liturgical folk-rock.” One of the best in this worship-oriented collection is “Fear Not,” a parochially accessible setting of Is. 43:1-6. Available through Ecklesia Music, Inc., 3750 S. Hillcrest Drive, Denver, CO 80237.

Though none of these works is awesome in its contribution to pastoral music, they yet indicate that sometimes serious composition continues on the homfront. For those who are looking for fresh material for worship or reflection, you might begin your search here.

Edward Foley, Capuchin Pastoral Music Review Editor
During the Presentation of the Gifts, Peloquin envisions both song and dance—the children echoing the adult voices with the title song, "Unless You Become." The melodic pattern mentioned above makes another appearance, side by side with an Alleluia melody that will be nostalgic for some.

Eucharistic Prayer II for Children introduces a sung dialogue and lively Hosanna during the Preface, with a more elaborate "Holy, Holy" with "Hosan"-make the same connections.

The closing song “Ave Ave” is really a litany to Mary with petitions in English and Latin. The rhythmic drive of this finale makes a grand ending to the work, with SATB voices singing “Ave,” “Ave Maria” and “Amen.”

These 64 pages are full of surprises, especially in the derivation of some of the melodic material. Individual sections should prove useful and effective in many parishes, but the total work will not succeed unless the pieces are held together by the kind of idea that inspired the persons who commissioned it and the man who composed it!

ELMER PFEL

Noah


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P-129

43
strings... Stirring words from "Miriam's Song of Triumph" set to a simple melody of Franz Schubert, colored by typical early 19th-century choral accompaniment, make musical material worthy of attention. Children in grades five through eight should be able to meet the challenge of a few high notes in the tessitura. Although the melody and the text are repetituous, the two-section choir arrangement adds variety. Teaching possibilities include acquainting the students with the life of of Franz Schubert, as well as basic notation and rhythm concepts. Easy, yet dignified, this piece could be used effectively in any religious or liturgical celebration.

Anne Kathleen Duffy

Sing With Understanding


In Erik Routley's review of this book (Worship, Sept. 1980), he stated that the authors, "qualified Southern Baptist professors... know their subject; what's more they know what you and I want to know." He was so right!

Eskew and McElrath are primarily concerned with the hymns of mainline Protestantism, and almost all of the hymns they discuss can be found in four major hymnals: Baptist Hymnal (1975), Lutheran Book of Worship (1978), The Book of Hymns (Methodist Hymnal, 1964) and Ecumenical Praise (1977).

Their study is divided into three parts: the first investigates hymns as poetry, music, biblical truth, and theology; the second is a chronological survey—most of the hymns can be studied by reference to one of the above-mentioned hymnals; and the third explores the practical use of hymns in worship and preaching.

There is hardly a chapter that does not offer some new information or contain some insight (valuable even to a well-informed reader). In the treatment of "hymn and theology," the authors note:

The hymn is a ready means of presenting and teaching Christian doctrine, even though as an instructional tool, it is often overlooked. The basic beliefs of most Christians have been formulated more by the hymns they sing than by the preaching they hear or the Bible study they pursue. Certainly one's disposition toward, or away from right belief is subtly but indelibly influenced by the hymns one repeatedly sings.

(p.59)

This leads logically, later in the book, to a discussion of the uses of hymns in proclamation (spreading the good news), worship, education, and ministry (inspiration for social service).

The authors include a survey of contemporary hymnody, devoting special space to British writers and composers. The problem of sexist language has apparently not yet entered their purview: they offer no variations for "As with gladness men of old," or "Rise up, O men of God," and similar texts. Several tunes of Catholic origin (Lasst uns erfreuen, Iste Confessor of Rouen, Grosser Gott) and texts of Catholic authorship (Faber, Newman, Westendorf et al.) are included because they have been taken over into Protestant hymnals. The authors mistakenly state that "All creatures of our God and King" first appeared in The English Hymnal (1906) to the tune of Lasst uns erfreuen; actually Vaughan Williams used the text of Athelstan Riley, "Ye watchers and ye holy ones, setting it to the slightly altered German tune of 1622.

This volume can serve as a textbook or a research tool; I recommend it also to younger composers who may not be familiar with the rich inheritance of Christian hymnody.

Books Received


Liturgy: The Holy Cross. Fourteen chapters by as many authors, each directed to an aspect of the Cross. A rich and promising beginning of a new series of liturgical studies. Published by the Liturgical Conference, 1980.

Francis J. Guentner, SJ

Publishers

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

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Portland, OR 97214

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About Reviewers

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Fr. Pfel is music director for the Office of Worship in Milwaukee, Wis. and the editor of Gems in the magazine.
Roundelay

BY FRED MOLECK

Whatever the circumstances, the hero is perceived as the one who has made it different.

Heroes are welcomed people. They are to be found everywhere, some where you would expect them to be, some in unusual places. Whatever the circumstances, the hero is perceived as the one who has made it different. Because of this, a welcome is made for such a person.

There are different kinds of heroes. There is the dragon-battling kind, like St. George or Siegfried. There is the racing kind, like St. Paul or Bruce Jenner. There is the healing kind, like Mother Theresa. These are heroes for people at all times. Musicians need heroes, too.

Musicians need to look around themselves and discover who has made it different and who has made it better. When our gaze points us backward in time we discover some heroes. We see St. Pius X planting the seeds for active participation in the liturgy. Then there is Kaspar Ett reviving Renaissance polyphony at the beginning of the 19th century. And of course, there is the 18th-century pastoral musician supreme, Johann Sebastian Bach. We welcome them all. We call them heroes. Because of them our lives are different.

The vision is historic, but it is faulty. The backward perspective is safe. Historic distance, like geographic distance, is a failsafe that prevents commitment and creative dialogue, both of which could precipitate tension. Anyone can revere a person who has been dead some 300 years. Respect is inevitable since there is no room for disagreement. These heroes are cast in bronze, sturdy and unmoving, but hopelessly silent. They are welcomed, but have no chance to wear out their welcome. The avenue to them is one-way.

What a fantasy that would make, though. Can you imagine? Interviewing Kappelmeister Bach and discovering that he had a hidden desire to use the lute at the Sunday service in Leipzig? Or perhaps Kaspar Ett confides with you that he loses his place when he directs Allegri’s Miserere?

That’s fantasy. It’s always safe when it is wrapped in historical distance. But heroes need not be far away. In fact, they can be discovered in rather ordinary places and circumstances, such as parishes, seminaries, a cathedral or two, or even a cozy New York apartment. These heroes need not slay dragons or excel in the decathlon; their endurance and faith have equipped them in their battles with ecclesial dragons and musical races. These are the heroes whose lives have made a difference in the Church and its music, which pastoral musicians are now able to cultivate and enjoy. To worship in our own language, to use a universal repertoire, to share the organ gallery with other instruments, all of these facets are possible because of the immense efforts exerted by heroes who still live and breathe and continue to shape the pastoral music scene. It will be these forces—heroes, actually—who will be placed into a perspective that might give more clarity to our vision.

In the ensuing columns, it will be a great pleasure to welcome some heroes whose lives have made a difference in the Church. A welcome will be made for some of these whose struggles helped liberate us today because of the endurance and faith in their making music for the Church. By means of personal interviews, various personalities will be highlighted. For starters, a continuum will be traced backwards from the National Association of Pastoral Musicians by way of the National Catholic Music Educators Association, along with the St. Gregory Society and our debt to the Cecelians.

We see Pius X planting the seeds for active participation in the liturgy...

That’s only one track. There will be others. Some of the heroes who will visit will be Sr. Theophane Hytrek, Rev. Elmer Pleil and Mr. J. Vincent Higginson. All have slain dragons, run races and laid an awful lot of groundwork on which pastoral music can flourish and blossom.

These visits just might help us to understand a little better that the wheel need not be invented time after time; that there is wisdom in sitting at the feet of those who have not set out to be heroes, but have actualized as heroes. The welcome will be warm. The welcome will be one given to heroes.
Calendar

CALIFORNIA

LOS ANGELES
June 9–11
Hymn Society of America 1981 National Convention at Loyola Marymount University. Contact W. Thomas Smith, Executive Director, c/o Wittenberg University, Springfield, OH 45501.

July 13–17

NORTHRIDGE
April 17
Good Friday services by the Choir of Our Lady of Lourdes Church: The Seven Last Words by Josef Haydn at noon; Via Crucis by Franz Liszt, 7 p.m. At Our Lady of Lourdes.

COLORADO

DENVER
July 26–31
Lutheran Conference for Worship and Music at Loretta Heights College. See address in Los Angeles listing.

FLORIDA

WINTER PARK
June 8–12
Lutheran Conference for Worship and Music at Rollins College. See address in Los Angeles listing.

ILLINOIS

CHICAGO
May 2–3
Eighth Annual Chicago Archdiocesan Choral Festival at Holy Name Cathedral. Richard Proulx, Conductor. Write Office for Divine Worship, P.O. Box 1979, Chicago, Ill. 60690 or call (312) 751-8333.

May 11–14

Celestial Sphere,” commissioned for 100th anniversary of the Handel Oratorio Society of Augustana College, at Centennial Hall. Contact Dennis Loftin, Director, Cultural Events, Augustana College, Rock Island, IL 61201 (309) 794-7307.

INDIANA

RENSSELAER
June 23–30
Rensselaer Program of Church Music and Liturgy retreat for musicians directed by Rev. Daniel Coughlin and Sr. Teresita Weind, SND. Registration, room and board $130.00. All are welcome. Write Rev. Lawrence Heiman, CPPS, St. Joseph's College, P.O. Box 815, Rensselaer, IN 47978.

June 23–August 7
Summer Session of graduate and undergraduate music and liturgy at St. Joseph’s College. Write Rev. Lawrence Heiman at above address.

IOWA

WAVERLY
June 15–19
Lutheran Conference for Worship and Music at Wartburg College. See address in Los Angeles listing.
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KANSAS

LINDSBORG
June 15–19
Lutheran Conference for Worship and Music at Bethany College. See address in Los Angeles listing.

LOUISIANA

NEW ORLEANS
June 28–July 17
Institute for Black Catholic Studies at Xavier University, featuring Mr. Wilton Gregory, St. Toinette Eugene, PBVM, Rev. Joseph Pearson, S.S., Mr. Steven Wesley, Rev. Clarence Rivers, Rev. Moses Anderson, S.E.E. and Sr. Thea Bowman. Write Ms. Eloise Simmons, Box 98C, Xavier University, New Orleans, LA 70125.

MASSACHUSETTS

NEWTON
June 27
World Library Deiss Day featuring Rev. Lucien Deiss, CSSP and Ms. Gloria Weyman. Write Rev. Frank Strahan, Liturgical Commission of

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BOSTON, St. John Seminary, 127 Lake St., Brighton, MA 02135.

MICHIGAN

DETROIT
April 21–24
National Association of Pastoral Musicians 4th Annual National Convention with the theme: "Claim Your Art!" Features Mr. Tom Conry, Ms. Sue Seid-Martin, the St. Louis Jesuits, Mr. Alexander Peloquin, Rev. John Buscemi, and many more great speakers and artists. At the Detroit Plaza Hotel. Write the National Office for more information.

MINNESOTA

MOOREHEAD
July 27–31
Lutheran Conference for Worship and Music at Concordia College. See address in Los Angeles listing.

ST. PAUL
July 8–July 2
Workshop: "Certification in Church Music" including an institute on Musician as Minister and a cantoring workshop. At the College of St. Catherine. Write the Summer Session Office at the College, St. Paul, MN 55105.

ST. PETER
August 3–7
Lutheran Conference on Worship and Music at Gustavus Adolphus College. See address in Los Angeles listing.

MISSOURI

KANSAS CITY
July 27–30

ST. LOUIS
June 15–19
Institute in Church Music at Fontbonne College, featuring Rev. Everett Diederick, SJ, Dr. Marie Kremer, Mr. Jeffrey Noonan. $65.00. Dormitory accommodations and meals available. Write Summer Session, Fontbonne College, 6800 Wydown Blvd., St. Louis, MO 63105.

NEW YORK

NEW YORK

April 20–23

OHIO

COLUMBUS
June 8–12
Lutheran Conference on Worship and Music at Capital University. See address in Los Angeles listing.

DAYTON
May 7–11
Workshop: "Christian Initiation," sponsored by the Notre Dame Center for Pastoral Liturgy. At the Bergamo Retreat Center. Contact Bro. James Field, CPX at the Center, Box 81, Notre Dame, IN 46556.

GRAVLILLE
June 19–21, July 10–12
Song Leader Intensive, a working retreat featuring Ed Gutfreund. At the Gravelville Retreat House. Registration, room and board: $110. Write Good Friends & Co., 2718 Ruberg Ave., Cincinnati, OH 45211 or call (513) 623-1393.

PENNSYLVANIA

PITTSBURGH
June 1–6
Seminar: "Arts in Worship: Creation, Incarnation, Transformation," with sessions on dance, drama, mime, music, sign and the visual arts. All are welcome. $80 full conference; $15/day; 9 a.m.–5 p.m. each day. For brochure write Sr. Grace Ann Geibel, Dept. of Music, Carlow College, 3333 5th Ave., Pittsburgh, PA 15213 or call collect (412) 578-6155.

QUEBEC, CANADA

MONTREAL
June 29–July 1

SOUTH CAROLINA

NEWBERRY
June 15–19
Lutheran Conference on Worship and Music at Newberry College. See address in Los Angeles listing.

TEXAS

SEQUIN
June 9–12
Lutheran Conference on Worship and music at Texas Lutheran College. See address in Los Angeles listing.

VIRGINIA

SALEM

August 3–7
Lutheran Conference on Worship and Music at Roanoke College. See address in Los Angeles listing.

WASHINGTON

SPOKANE
June 1–August 21
Fort Wright College offers 12 weeks of study including a Liturgical Arts Institute for musicians, artists and liturgy planners, June 1–12. Write the Director of Christian Ministries at the College, West 4000 Randolph Rd., Spokane, WA 99204.

TACOMA

August 3–7
Lutheran Conference on Worship and Music at Pacific Lutheran University. See address in Los Angeles listing.

WISCONSIN

KENOSHA

July 13–17
Lutheran Conference on Worship and Music at Carthage College. See address in Los Angeles listing.

MARSHFIELD

June 22–23
Workshop: “Music in the Small Church,” sponsored by the University of Wisconsin—Extension at the First Presbyterian Church. Contact the Music Dept., 610 Langdon St., Madison, WI 53706 (608) 263-2054.

MILWAUKEE

June 10–12
Eleventh Biennial Church Music Institute at St. Francis Seminary. Sponsored by the Office of Worship featuring Archbishop Rembert Weakland, Dr. Alice Parker, Rev. Patrick Collins, Sr. Marie Gnader, Mr. Paul Manz and others. Write Church Music Institute, Office of Worship, Box 2018, Milwaukee, WI 53201.

RHINELANDER

June 25–26
Workshop: “Music in the Small Church,” sponsored by the University of Wisconsin—Extension at the First Congregational Church. See address in Marshfield listing.

SHEBOYGAN

June 29–30
Workshop: “Music in the Small Church,” sponsored by the University of Wisconsin—Extension at Holy Name Catholic Church. See address in Marshfield listing.

STOUGHTON

July 1–2
Workshop: “Music in the Small Church,” sponsored by the University of Wisconsin—Extension at Convent Lutheran Church. See address in Marshfield listing.

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

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Musician/Liturgist: full time, for inner-city parish and Lake Michigan Catholic School. Send resume to: Music Committee, St. John Parish, 600 Columbus St., Benton Harbor, MI 49022. (HLP-2625).

Parish Music Director: organist (optionally), choir director (adult, SATB, male choirs), adult and junior folk ensembles; CCD program would like to incorporate music. HLP-2626.

Music Instructor or Assistant Professor: Ph.D. preferred; Master’s degree with additional work toward doctorate considered. Teach private woodwinds, theory, methods in music education; direct SMC Jazz Ensemble and/or Wind Ensemble. Salary negotiable. Teaching experience preferred. Contact: Brother Laurence Walther, Search Committee Chairman, St. Mary’s College, Winona, MN 55987. (HLP-2627).

Parish Music Minister: part of parish ministry team; 1800-family, community-oriented parish; organ, choir, folk ensemble; suburban area of Houston, Tex. HLP-2629.

Full-time Music Minister: wanted for working with parish team; organist, choir director, etc. Salary and job description negotiable. Contact: Fr. Joe Aubin, St. John’s Parish, 401 N. Dayton St., Davison, MI 48423. (HLP-2632).

Organist/Choir Director: full-time position, Roman Catholic Cathedral of St. Catherine. Liturgical music and liturgy. Send resume, qualifications, references c/o Rector, St. Catherine Cathedral Parish, 3 Lyman St., St. Catharine, Ontario L2R 5M8 Canada. (HLP-2634).

Music Minister: Experienced organist, choir director (all ages), folk group, children’s liturgy. Full-time for 900-family parish. Staff/community ministry. Send resume: Our Lady of the Assumption Church, 1406 Hearst Dr. NE, Atlanta, GA 30319.

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Resources

Gregorian Chant: Kyriale (chant notation); Verperale (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. (HLP-2590).
Music Industry News

Phoenix Festival of Sacred Music 1981

North American Liturgy Resources’ Phoenix Festival of Sacred Music was held March 19-22 at the Hyatt Regency Hotel. Featuring Pat Boone, composer-conductor Abraham Kaplan, popular Christian recording artist John Michael Talbot and Sheldon Cohen, the music spanned every era from Renaissance to contemporary and encompassed styles ranging from classical to rock. On Thursday, Alexander Peloquin premiered a major new work, The Canticle of St. Francis, sung by the Bach and Madrigal Society, backed by the Southwest Brass Quintet. Over 350 people attended the festival. North American Liturgy Resources is located at 10802 N. 23rd Ave., Phoenix, AZ 85029.

It’s Festival Time

Central Presbyterian Church of New York City has long been a cultural center for the performing arts. Their spring season, from March 8 to Palm Sunday, is filled with concerts and other events, such as a Carnival Revel, which took place on Shrove Tuesday, March 3, complete with entertainers and servers in Medieval and Renaissance period costumes, constant music by the West Side Madrigalists and three varieties of crepes in place of the traditional pancakes. Find out more about the concert series by contacting Perzanowski Management, 640 West End Ave., Suite 1B, New York, NY 10024 (212) 787-0517.

New from Resource Publications

Resource Publications, publisher of Modern Liturgy and other resources has recently announced several new publications. The Recording Locator 1981 Supplement is an index to sacred music that is available in recorded form that supplements the Musicatalog series of 1977 and ’78. The cost is $24.95; with the Musicatalog, the cost is $69.95 plus postage and handling. Resource has also announced a reference book entitled The Psalm Locator, which lists nearly 1600 musical settings of the Psalms, for $9.95. Available soon is a new study by Rev. Richard Vosko, Through the Eye of a Rose Window: A Perspective of the Environment for Worship. The book is intended to provide experts and laypeople alike with a guide to the many Church documents on the worship environment. Scheduled for release in July, the price is $9.95 plus $1.00 for handling. Their address is P.O. Box 444, Saratoga CA 95070; telephone (408) 252-4195.

Ed Gutfreund

Musician and longtime friend of NPM Ed Gutfreund, who created “With Lyre, Harp... and a Flatpick,” has arranged two summer institute weekends for liturgical songleaders. The dates are June 19-21 and July 10-12. Since he emphasizes individual attention, groups are limited to 15.

Mr. Gutfreund is certainly much more than a musician in the sense that along with the ability to provide excellent entertainment, Ed creates events and experiences in order to aid personal and spiritual growth while developing professional skills and awareness for teachers, musicians and liturgists. In a variety of settings, from concerts to school assemblies, he achieves a mix of entertainment, reflection and prayerfulness.

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

For more information on the summer institutes, contact Ed at Good Friends &
A Cry in the Wilderness
Epoch/NALR has recently announced plans to distribute Tutti Camarata's A Cry in the Wilderness, a contemporary musical on the life of Christ. Scriptural texts are set to music based on familiar Bach compositions combined with a variety of musical styles ranging from Baroque to jazz. Choirs include that of Frank Brownseed, an NPM Instructor. Contact Ms. Nancy Hanthorne for more information on this recording at North American Liturgy Resources, 10802 N. 23rd Ave., Phoenix, AZ 85029 (602) 864-1980.

K & R Music
K & R Music has announced that a new series of children's liturgies has been completed by Rev. John McFarlane of the Washington Diocese, to be used with songs by Ray Repp and Anthony and Tony Prezio, published by K & R. Secondly, scheduled for release this spring is the first album by Antioch, a seven-member Canadian group. K & R Music is located in Trumanburg, NY 14886. Telephone: (607) 387-5325.

Hymns on Transparencies
Cardinal Media Publishing of Windsor, Ontario has announced the publication of Religious Hymns and Songs, a listing of 1400 pieces, primarily in English but also in French, Italian, Spanish and Latin, that have been prepared on projection slides and transparencies for use in worship services. The concept of using projected liturgical visuals in place of individual hymnals and other printed materials was pioneered by Cardinal, and they call it "Illuminated Liturgy." The list is available for $5.00 from Cardinal Media Publishing, 1968 Wyandotte St. E., Windsor, N8Y 1E4, Ontario, Canada (519) 258-0663.

Lawson Gould Choral Works
Lawson Gould, Inc. of Ft. Lauderdale has announced in its publication New Notes the availability of new SATB arrangements for "Let Us Adore God" (Michael Pretorius), "Children of the Heavenly Father" (Henry Kihlken, Arr.), "Domine ad Adiuvandum" (Giovanni Pergoles) and "Make Haste, O God" (Barry O'Neal), among others. Choral directors may receive reference copies upon request by contacting Walter Gould, 170 NE 33rd St., Ft. Lauderdale, FL 33334. Be sure to tell them that NPM sent you!

University of Wisconsin Workshops
Four workshops on "Music in the Small Church" will be conducted by the University of Wisconsin-Extension Music Department in June and July. They are listed in the "Calendar" section of this issue. This is the 30th year for this series of two-day workshops for organists, choir directors and clergy who need practical sessions to aid music in worship, maximizing the use of the resources available to a small parish.

An additional three-day workshop will take place July 20-22 with the theme "Music in Parish Workshop." For further information and registration details, contact the UW Extension Music Department, 610 Langdon St., Madison, WI 53706 (608) 263-2954.

Lorenz Music Magazines
The Lorenz Publishing Company of Dayton, Oh. produces several periodicals for various ministries containing new usable music at all levels of skill. Among the music magazines are "The Organist," "The Choir Herald," "The Young Chorister" and "The Volunteer Choir." One-year subscriptions range from $5.60 to $8.95. Trial subscriptions and examination copies are available. For a catalog and further information, write the Lorenz Corporation, 501 E. 3rd St., P.O. Box 802, Dayton, OH 45401.
Tell the Story

BY J. VINCENT HIGGINSON

A n examination of the catalogs of Catholic colleges and universities for courses in hymnology would yield few indeed. In fact, even workshops on hymnology are rare. This situation can be attributed to past indifference, and needs improvement if we are ever to sharpen our judgment and arouse an inquisitive interest in the hymns we sing.

Compilers of hymn books in the 20th century have shown more and more insight into the requirements of a good hymnal. Experience and musical judgment have led them to choose a basic list of traditional hymns, and supplement them with songs of their liking and new material that they hoped would gain popularity. Still, the collections revealed little research. Sources were copied from one hymn book to another, often with mistakes repeated, while hymns lacking sources were captioned conveniently as "anonymous" or "traditional."

The increase of vernacular hymnody in the new Catholic services and devotions is now a prime reason for choirmasters, leaders of song and others to devote time to acquiring greater knowledge of hymnody with the hope of making congregational singing more meaningful. Such knowledge enables song leaders to comment on the text or music to enhance the congregation's appreciation.

Typically only two or three stanzas of a hymn are sung, leaving the full meaning of the hymn in midair. This is particularly so with texts based on narrative. At a recent practice session, the leader announced a new hymn, sang the first stanza, which was timorously repeated by the congregation, and then remarked, "We'll practice again next week because it is a beautiful hymn."

That's where it ended! Naturally, no interest was aroused and any preconceived "beauty" vanished in the dying strains.

Many opportunities have been missed by avoiding a brief remark giving added meaning to a hymn. For example, "O come, O come, Emmanuel," could be explained as a rhymed version of ancient prose texts based on names referring to the coming Messiah. At another
time, noting that the hymn is based on the "Great O's" could arouse interest if a brief explanation were added. Around 1850 the origin of the "Great O's" intrigued an English gentleman, and his findings inspired others to restudy pre-Reformation Catholic practices, an opening

"Silent Night" resulted from the fortunate coincidence that placed Rev. Joseph Mohr and Franz Gruber at the little church in Obendorf.

Wedge that culminated in the Oxford Movement.

At a meeting of a parish liturgical committee, John Newton's "Amazing Grace" was proposed for Lenten use. One of the group mentioned that Newton was a slave trader. This caught someone's attention and the text became alive. "Amazing Grace, how sweet the sound, That saved a wretch like me..." What an illumination!

The timeworn "Holy God, We Praise Thy Name" acquires a new dimension when connected with its source, the Te Deum. Neither should the inspiration that created the O filii et filiae or the Vexilla Regis be locked in ancient tomes, aching to speak out and make the message known. One could go on and on. "Silent Night" resulted from the fortunate coincidence that placed Rev. Joseph Mohr and Franz Gruber at the little church in Obendorf. Not long afterward they both left Obendorf, never to meet again.

For the inquisitive and for those who deal with congregational singing, such opportunities can bear unknown fruit. Even if courses in hymnology were available, not everyone would be able to attend. However, one can acquire a working knowledge by browsing in a library or slowly acquiring a small personal reference shelf. The enthusiasm of the neophyte or scholar could provide an enduring contribution to the congregation's prayer life.
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