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In this issue...

The Allied Arts. At NPM's first convention, in Scranton in 1978, Ed Walter, then the music director of Georgetown University's Dahlgren Chapel program, gave a workshop entitled "Musician, Broker of the Arts." His sessions grew out of the conviction that all the arts are needed in worship, and that often it is the musician on the parish staff, who is most in line with the arts—often the one who is most likely to be open to contacts with the allied arts.

At the Detroit Convention four years later, this alliance seemed to burst into our consciousness. Liturgy needs arts forms in addition to music. Musicians need other artists. More and more artists are expressing their need for the support of musicians.

In this issue, we wish to expand the vision of the pastoral musician. What about dance? Cara DeSola recaptures the experience of dance at the Detroit Convention, while Carolyn Deltinger reflects on principles of the art of expressive movement—or dance. What about drama? Dolly Sokol articulates theatrical principles that apply to liturgical celebrations.

The arts lead us to think beyond music to consider the culture surrounding it. Multicultural music (labasch) and multicultural celebrations (Sosa) call for the best efforts of the pastoral musician. We think beyond to the society as well to social justice—Melissa McDermott challenges us to sharpen our awareness of current events and to respond to them in our parishes. How does music heal? The intriguing ministry developed by Karen Clarke at Pittsburgh's Mercy Hospital opens up even more possibilities for musical expression in our churches. Final charge to musicians is provided as this issue's "Commentary" by His Holiness Pope John Paul II.

Rev. John Bucemi, the artist and designer for the Detroit Convention. Remarkably, after the experience that NPM could never be the same, that we had "upped the ante." By including the allied arts in the convention, we have opened a door that need never be closed again. Pastoral musicians are called to find out for themselves just how effective the allied arts can be at the parish level.
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Contents

Association News  4  NPM Chapters  7
FOR MUSICIANS & CLERGY: PLANNING
Modern Churches and Processions: A Liturgical
Challenge 8
By Thomas Caroluzza
FOR MUSICIANS & CLERGY: LITURGY
Why We Tell Our Story (Part II) 10
By Cynthia Serjak
FOR CLERGY
First Do Justice, Then Celebrate 12
By Melissa McDiarmid
Dance: A Liturgical Art 16
By Carla Desola and Carolyn Deitering
Drama: A Liturgical Art 22
By Dolly Sokol
The Arts as Healing Agents 28
By Karen Clarke
That Ethnic Spice 32
By Willard Jabusch
Liturgy in Two Languages... Some Principles 36
By Juan Sosa
COMMENTARY
The Pope Speaks... 63
By John Paul II
Reviews 41  Roundelay 55  Calendar 59
Hot Line 60  Music Industry News 62
Regional Convention Planning Meetings

Plans for the 1982 Regional Conventions are well underway, with four regions having completed program planning meetings. At each of these meetings, diocesan representatives from all over the region brainstormed and papered the walls with myriad answers to the question, “What is it that is standing in the way of musical, liturgical excellence in your parish?” Following this meeting, the Core Committee, a team of five or six lieutenants chosen by the National Chairperson, retreated for an intensive day-and-a-half of compiling, collaborating, reviewing, revising, dreaming, drafting, polishing and perfecting—after which they emerged, tired but proud, to unveil a complete convention program.

“Full, Conscious, Active Participation:
More than Singing”

Our congregations now know that musical liturgy is normative. People are singing, but somehow this doesn’t solve all the problems. The Fort Worth convention will aim for a deeper understanding of the elements that influence a community’s full, conscious and active participation in the liturgy.

Core Committee: Arlene A. DeLuca, Chairperson; Rev. William Aaron, Jerri Dureau, Michael Flanagan, Bro. Jeff Pawlak, Bernadette Sodd.


“Reflections on a Vision: Assembly”

The Pittsburgh convention will probe the nature of that hard-to-define body to which all of us belong—the assembly. How can we facilitate sung prayer that is relevant to and expressive of the assembly?


Folk Musicians Take Note

Folk Music Ministry, a new magazine for liturgical folk musicians, began publishing in August 1981. It probes the role of folk musicians as enablers of prayer; encourages better planning with a large planning section contained Sunday readings for the coming month, meditations to aid music selection, and a list of suggested songs; gives writers and composers a forum for publication; and publishes reviews, letters, notices and other items of interest. For further information, write to Folk Music Ministry, P.O. Box 3443, Annapolis, MD 21403, or call (301) 263-4030.

Notre Dame Center for Pastoral Liturgy Conference

The Tenth Annual Conference at the Notre Dame Center for Pastoral Liturgy, June 15-18, drew over 700 people to study “Sunday Morning, A Time for Worship.” The purpose of the meeting was to take stock of the current role of the Sunday assembly in the life of the Church. Part of the conference was devoted to our inheritance from tradition; another part was concerned with what new roads we may be called on to travel.
The opening session with William C. McCready, the director of the Pluralism Center at the National Opinion Research Center at the University of Chicago, analyzed the data from various sociological studies of how people spend their Sundays.

The second day began with a brilliant presentation by Mark Searle, Associate Director at the Notre Dame Center. In his session, entitled “The Shape of the Future, a Liturgist’s View,” Mr. Searle presented three views of death. The first sees death as the conclusion of life. The second view, predominant in our society, can deny death because our culture is composed of systems that are independent of individuals—impersonal, collective processes that continue regardless of someone dying. In this view, death gives us our unique identity, but it is absent or denied. The third view is the Christian model. We are living with life after death now; life follows death in the pattern of the dying and the rising of the Lord.

Mr. Searle applied these ideas to the assembly, the Word and the Eucharist. First, he reminded us that the assembly presumes a common life. Second, he warned that we tend to spend more time proclaiming the Word than hearing it. Finally, he proposed that Justin, in the second century, was trying to tell us that the Sunday gathering was to remember our baptismal commitment more than it was to celebrate the Eucharist; that the Eucharist is a revelation of what had already taken place, a memory of what God had done and continued to do for us in Christ.

Rev. Richard McBrien, Chairman of the Department of Theology at the University of Notre Dame, was one of the many speakers who brought a pastoral emphasis to the conference. He listed 18 items for practical evaluation of a parish: 1) quality of assembly worship; 2) quality of all sacramental life; 3) ongoing formation; 4) parish budget—termed the most important theological document in the parish; 5) job descriptions; 6) leader selection; 7) leaders’ lifestyle (lay and clergy); 8) leaders’ time management; 9) physical plant; 10) social services; 11) collegiality; 12) ecumenism; 13) relationship with the wider community; 14) breakdown of parish membership; 15) community nature of parish; 16) parish communications; 17) community self-expression; and 18) community self-evaluation. Parish leadership may find these criteria useful for reviewing the workings of the parish.

Dr. Frederick Swann, Director of Music and organist for Riverside Church in New York City, led the congregation in a hymn (esival), marvelously demonstrating the potential of the organist in leading song, teaching new hymns, and achieving remarkable dynamics with the Holtkamp Organ. Mr. Swann was assisted by Dr. Fred Moleck and Sr. Jeanne Cyr.

Rev. Godfrey Diekmann, OSB, liturgist and author from St. John’s Monastery in Collegeville, Minn., was presented the 1981 Mathis Award, and responded with a delightful session entitled “Sunday Morning: A Time for Worship.”

Cassettes of the conference are available from NCR Cassettes, P.O. Box 281, Kansas, MO 64141; proceedings of the conference will be published by the Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

Thank You, Alice Parker

A wonderful keynote address was given by Dr. Alice Parker, choral director, composer and animator, at the regional meeting of the American Guild of Organists in Portland, Me., June 29-July 1, 1981. About 170 people attended. The question Dr. Parker put to us was, “What happens when we lose our musical innocence, when we turn music into something to shop by, something that accompanies us on a vacation trip?” As our society becomes more cerebral, so does our music, and we forget, for instance, the primacy of the voice. It is our singing that is primarily musical. Music is praise that is neither sacred nor secular in and of itself. It is pure. Just as fire and water obey their laws, so music has its laws of harmony, counterpoint, and so forth.

Dr. Parker showed us how the emphasis on visual perception has affected music. Printed music, sightreading, notation and so on have assumed more importance than hearing music, hearing the tonal qualities of the voice. We tend to perceive music through the printed page rather than through our ears! For the congregation, therefore, the musician’s role is to sharpen their ears, to help them hear. As a composer, Dr. Parker told us, she feels that the present notational system for music allows her to capture about ten percent of her musical insight on paper.

Sailing is an analogy for music. The wind and the waves carry you through your journey, and you are bound to the natural forces at work, though you can...
use your sailing technique to influence the speed and direction of your trip. Music is an energy; you can let it take you where it naturally wants to go. This happens for the musical artist who is in touch with the rhythm and flow of the music. A melody is correct when the composer has no notes or energy left over.

Music is the language of emotion. When an experience touches off an emotional response, this can be translated directly into music. Unfortunately, however, technical training often turns off the creative innocence of the student. Dr. Parker emphasized her feeling that creative genius is much more important than rules, and if it comes first, then the result in good composition is an emotional experience that unites and transforms us. Just as sailing is a response to the sea, the musical experience is a response to the vast abstract entity of music. Let us not feel bound in, limited by hymnals, repertoires, rehearsal schedules, people who don’t want to sing. A spiritual, whole group of people will use their independence to achieve interdependence.

The three fold musician is the composer, the performer and the listener. The composer, the one with vision and skill, finds the optimum balance between the two the performer struggles for communion between instrument and music, so that performance can achieve the vision of the composer; the listener, with open mind and ears, may be the final critic, but is also the final, innocent experience. To know music the way Alice Parker does is to learn to listen.

Franciscans’ Brown Bag

The Brown Bag: A Franciscan Community for the Arts is a group of artists in the Franciscan tradition who strive to bear artistic witness to the presence of Christ. The by-laws of the group, which were approved early this year, define the spirit as well as the structure of the organization. The ministry of the group is thus defined:

...to make visible the Word. As artists in ministry following the spirit of St. Francis of Assisi, we are especially called in our work to be an active part in the ongoing creation of the world. With a keen awareness of Christ-presence, we can celebrate the Word and proclaim the Gospel in response to the needs of our church and society. Rooted in the teachings of Jesus, and enriched by our Franciscan spirituality and history, it is our task and responsibility through our creative presence to provide means of inspiration, comfort, hope and celebration for our world. The beauty, majesty and power of the universe can flow from our artistic expressions as a reflection of our Franciscan values and ultimately provide a means to invite all people to discover and experience the Word made flesh—Jesus.

The community’s mailing address is 4421 Lower River Rd., Stella Niagara, NY 14144.

French Translator Needed

The NPM National Office is looking for a musician who will read, summarize and/or translate articles from church music publications in French. It is a great way to keep up your French, to keep informed in the exciting field of church music in Europe and, best of all, to provide a service to fellow NPM members.

Write the National Association of Pastoral Musicians, 225 Sheridan St. NW, Washington, DC 20011.
NPM Chapters

Koinonia

Koinonia is the Greek word used in the Bible for fellowship. However, koinonia is a much richer word than the English "fellowship" because it includes all the actions that make and build a community or an assembly. It is both an important and a frequent word in the New Testament, especially in the descriptions of the early Church. Koinonia is one of the four major sections of every Chapter meeting, and should be equal in length to the Music Showcase, Exchange for Learning, and Business sections. Koinonia includes both socializing and praying together, and these are usually alternated from meeting to meeting. Some feel that both activities should happen at every meeting; this decision is left up to the discretion of the Chapter.

The following are excerpts from the NPM Chapter Manual, "Instructions for the Animator for Koinonia."

The purpose of Koinonia is to provide a means whereby musicians of the Chapter can:

a. Get to know one another,
b. Get to trust one another,
c. Comfortably support one another in their work, through prayer,
d. Become so comfortable with one another that they can give and take criticism from one another, especially in the area of musical skill.

"Following these Instructions is a collection of suggested plans for socials and for prayer. You may choose from these, or create your own. Notice that the order of plans in the Manual envisions a gradual building of friendship and trust among the members, starting with very easy comfortable socializing, and prayer that focuses on new beginnings.

"The importance of the Koinonia section cannot be overemphasized. Unless mutual support is established, the Chapter will not be a place where musicians and clergy want to come. Also, if criticism during the Exchange for Learning begins before the necessary mutual trust has been established, the Chapter could turn into a gripe session.

"Ultimately, the success of the Koinonia will depend upon the personality of the Animator—the one who enlivens the situation and makes Koinonia happen!"

Permanent Chapters

NPM congratulates three new permanent Chapters—Galveston-Houston, Tex., Pensacola-Tallahassee, Fla., and Fort Wayne-South Bend, Ind. (This seems to be the time for dioceses with hyphenated names to form permanent Chapters.) These bring the total to six Chapters that have completed the trial period and made a permanent commitment to the National Association of Pastoral Musicians.

Officers for the Galveston-Houston Chapter are Sr. Jane Conway, SSM, Director; Daryel Nance, Coordinator for Planning; Sandria Ward, Assistant Director for Recruiting; George McDonald, Animator for Koinonia; Marcus St. Julien, Secretary-Treasurer.

The Pensacola-Tallahassee officers are Barbara Rezmer, Director; Ben Benclvenga, Coordinator for Planning; Julie O'Rourke, Assistant Director for Recruiting; Marie Smith, Animator for Koinonia; Terri Straight, Secretary-Treasurer.

Officers in Fort Wayne-South Bend include Sr. Diane Skubby, CPPS, Director; Jo Lauer, Coordinator for Planning; Caryl Petrea, Assistant Director for Recruiting; Beverly Rieger, Animator for Koinonia; Virginia Goebel, Secretary; Gene Wall, Treasurer.

Temporary Chapters

Green Bay, Wisc. is the most recent recipient of a temporary charter. The Green Bay Chapter is already active with plans to host one of the six NPM Regional Conventions in July, 1982. Chapter officers include Edward J. Selinsky, Director; John Coppin, Jr., Coordinator for Planning; Paul Strelka, Assistant Director for Recruiting; Debbie Strelka, Animator for Koinonia; Michelle Becker, Secretary-Treasurer.

New Chapters Forming

Contact any of the new Chapter Directors listed below if you live in the diocese and are interested in joining the Chapter.

Diocese of Cleveland, Oh.—Bro. Terrence A. Nufer, CPPS, 361 Catholic Center, 1031 Superior Ave., Cleveland, OH 44114 (216) 696-6525/749-2220

Diocese of Toledo, Oh.—Sr. M. Helaine Ehrman, SND, 3535 Sylvan Ave., Toledo, OH 43623 (419) 475-9359

Diocese of Lansing, Mich.—David C. Dunlap, 617 S. Grand Traverse, Apt. 7, Flint, MI 48502 (313) 239-1631/233-3364

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.
Modern Churches and Processions: A Liturgical Challenge

BY THOMAS CAROLUZZA

The first question to be asked about liturgical processions might seem too obvious or too silly, but it is the essential question: “How do you get from here to there?” To miss asking that fundamental question is to risk missing the meaning of processions and reducing them to mere ceremonies or simple functions.

How do you get from here to there these days? Certainly not on foot. As Marshall McLuhan noted some time ago, the automobile is the extension of the foot, and in our time has virtually replaced it. The only people who use their feet to get anywhere these days are the kids in the pre-tenspeed bike stage of their lives, and they never travel too far from home anyway.

When we design our buildings these days we make sure that they’re not too sprawled out, because we know people don’t like to use their feet to get anywhere. We have elevators and escalators and moving sidewalks. We have electric carts in our airports and on our golf courses. There is nothing more disturbing to us than to arrive at the shopping center or at church on Sunday and find that there is no parking space close to the entrance. Realizing how annoying this is to us the architects have carefully provided drop-off-pick-up stations at entrances so that only the driver needs to use his or her feet anymore.

Marching in the military has been reduced to mere ceremony or to discipline; it is never used to get troops from here to there. Processions are all about getting from here to there on foot, and that is something few of us do anymore, except in church. We may use our feet for disco dancing or jogging, lest they become dysfunctional, but that is hardly more than moving in circles that never go from here to there.

For anyone who is missing this seeming irrelevant reflection on feet, let me be more direct. Liturgy is related to real life or it is no liturgy at all. But since there is no walking in everyday life, processions tend to be regarded as churchy stuff instead of life stuff. When we go shopping, to school, to work, to play we go with the speed that walking can never provide.

And so when we come to church on Sunday we see nothing in those five liturgical processions that relate to real life. The best you can hope for is the jazzed up, let’s pretend that tries to simulate the medieval pageantry of another era. None of us should be surprised when we find people dashing for their rear seats or breaking rank during the Easter Vigil procession when the liturgy planners thought everyone would process the long way. Nor should we be surprised when we hear folks say: “Let’s get on with it” or “Put the sacristy back where it belongs, next to the altar, and spread some communion stations throughout the church so we can save some time in these already-long liturgies.”

Processions are so foreign to our everyday experience that they become a waste of time. But at the deepest level of meaning, a procession is a parable on life. Our liturgical processions can speak to us of the journey of faith we all must take. When Jesus enters Jerusalem, he isn’t wasting time, nor is he interested in mere ceremony. No, he is about doing his life’s work, about taking a journey of faith toward his hour of glory. The folks back then seemed to sense the deepest level of meaning when they turned that journey into a procession that paid tribute to their long-awaited Messiah.

When people go to church today to fulfill an obligation or to get grace, they want to get on with it, to get whatever it is they came for, and then get back home where real life is. But when people go to church as a way of living their lives, then the process (interesting word) of getting there is as important as what might happen once they are there. Those are the folks who gather families together and meet a few other pilgrims on the way. In suburbia, that’s usually done by car, to be sure, but that is the beginning of their entrance procession. Consider yourself lucky if your parking space is not too close to the entrance. That will give you the opportunity to join others on the way, a chance to walk with them, take time with them, be with them on the journey.

To get under the meaning of our entrance processions, let me tell you about my cousin, Renato, in Italy. Renato did for me what all newly married people do: he shared his wedding pictures. I stopped him when he got to a picture of the bride and her family and friends walking down the street on the way to the church. I asked for an explanation of this custom and he described how the bride and groom each gathered at their respective homes with their families and friends and then processed through the streets toward the plaza in front of the church. There they converged and went to the door of the church where the priest waited to greet them. Then the entire community entered the church with song. I know we can’t replicate that experience in our modern suburbs, but

Fr. Caroluza is pastor of Our Lady of Nazareth Church, Roanoke.
there is something real there, something related to life, that we are missing in our own entrance processions.

We need to capture something of that same spirit in our own cultural idiom. You see, something happens when you travel on foot that can never happen in our cars. We have to learn how to deal with that. When you walk you mix with people and nature. You see things and hear things. You relate. How are we going to gather folks, greet them and walk side by side as fellow pilgrims in faith?

When people sneak quietly into our churches and priests slip out of their sacristies from right stage, we've turned the entrance procession into a mere ceremony or an efficient function. We've stripped it of all possible symbolic and ritual meaning. In no way can it be read as a parable of life's journey together.

What we need to do on occasion is get the entire congregation into the entrance procession so that they'll be able to interpret the ordinary and representative entrance each Sunday properly. While this is most evident at the Easter Vigil and on Palm Sunday, we need to discover other opportunities to make this sign more transparent.

In a congregation full of settlers, this practice would at least jar them enough to ask some questions about their pilgrim status. And make those gatherings and entrances real-life experiences. Let people talk or tell stories or sing and laugh like Chaucer's pilgrims did. Let's not place a pseudo-religious aura around them, making them too stylized and formal. And of course there needs to be the important symbols and colors and banners that speak the meaning and mood. Once our people have discovered life as relationships, as process, and as journey, processions will take on their proper meaning again. They'll begin to see that getting from here to there in no way is a spatial concern but an incarnationally religious-life question.

The entrance procession is only the first of the five processions in our liturgy. I need not spend as many words on the other four, since the same principle applies. We will have no difficulty discovering the how and why of getting from here to there once we see all our processions as the constant reiteration of the journey theme.

Why the gospel procession and how? The answer comes once the good news is not just some words in a missalette. Then we will find ways to reverence the word, to decorate, to hold it aloft, to sing alleluia. Then we'll know how to let it move into a living word that enters the darkness of the bad news all around us. Then it will become a word for our life's journey. What shall we bring in the presentation of gifts? Symbols or the real thing? Once we answer that question we'll find creative ways to enter into a procession of the gifts. What kind of journey are we on when we enter the procession to the table to receive the bread of life and the cup of salvation? That will never be a waiting in line anymore, but a procession of people on the way.

Nor should the fifth and final procession be just a way to say it's all over. It's not the fast break to our cars, but something that speaks of the on-going journey through the week. It should speak of mission. It should send us out into the process we have begun. It should speak of the continuing journey.

The processions, then, are parables that speak of real life. Life is one giant procession for people of faith, a pilgrim people in process, moving toward the kingdom. Whether it's walking into Noah's ark, or walking out of Egypt through the Red Sea; whether it's marching into Babylon or back again; whether it's the call to walk into Jerusalem and die or go on a Crusade, or for you and me to get moving into our churches, the sign stays alive: God always gets his people on the move, trying to budge us from here to there.
Why We Tell Our Story (Part II)

BY CYNTHIA SERJAK

When we are engaged in opening up symbols, telling the story, remembering the events that have formed us, challenged us, made us a holy people, we address human issues. In *Environment and Art in Catholic Worship*, published by the Bishops’ Committee on the Liturgy, we read: “Renewal requires the opening up of our symbols, especially the fundamental ones of bread and wine, water, oil, the laying on of hands, until we can experience all of them as authentic and appreciate their symbolic value” (No. 15).

When we use the goods of the earth, we are stewards, responsible for the appropriate and wise use of gifts. We are not stingy about using them, but we approach them with reverence and a desire to preserve their authenticity. We do not ask them to be what they are not. We do not pretend that wood is marble, or that plastic ferns are real. The challenge of using the arts at liturgy is to discover inherent beauty, to take things from their ordinary setting and make them special by placing them in the hands of the worshipping community, in whose eyes and hands—the eyes and hands of faith—all creation is sign.

Sr. Serjak, RSM is an organist, choir director and composer who serves as Director of Liturgy for St. Mary of the Mount Parish in Pittsburgh, Pa.

The space takes shape, color, life, from the gathered assembly, not the reverse. A church should be a people place. (The gospel is about people, Jesus uses people-symbols to teach.) If your space looks great when it is empty, and people coming in “mess it up,” then you should take another look. Think about what people see when they enter your church. The space should exude a climate of hospitality: “The environment is appropriate when it is beautiful, when it is hospitable, when it clearly invites and needs an assembly of people to complete it” (No. 24). Environment becomes especially exciting when it reveals the story of the particular community that gathers in it for worship.

Furniture is also for people. In church, it is for people who are celebrating special and sacred events. All furniture should be appropriate for whatever happens in it, on it, around it. An altar at liturgy is for Eucharist, a table for the celebration of the eucharistic meal. People should be able to receive the altar and the activity around it as such. The environment, prayer in all its forms, gestures and ritual must all speak of the love and lavish care with which they are planned. Symbols are the silent but powerful expression of a love relationship between God and people.

What about the Word? How do we appropriately and powerfully tell the story of God’s people? Do we speak the
Word, rather than read it? We can help the story come alive by opening up our shared signs and symbols both visually and aurally. Our words, texts of prayers, the words of hymns and refrains can come alive through gesture. Sacred dance has long been part of religious worship in various cultures and faiths. Dance in its simplest, most human, most beautiful aspects reveals the words and feelings of our relationship to God (and to each other) in unique ways. The movements and gestures of the presider, as well as other ministers, are a kind of sacred choreography. It is appropriate—and exciting—that at this point in our "renewal" we again take up this ancient form of worship.

We can tell the seasonal stories so that the liturgical year invites people to participate in its waiting, its joys and sorrows, its silence and its exultation. When we can tell the stories well, the symbols will find their places and be available to the community.

In opening up the symbols we must listen to the dreamers and the prophets among us. We must be able to look wonderingly at our past, remembering what God has done for us. In The Feast of Fools, Harvey Cox discusses the importance of festivity and fantasy for religious people. He describes festivity as "a human form of play through which man appropriates an extended area of life, including the past, into his experience" (p. 15). Fantasy, Cox continues, "is a form of play that extends the frontiers of the future." Festivity helps us put our past and our present into perspective, to integrate their meaning into our lives. We are festive at a birthday party, truly festive, when we rejoice in the beauty, joy and pain that has filled our life thus far. If we can see that the past is meaningfully related to the present, that it brings us to where we are now—as humans in the best and most holy sense of the word—then we can look hopefully toward the future.

Our survival depends on our ability to be seriously imaginative about the future. Bishop Gumbleton, who was one of the visitors to our hostages in Iran at Christmastime, recently remarked that we are slowly beginning to believe that nuclear war is not only possible but also winnable! Nuclear war is certainly becoming more and more probable; what is mind-boggling is that we are convincing ourselves that we can survive it. As people of faith, we must be able to offer our world other solutions. To do so we must be seriously imaginative about world problems. We must not settle for the "probabilities" of statistical projections. We must cultivate an attitude of hopefulness, an attitude that looks beyond facts to human longings and dreams.

What all this has to do with symbols is that symbols, by their nature, are revelations of a deep reality within human people. They do not point to what is absent, but to what is present. Symbols challenge us to look beyond the ordinary meaning of things, uncovering new possibilities for us. Symbols defy our attempts to explain them. In fact, they are not effective if they have to be explained. They invite us beyond black and whiteness into green and red and yellow. They help us situate ourselves within the great story of salvation history.

As planners of liturgical experiences, we must be able to seriously imagine alternate ways of telling the ancient and revered story, so that it can be heard and touched and tasted and celebrated by us now. We must ask "What if...?" "What could we say...?" and "Wouldn't it be great if...?"

Harvey Cox warns us that our culture has produced too many pedestrian personalities whose capacity for vision and ecstasy is sadly crippled. It has resulted in a deformed man whose sense of mysterious origin and cosmic destiny has nearly disappeared. A race that has lost touch with the past and future through the debilitation of ritual, revelry, and visionary aspirations will soon shrink to a tribe of automatons.

—Feast of Fools, p. 17

But he also encourages us to real celebration that "links us to a world of memories, gestures, values, and hopes that we share with a much larger community" (p. 131).

We must be able to be festive, to celebrate the past, to learn its lessons. And we must be imaginative about the future. We must cultivate future hopes as a gospel people. What are the stories that we want to pass on to future generations? What are the signs that will speak beyond 20th-century American consumerism? For instance, what do missiles say about our care for liturgy? What are the life-revealing, God-revealing, human-affirming and raising-up symbols that will call us deeper and deeper into the mystery of what we are?

Assuming that we cultivate this festive attitude, assuming that we can take seriously the importance of fantasy, think again of your own worshiping community, and consider the ground rules for developing a vocabulary of signs and symbols.

Symbols must be accessible. This means that they are visible, audible, tangible, and so on. "A space must create a sense that what is seen is proximate, important and personal" (Environment and Art, No. 50).

We must be willing to dance with joy, lift our arms in prayer, put on the robes of discipleship and service, weep over bondage and fear, sing with sincerity and speak with truth and love.

Symbols must be practical enough to succeed in a given situation. If they do not "work," they cannot speak. We can establish a relationship with a symbol that works. We must be able to evaluate and then not be afraid to admit if something did not work.

Symbols have to do with faith life. You must be genuinely reverent and aware when you deal with expressions of people's faith life.

Symbols should express the longing of our hearts for God. Symbols move us to action and commitment; they are eschatological.

There is hope when people can ask the important questions. Questioning, in fact, is often much more interesting than the process of developing answers. It is much more profitable to go looking for hints and suggestions than to strive for absolute answers. If we get all the answers, we will stop looking. It is important for the Christian community to keep looking, growing, finding new ways to say the old things. And we as planners are responsible to help the community look and ask.

For if we are to tell the stories and open up our symbolic heritage, we must begin with our own wonderful humanness. We must be willing to dance with joy, lift our arms in prayer, put on the robes of discipleship and service, weep over bondage and fear, sing with sincerity and speak with truth and love. We must be touchable and pliable, able to feel pain and joy, and then draw and write and sew and carve that story.
First Do Justice, Then Celebrate

BY MELISSA McDIARMID

We need only read the signs of the times to realize that our planet and our Church are in desperate need of people who will lend their lives in working to secure humankind. Such people can be the leaven for the rest, and the catalysts for celebrating the hopeful and humane future that is the dream of our lives. As pastoral musicians, we have already been called, and we have responded, to a life of service in leadership, offering ourselves as the leaven in liturgical celebration. The active essence of the leaven that we are is what animates and gives life to the celebrations we share with others. It gives credibility to the boldness we exhibit when we call others to worship and lead others in prayer.

Certainly, however, we are called to lend life in circles other than liturgy. After all, most of our time as Christians is experienced in its daily aspects and not in liturgy. Besides, the authenticity of our celebrations depends on how connected we are with our humanness and the experiences of human existence. For example, it takes the human experience of family to understand God’s care for us expressed as a parent’s love, and to be able to respond to this love in prayer and worship.

Since certain memories and experiences that we bring to worship enhance its meaning and make personal the rituals we celebrate, perhaps the difficulty some have with celebrating justice themes stems from a lack of personal experiences of doing justice. How can we help one another recall experiences and form a basis for their liturgical celebrations of justice? Even though we intellec-

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also to decry false piety. While the Israelites flawlessly observed the rituals of the Sabbath, they longed for the end of the day so they could resume their cheating and exploitation in the marketplace. This is what inspired Amos’ words.

Unfortunately, the description of the world to which Amos was sent is painfully reminiscent of our own. It is clear that our own world is in equally desperate need of Amos’ message. We may not be guilty of the cheating or the extortion that Amos condemns. And our piety is not false; our liturgies are not offensive to the Lord. But the point is that there is a living God who cares for us, such that justice for people is a divine concern that carries greater meaning than the isolated ritual of the Sabbath. The relationship between God and God’s people is more than mutual obligation; it involves concern and compassion shared between the two.

Why should a virtue such as justice be so important to the Lord? Abraham Heschel suggests that the answer may lie in the fact that righteousness is not just a value, but “it is God’s part of human life, God’s stake in human history.” He suggests that human infliction of suffering on others is a blot on God’s conscience because it is in relationships between people that God’s investment in us is at stake. People act without ever realizing that their oppression of humanity is a humiliation of God. As the writer of the Book of Proverbs reminds us, “To oppress the poor is to insult his creator, to be kind to the needy is to honour him” (Pr. 14:31). The unjust disposition of humankind is particularly tragic in light of the understanding that God depends on our help in the ongoing act of creation. Recalling Hosea, Heschel further emphasizes that although believers offer sacrifices to please God, God desires mercy and righteousness from us. This desire is not satisfied in churches and temples, but in the daily lives of people who show mercy and live righteously — “It is within the realm of human history that humanity is charged with God’s mission.” He also points out that the notion of God’s justice and righteousness in Scripture is “not an inference, but a tenet of biblical faith, self-evident, and not an added attribute. It is inherent in God’s essence and identified with God’s ways.”

How then do we, the followers of this God of justice, conduct ourselves on our journey to the Lord? Righteousness is defined in the Old Testament as a quality of a person who does justice. But righteousness goes beyond the legality of justice and leans toward mercy and compassion. In Deuteronomy’s directive to “pursue righteousness” (Dt. 16:20), the word “pursue” strongly calls us to be persistent in our search for a potentially elusive goal. Isaiah equates the pursuit of justice with the search for union with God. Finally, the prophet Micah offers a simple and eloquent teaching on the journey to union with God:

— With what gift shall I come into Yahweh’s presence and bow down before God on high? Shall I come with holocausts, with calves one year old? Will he be pleased with rams by the thousand, with libations of oil in torrents?

Must I give my first-born for what I have done wrong, the fruit of my body for my own sin?

— What is good has been explained to you, man; this is what Yahweh asks of you: only this, to act justly, to love tenderly and to walk humbly with your God.

— Mi. 6:6–8

The legacy of justice left to us by the prophets of the Old Testament is reiterated and confirmed in the life and ministry of Jesus. In the Lord’s own words from the Sermon on the Mount, we hear: “Do not think that I have come to do away with the law of Moses and the teachings of the Prophets. I have not come to do away with them, but to make their teachings come true.” In announcing the beginning of his public mission, Jesus quotes Isaiah’s account of the restoration of Zion and proclaims: 13
The spirit of the Lord has been given to me,
for he has anointed me.
He has sent me to bring the good news to the poor,
to proclaim liberty to captives
and to the blind new sight,
to set the downtrodden free,
to proclaim the Lord’s year of favour...

—Is. 61:1–2, Lk. 4:18–19

Certainly Jesus could not have been more explicit about the primacy of justice and liberation in his ministry. He uses language of liberation, giving specific examples of the active participation it takes to continue the healing and creation of human history.

Jesus also inaugurates his mission by recalling the Hebrew tradition of the Jubilee year as he announces “the Lord’s year of favour.” Described in Leviticus, Jubilee was a year of holiness and ritual every 50 years that recalled that the gifts of the earth were created by God for the use of all. It was an attempt to prevent great inequalities of wealth and power by redistributing resources to all people. So in addition to religious ritual, Jubilee was celebrated by allowing land to lie fallow to restore fertility, by returning all property to its original owners and by proclaiming liberty to people in bondage. The spirit of the Jubilee is at the heart of the connection between justice and celebration.

People of our own time offer visions concerning our call to do justice. There are two major documents that must be considered. First, A Call to Action, written by Paul VI in 1971 to commemorate the 80th anniversary of Rerum Novarum, moved beyond the social encyclical tradition of Leo XIII, which though based on the human dignity of persons still asserted that “inequality of rights and powers proceeds from the very author of nature.” Second, with foundations in the writings of John XXIII and Paul VI, the 1971 Synod of Bishops produced the document Justice in the Word, which put forth an interpretation of justice based on a principle of the “full basic equality as well as...human dignity of all.” This added dimension of full basic equality to the previously held belief in the dignity of all is crucial. In fact, it is the difference between justice and charity. The profession of the dignity of all people can easily become a saccharine pretension, an idea that we concede in magnanimous charity. But the belief in an equality of all practically requires personal dethronement. Through no virtue of our own we must recognize another to be equally dear in God’s eye as our own. This is the crux of the matter in the personal conversion to justice. And even though we may have become masters of both charity and justice, we have learned painfully well that works of charity are much easier than doing justice.

Both Paul VI and the Synod of Bishops explicitly called the work of doing justice to the center of Christian life, no longer seeing it as a peripheral adornment or equivocal option. In a call reminiscent of the Epistle of James, Paul VI urged the Church to “take part in action” that renews the Earth. He reminds us that “it is not enough to recall principles, state intentions, point to crying injustices and utter prophetic denunciations; these words lack real weight unless they are accompanied for each individual by a livelier awareness of personal responsibility and by effective action.”

In this same spirit, the Synod of Bishops described a dynamic relationship between love and justice such that love should be expressed in actions to effect justice. They wrote: “Christian love...implies an absolute demand for justice, namely, a recognition of the dignity and rights of one’s neighbor.” The bishops argued that a necessary corollary to this view of justice and love is that action taken to bring about justice becomes essential to the life of every Christian, and that this action is part of the mission of preaching the Good News of Salvation. They state it strongly: “Action on behalf of justice and participation in the transformation of the world fully appear to us as a constitutive dimension of the preaching of the Gospel, or in other words, of the Church’s mission for the redemption of the human race and its liberation from every oppressive situation.” Constitutive dimensions of the Gospel are core elements without which the Gospel of Jesus would be incomplete. What a void there would be, for example, if the experience of the Eucharist was left out of the Gospel preached to us, and consequently absent from our lives as Christians! Eucharist is crucial and constitutive to the Gospel of
Jesus. The bishops counted "action on behalf of justice" among the constitutive elements of the Gospel also.

Although this passage from the Synod document is widely quoted, unfortunately few people in our Church have ever heard it. And probably some of the people who have heard it feel the lifestyle and lack of action of the hierarchy belie any prophetic word they might speak to us. But the issue is not the consistency with which others implement the inspired Word they have spoken, but rather, how we act on the Word we have received. We, all of us, are the Church, and the redemption of the human and the renewal of the Earth is our mission. Sometimes it is easier for us to initiate the action of renewal, as we are closer to the grassroots, and history has taught us that renewal and change are never bestowed from above, but erupt from below.

Another "document of hope" is John Paul's second encyclical, On the Mercy of God. He begins his discussion by describing that the nature of the love of Jesus present in the world is an effective love, embracing all that makes up our humanity. "This love makes itself particularly noticed in contact with suffering, injustice and poverty...and it is precisely this mode and sphere in which love manifests itself that biblical language calls 'mercy.' " He goes on to note that Jesus, in revealing the love-mercy of God, at the same time demanded from people that they also should be guided in their lives by love and mercy. "This requirement forms part of the very essence of the messianic message and constitutes the heart of the Gospel ethos."

Especially exciting is the distinction John Paul draws between justice and mercy—that justice is the measure of what the law requires, but mercy is the tempering love that conditions justice. He states that "experience of our past and our own time demonstrates that justice alone is not enough, that it can even lead to the negation and destruction of itself, if that deeper power which is love, is not allowed to shape human life..." And further, "the church professes and proclaims mercy—the most stupendous attribute of the creator and of the redeemer. " We see the displacement of the absolutist legalisms that have become the too-common rhetoric from Rome by a pastoral meditation on the bounteous mercy and "cordial tenderness and sensitivity" of our God's parental love. The attributes of the mercy of God he describes here are again like the righteousness preached by the prophets, the overflowing love-mercy amalgam that tempers the absolute dictum of the law. John Paul reinforces the primacy of mercy by proclaiming it the "most stupendous attribute of the Creator." And, moreover, not only is humankind to be the recipient of this mercy, but we are called to be practitioners of mercy as well, by the mandate of the Beatitudes: "Bless are the merciful, for they shall obtain mercy." He emphasizes that "the church sees in these words, a call to action..." With our heritage of justice-making freshly recalled, we can approach celebrations of justice with less ambiguity, perhaps even with some of the same ease that we celebrate other essential elements of our faith-life. Because justice and celebration are intimately related, they really must be experienced as such. The concept of the Jubilee year cemented the relationship. We think of the Jubilee as a celebration, like an anniversary, usually commemorating years of service and faithfulness. In the Old Testament tradition, Jubilee commemorated the faithfulness of God to the people of Israel. Isaiah wrote that Jubilee was "...a year of favor from the Lord," during which people were to show the same favor to each other that they had received from God. Therefore, the Jubilee was religious ritual accompanied by actions—such as freeing slaves—that corrected injustices. Obviously, Jubilee years did not eradicate all the injustices of Israel, or effect permanent change, but they did serve to intervene in the usual human course of events, calling people back, even if momentarily, to conducting their lives as the chosen ones of Israel.

...human infliction of suffering on others is a blot on God's conscience...

The realities of cruelty and injustice in our world certainly make a celebrative attitude difficult to muster. In fact, despair almost seems a more appropriate response than celebration. But again, in Justice in the World, our bishops call us to reject "fatalistic resignation" and to "hope in a better world willing to change whatever has become intolerable." We aren't supposed to wait for the parousia to celebrate. We are to begin by celebrating the act of hope we make in committing ourselves to work for a more humane future. This is the fundamental first step in accepting the challenge to participate in the ongoing redemptive process of creating a more humane global community. Brazilian author Rubem Alves eloquently explains this act of hope:

What is hope? It is the hunch that the overwhelming brutality of facts that oppress and repress is not the last word...it is the suspicion that in a miraculous and unexplained way life is preparing the creative events which will open the way to freedom and resurrection... Let us plant dates, even though those who plant them will never eat them... We must live by the love of what we will never see. This is the secret discipline. Such disciplined love is what has given prophets, revolutionaries and saints the courage to die for the future they envisaged. They make their own bodies the seed of their highest hope.

Through this disciplined love, our hope, our work, our celebration become the seed planted for a future harvest, a harvest yielding a global community of harmony and compassion to be reaped by those who will come after us.

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The progress of dance as an integral part of American liturgy sometimes may seem to be at a snail's pace, but this small, persistent growth actually represents tremendous "behind the scenes" energy. Just think of the hard and hidden work of all those who plug away for dance in small churches all over the country. Sometimes it takes years for them to see their dream come true—for dance to be accepted in the liturgy. We are riding on the wind of the spirit. Music, like an older brother, is at last holding out a hand to younger sister dance, and together they are celebrating before the Lord.

The eucharistic celebration of the NPM conference in Detroit, April, 1981, serves as an exciting point of reference and as a witness to this partnership. It gives us the opportunity to see dance welcomed into the celebration with enthusiasm rather than restraint and fear. Now we can see the potential of dance as through a magnifying glass. This was a full-blown celebration of which to be proud.

The role of dance had been carefully worked out for the entire NPM conference, and it was included in the workshops and liturgies each day. As one of the three dance leaders, I found the eucharistic celebration to be the most exciting event. The role of dance in this liturgy can be held up as a light and model.

What did the liturgy have "going for it"? A flexible space; careful planning, but plenty of room for spontaneity; an enthusiastic and inspired celebrant and helpers: trained musicians, dancers and readers; and worshipers who were expectant and excited by their shared experience of the preceding days.

The setting was the ballroom of the Detroit Plaza Hotel, which has space for 3,000 or more people. Sr. Tria Thompson, the dance coordinator of the convention, had the brilliant audacity to ask for all the chairs to be removed. A platform was constructed and set up in the center of the space, serving as the area for the Liturgy of the Word and for the dancers. The choirs and musicians were placed on the outer edges of the room so that the assembly was completely surrounded by the music. The altar was arranged on the original stage of the ballroom. The usual sight-line problems faced by dancers and congregations was eliminated by using the raised center platform and by having the people sit on the floor. This setup also eliminated the rigidity usually produced by straight rows and aisles. It created a special blend of informality and grandeur.

Themes for musical and dance forms are usually introduced in the opening movements. The element of dance was introduced in the composition of this liturgy right from the start. Dancers ran from the center platform to the four corners of the room holding kite tails aloft, which were streaming in the air with each arm movement, enveloping and delineating the space and...
the congregation. This was designed for the opening song, "Gathering Us from the Four Winds." A singer stood by each corner of the platform, representing the four directions, east, west, north and south. The dancers then returned to the platform, waving the kite streamers over the heads of the singers, like the Spirit hovering, and proclaimed triumphantly with the song, "In Christ Now Meet Both East and West."

I was asked to create a dance for Dave Brubeck's "Alleluia" to be performed before the reading of the Gospel; Sr. Tria Thompson had one for the Gospel Proclamation; and Betsy Beckman had one for the Preparation of the Table and Gifts. We quickly formed an ad hoc liturgical dance company, rehearsing night and day. We were joined by several others.

The Brubeck score was an exciting challenge with a 5/4 rhythm and a complexity that impelled the dancers to really move. One dancer, with book raised high overhead, danced in the center of the platform while three of us performed a surging and staccato-like movement sequence around him. We ended by passing the book to one another, and finally to the celebrant, including him in the dance.

Sister Tria had the brilliant audacity to ask for all the chairs to be removed.

The technical dance approach to the Alleluia sequence was a contrast to the mime that was used to illustrate the Gospel reading. The dance was flowing and the mime dramatically expressive, with worked-out sculptural lifts and use of voice and body weight. The wide range of possibilities in these movement art forms was evident.

Before the liturgy, Betsy had hundreds of flowers distributed among the congregation, to be lifted up by the people at a certain signal. Several of us moved to the center platform, also secretly holding flowers. We slowly lifted them up. Betsy, like a child filled with wonder in springtime, gathered them from us and then looked around at the vast space and sea of people. At this signal all the flowers started popping up, and the congregation seemed as beautifully alive as a garden. Dancing among the people, we gathered the flowers together and placed them in a huge empty vase at the altar. This was the beginning of the Presentation of the Gifts.

We then beckoned forth those who held the wine and bread, while two of us prepared the altar, ceremoniously unfolding the altar cloth. The presentation ended with Fr. Funk accepting the bread and wine.

The last dance in the liturgy accompanied the closing hymn, "Christ the Lord Is Risen Today." This was rather a spontaneous decision. We joyfully jumped back up on the platform, waving our kite tails in great figure eight patterns, thus balancing with dance the beginning and the end of the celebration. (The kite tails were found by accident in the hotel gift shop and made great props,
wonderful in length and color and flow.)

Although this was the extent of the choreographed
dance, movement had entered the consciousness of the
assembly of people; the solemn breaking of the bread
became a dance, deepening in beauty with each repeti-
tion. The celebrant “held his center,” never allowing
the motion to be hurried or apologetic. (The movement had
the shape of a heart opening in two as Fr. Funk’s hands
rose with the bread and then broke it apart in an up-
ward and then outward and downward curve.) The Kiss
of Peace became a dance, and the winding Communion

Dancers and singers alike say, “All our
springs are in thee” . . .

lines were a dance. All this was undergirded by the stir-
ing music, voices and presence of Christ.

The liturgy was a shared experience in which we felt
connected to more than ourselves. It was an unfolding
of the line from the psalms, “Dancers and singers alike
say, ‘All our springs are in thee.’”

In Principle

E
nvironment and Art in Catholic Worship,
published in 1978 by the National Conference
of Catholic Bishops, contains a chapter enti-
tled “The Arts and the Body Language of Lit-
urgy.” This chapter encourages and sets standards both
for the gestures and bodily actions of the worshiping
community and for bodily movement expression raised
to the level of art, of liturgical dance.

“Liturgical celebration, because of its public and cor-
porate nature, and because it is an expression of the
total person within a community, involves not only the
use of a common language and ritual tradition, but also
the use of . . . common gestures, movements and pos-
tures” (No. 55). The sign of the Cross, genuflecting,
bowing, prostrating, the triple sign of the Cross before
the Gospel, praying with hands and arms raised—these
are some of the traditional ritual gestures of priest and
people. They are outward and visible actions signing the
inward and invisible action of mind and spirit.

Regard for the human being as a created unity of
body, mind and spirit points to the fact that these
gestures and actions are not unessential externals.
Rather, they are important acts of worship. Because
each person is created, and redeemed, a unity of body
and soul, what goes on inwardly and spiritually is re-

flected outwardly and bodily; outward and bodily ac-
dions do imprint their meaning inwardly. Gestures done
by the people “contribute to the unity of the worship-
ning assembly. . . . When the gestures are done by the
presiding minister, they can either engage the entire
assembly and bring them into an even greater unity, or if
done poorly, they can isolate” (No. 56). For good rea-
son, the bishops challenge us to take care that our “com-
mon gestures, movement and postures” be done with
“an uncommon sensitivity” (No. 55).

Understanding of these principles is shown by a
careful, clear sign of the Cross; a genuflection that takes
one all the way down to the knee (when physical ability
permits); a bow of both the head and the upper body
wherein is housed the heart; three distinct signs of the
Cross on the forehead, lips and heart before listening to
the Gospel (and perhaps, as common in the Mexican
tradition, the sign of the Cross made by thumb and
forefinger and reverenced at the conclusion of this ac-
tion); and a reverent receiving of Communion in the
hand. (What inward and invisible reality is signed by
the grabbing of the Host in the fingers?) The Instruction
on the Worship of the Eucharistic Mystery “strongly
recommend[s] that, coming up in procession, [the peo-
ple] should make a sign of reverence before receiving the
Blessed Sacrament.” Along with a reverent holding up
of the hands to receive Communion, this additional sign
of reverence, whenever it is encouraged, should be
prayerful and not merely perfunctory.
Paragraph 30 of the Vatican II document, the Constitution on the Sacred Liturgy, states that "to promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalms, antiphons, hymns, as well as by actions, gestures and bodily attitudes." Implementation of the first part of this directive has certainly begun. Loving, patient and pastorally sensitive work is needed to enable congregations and their ministers to pray comfortably and unself-consciously in bodily movement and gesture.

A common fear, especially among celebrants, is that attention to the outward and visible actions of prayer may result in showmanship. However, when the celebrant's attention is on the liturgical action he is performing and on the people for whom it is being performed—rather than on himself as performer—there is no danger of this. There are numerous resources available to priests and others in this area. Actions, Gestures and Bodily Attitudes (Deitering, Resource Publications, 1980) treats most of the common gestures of public and private prayer, and encourages openness to new possibilities for individual communities. Another excellent guide, Romano Guardini's Sacred Signs (Pio Decimo Press), reawakens the reader's sensitivity to traditional movement-prayers. And also helpful is Fr. Michael Moynahan's Embodied Prayer (NCR Cassettes) and Mark Searles' article, "Gestures at Liturgy," which has appeared in both Assembly and Liturgy 80. Gradual, pastorally sensitive education of both clergy and laity is needed. The fruit of this work, however slow in coming, will be a wholeness in the prayerful action of the assembled community and in that of its individual members.

While music and visual design have been developing continuously in the Church in recent centuries, the same cannot be said for the art of movement, dance. There are records of communal or folk dance forms in liturgical practices of the earliest centuries; however, because of abuses, and fears connected with sexuality, dance has not been developed as an art in the Church in recent years. The American bishops now both encourage and set standards for the liturgical art of dance. Environment and Art states: "Processions and interpretations through bodily movement (dance) can become meaningful parts of the liturgical celebration if done by truly competent persons in the manner that befits the total liturgical action" (No. 59). Because of the absence of dance from the immediate history of the Church, liturgical dancers are free to create their art anew. In fact, they must do just that.

It will not be enough to simply transfer secular dance to the Church. No artificiality or limited vocabulary of rote movements will do. The new Christian art of dance must arise from the natural, God-given language of human movement, and be as limitless in its vocabulary as the God of whom it speaks is limitless! The creation of this dance will be both difficult and easy—difficult because Christian dancers must draw the form of their dance from their own feeling and faith rather than from the forms of theatrical or show dance; easy because the material of their art is a gift from God and readily available: natural, free movement of the human body united with mind and spirit.

As much as possible, liturgical dancers should be well trained in the disciplines of their art as well as in liturgy (for the same reason that liturgical musicians need to be trained in both music and liturgy). The standards parishes set for music and visual design should also apply to the art of dance. Perhaps the greatest obstacle to the acceptance of dance as a liturgical art (and the greatest objection to it by many who have witnessed it) is the fear of amateurism. Dances to be offered during a
"gestures... engage the entire assembly and bring them into an even greater unity."

liturgical celebration should serve rather than distract from the liturgical action; be appropriate for the community to which they are being offered; and be well planned and executed.

It is important that children be encouraged and educated in the art of dance; that they gain experience in sharing their dance—right along with their music and banners—in children’s and family liturgies; that they witness quality liturgical dance while they are growing up; and that those who are particularly interested be given training and opportunity to develop their craft.

Clothing for the liturgical dance (which is always of great concern to those who oppose or are unsure of dance as a liturgical art) should permit freedom of movement without causing the attention of the congregation to be shifted from the movement expression to the dancer’s attire.

Despite the bishops’ statement that the design of worship spaces should allow for freedom of movement of both ministers and people, most current church structures do not encourage group movement. However, most buildings will allow some processions of the people (if well planned), and movement in the pews. In addition, congregational movement-prayers or dances can easily take place in large circles in a field or parking lot before or following liturgy, or in lines processing around the outside of the church.

So what are we waiting for? The American Conference of Catholic Bishops encourages both liturgical dance by competent persons and congregational movement through ritual gesture and procession. Vatican II’s Constitution on the Sacred Liturgy invites the faithful and their ministers to “active participation... by actions, gestures and bodily attitudes.” Strong, loving and wise leadership by priests, dancers and religious educators is now needed to meet these challenges. We need strong, confident leadership from people who are convinced of the beauty of the human person as a body-mind-spirit unity; we need loving leadership that will move congregations to see dance, and to dance themselves, in a non-threatening way and at a pace that is appropriate for the entire community; and we need leadership that is willing to become wise, educated and practiced in the disciplines of liturgy and dance as a Christian art so that the two disciplines might come together in a way that is mutually enriching and beneficial to the People of God.
Think of the most moving experience you have ever had at a liturgy. What was the occasion? Who was there? What did it sound, look, taste, smell, feel like? Did it carry you into the living drama of the Paschal Mystery of Christ? Were your humanity and divinity touched in this experience? Were you led to further reflection on your life in Christ and on the nature of the Christian community? Then in all probability, this experience of liturgical prayer was rooted in sound theological, liturgical and dramatic principles.

In order to understand the dramatic principles that go into shaping memorable experiences of liturgical prayer, consider the roots of drama, or music, or painting, or even liturgical prayer. These modes of expression are rooted in art. Art is humanity’s interpretation of life, expressed in a way that can be universally recognized and understood. Art stirs us both emotionally and intellectually; it leaves a lasting impression that leads to further thought and reflection. A work of art does not dictate what the individual should think, but brings into consciousness the individual’s own experience, images or ideas about life.

How does this concept apply to liturgy? Liturgy can be said to be humanity’s interpretation of Christian life expressed in a way that can be universally recognized and understood. Liturgy stirs us emotionally, intellectually and spiritually. Its lasting impression leads to further thought, reflection and prayer. Liturgy does not dictate what each person should think, but brings into consciousness one’s own experiences, images, ideas and feelings about Christian life and how it can be lived out.

This is further explained by Bishop Hickey in his pastoral letter to the Church of Cleveland entitled “Let Us Give Thanks to the Lord Our God”:

The liturgy, like good drama, seeks to involve the congregation in a deep experience of the meaning of life’s joys and sorrows. The goal of liturgical experience however, is more than the experience of personal involvement that takes place in the theatre. The liturgy grows out of and nurtures the identity of the faith community. This is why one of the goals of the liturgy is to stimulate and sustain a deep and interior religious conversion of the hearts of the participants. This conversion is the work of the Spirit of Christ. Through Him the living waters of Baptism overflow into every aspect of our personal and communal lives.

Drama and dramatic production offer two different kinds of insights. The first is internal, the insight that an actor in a play achieves in order to interpret a character on stage. The second kind of insight is external, the kind a director needs in order to take the written script and transpose it into a universal experience of the essence of humanity.

Each artist has a medium of communication—painters have the oils and canvas, musicians have instruments or voice—but actors have no more than body, mind and spirit; it is through their own persons that they must communicate with others. In liturgy, the principle communicator, the principal catalyst of liturgy...
Art is humanity's interpretation of life expressed in a way that can be universally recognized and understood.

Knowing what the character is about in the world, the actor approaches the script to determine the specific actions assigned by the playwright, and to see how they fit in with the life and motivations of the character. In a similar way, the actions of the liturgical assembly have been scored for us by the Church as appropriate actions for a Christian community at prayer. We gather, we speak, we listen, we respond, we bless, we break, we share, we send forth. These are our actions. As the actor interprets the character, we also have been called by the Church to do these actions in the light of the people we are and hope to become. We celebrate the reality of ourselves as individuals and as a community gathered in the name of Jesus Christ. Just as different actors interpret the same role in different ways, so we too live out our call in life and at liturgy in varied and unique ways.

Once an actor has developed believability in character and understands the actions required, it is time to act. It is time to call on the power of concentration. The actor must concentrate not on self but on acting and interacting with the other actors. Foremost in mind is action, not self or emotion. We, too—once we have prepared for liturgy through our inner resources of prayer, and we know and understand the actions of the Christian community—must finally do liturgy. We too must concentrate on the doing together. Father Walsh calls this "paying attention to one another." We concentrate on being personally present to one another in the action that is taking place here and now.

Another power that an actor must use on stage is that of observation. The actor must be aware of what is happening around him or her at all times, and must be open to reacting to it. We, too, in order to gain a deeper experience of life's joys and sorrows, leading to a fuller conversion of mind and heart to Christ, need to be fully aware of what is happening around us at all times. We need to be sensitive to the sights, the sounds, the smells,
the taste; the touch of liturgy’s symbols and the people all about us.

The foundation of acting is preparing and then carrying out a sequence of actions to accomplish an objective. The objective is not just getting through the play; it is much more profound. It is to reveal the significance of the characters and their actions to the meaning of life. In the same way, our belief, our actions, our “paying attention to one another” and our openness and sensitivity to what is around us is not just to get through the liturgy. These actions, this experience should reveal the significance of our lives as individuals and as a community in Jesus Christ. As Archbishop Hickey says, “This is the work of the Spirit,” but we can open or close ourselves to the movements of the Spirit. If liturgy, like drama, can make use of these internal insights, perhaps liturgy can become more often and more deeply a transforming experience for individuals and for the Christian community as a whole.

The internal insights of the dramatic arts apply to liturgy, as we have seen, for the primary minister at the liturgy—the assembly. Several internal techniques of drama can be used effectively by specialized ministers as well, to help create for all a moving experience of prayer. These techniques are especially useful to cantors and lectors, but other ministers may also profit from using them.

The first internal technique is called sense recall. It involves three steps: having a sensory experience; remembering the sensory experience; and transferring the essence of the experience to the present moment. The goal is to make more real, or more alive, a sensory image that is being spoken or sung about. Suppose you are asked to proclaim the Ezekiel “dry bones” reading. Concentrating on the sensory imagery of dryness, you may try to recall an experience of brittleness or dryness—piles of dry autumn leaves all over the lawn, for example, or the arid land of the Arizona or California de-
As the actor interprets the character, we also have been called by the Church to do these actions in the light of the people we are and hope to become.

This will in turn help your listeners to experience the same dryness, adding to the intensity and the impact of the reading on their lives.

The second internal technique, emotional recall, is related to the first. This technique involves the same three steps of having the experience, recalling the experience and transferring the essence of the experience to the present moment. As an example, a cantor is asked to pray psalm 22 at a liturgy: "My God, my God, why have you deserted me?...I call all day, my God, but you never answer,..." The cantor who is not currently experiencing the depth of these emotions seeks a way to interpret and pray the psalm meaningfully and truthfully for and with the gathered assembly. The key again is to return to personal experiences for a time and place and situation in which the same kind of deep emotions were experienced. The key to emotional recall is to remember the whole experience, not just the emotion associated with it. You must remember where it took place, with whom, why, what the day was like, and so on. As you remember the associations of the experience in more and more detail, the emotion will come forth naturally. At this point, the experience can be transferred to the singing of the psalm. Again, when singing, do not remember the feeling, but see and remember the context of the experience itself; from this recollection, the feeling will come.

Neither of these techniques involves any kind of pretending, but on the contrary, both use genuine life experiences to interpret the universal human experience. Rather than being fake or phony, these methods contribute to making the experience of liturgical prayer genuinely human and real.

What external insights can drama bring to liturgy? The liturgist can learn from the field of directing to become a Directorial Interpreter of Liturgical Actions. Just as the director of a play has to create a living, vibrant experience from the written word and a few stage directions, the liturgist is responsible for bringing life to the Word and the directives of the liturgical books.

The purpose of the directorial interpreter of liturgical action is to create a living prayer experience out of Scripture and rubrics—a written text. Goals include being faithful to the text and the season; recognizing the cause for celebration that our Church is calling us to in a particular liturgy; and achieving the best prayer experience possible for the assembly by striving for excellence rather than mediocrity.

The directorial interpreter of liturgical action needs extensive knowledge of the liturgical documents, sign and symbol, ritual, the liturgical year, the ministries of the liturgy. The individual must be a person of prayer (and, as Fr. Gallen says, "must be able to throw a great party!") He or she must also be able to work well with the various ministers and artists that are integral to the liturgical action.

Our actions should reveal the significance of our lives as individuals and as a community in Jesus Christ.

The directorial interpreter is responsible for the complete liturgy, and therefore has much work to do before the liturgy ever begins. First, the rite itself must be studied for a thorough understanding of the important elements, the ritual action called for, the shape of the rite. Secondly, by being enmeshed in the season in which the rite is being celebrated, the directorial inter-
The area assigned for action differs depending on the importance of each action to the entire ritual. Vertical level makes a difference—the higher level a minister is on, the more attention he or she receives. Levels are created by steps, the pulpit, choir bleachers, the floor, and so on.

Eye focus creates emphasis. People tend to look where others are looking. Therefore, if the presider and the cantor are both looking at the reader, so will the rest of the assembly. This is called direct focus. Indirect focus is a device for added variety—for instance, in a series in which A focuses on B who is looking at the speaking minister C.

The attention of the assembly is guided to the emphatic figure at either end of a line, depending on eye focus. The most effective visual arrangement is the triangle, whose apex is the focus of the assembly’s attention. A minister surrounded by space draws more attention because of easy visibility.

A minister who is different from the others achieves dominance through contrast. On the other hand, any minister who is reinforced, or backed up by minor ministers, achieves emphasis. A minister can also be emphasized by the reinforcement of the environment—banners, archways, a high-backed chair, a column, and so on. A minister in a strong pool of light dominates those in dim light. The more brilliant the color of vestment or clothing, the more emphasis.

The minister in motion achieves emphasis, with the following variations. Forward movement is strong; retreating movement is weak. To accent certain words, a minister can move before uttering the line or phrase. Movement after speech stresses the action, not the words; movement during speech weakens the words.

**Just as the director of a play has to create a living, vibrant experience, the liturgist is responsible for bringing life to the Word...**

and is often used when words or phrases are throwaways. The speaking minister dominates unless there is movement.

Dramatic principles can be effectively applied to any liturgy, but a good place to begin is with the peak moments and seasons of our liturgical year—the Triduum, Lent and Easter time, Advent/Christmastime. Call your lector’s and cantor’s attention to the possibilities for sense and emotional recall. Heighten awareness in your community of what liturgical prayer can be. Use your liturgy teams as catalysts. Finally, open your eyes—some of these dramatic principles may already be in effect in your parishes. Drama is indeed a liturgical art form because it touches the heights and the depths, the emotions, the intellect, the spirit, the humanity and divinity of each one of us in Jesus Christ our Lord.
The Arts as Healing Agents

BY KAREN CLARKE

"Liturgy's quest for the beautiful is a particularly necessary contribution to full and balanced human life" (Environment and Art in Catholic Worship, No. 34).

The Ministry of Healing is the name of a program in a health-care setting—the chapel of Mercy Hospital in Pittsburgh. What happens at Mercy can certainly happen in other hospitals; moreover, Mercy's program can be a model of what could and should happen in any parish that has capable people with a real sense of good liturgy and enthusiasm toward the potential of a community of believers gathered at worship. The scope of the ministry of healing is by no means limited to the liturgical environment of a hospital chapel.

Also, the ministry of healing is not a therapy program, or more specifically, a music therapy program. Finally, this ministry is not concerned with "physical healing" or the "faith healing" programs prevalent in many churches. No bodily healing miracles are connected with this program.

The emphasis of the ministry of healing is on the need for health care institutions to deal not just with the broken leg, the damaged heart, or the fractured rib, but the total person. The total person involves the psychological, physical, emotional, social, spiritual. It is a wholistic approach to dealing with people. Is this not also important outside a health care setting?

The physically healthy person as well as the physically ill often needs to be healed on other levels besides the physical. So the word "healing" means much more than freeing the body of disease or repairing damaged organs. It involves the whole person in the celebration of life and provides restoration and development of self and others. A person needs to be free to express every facet of being in an esthetically pleasing manner. To this end, one vital element is an artistic environment that allows people to heal themselves and to be healed on all the various levels; to provide an opportunity to achieve oneness with self, oneness with the holy, oneness with others. So, through liturgy and an ambience in which the arts flourish, people are encouraged to experience the most profound effects of the arts on their inner beings, to experience the holy in themselves and to be open to the experience of the holy in their lives.

Environment and Art in Catholic Worship states:

Like a covenant itself, the liturgical celebrations of the faith community involve the whole person. They are not purely religious or merely rational and intellectual exercises, but also human experiences calling on all human faculties: body, mind, senses, imagination, emotions, memory. Attention to these is one of the urgent needs of contemporary liturgical renewal.

- No. 5

The application of the arts to the liturgical structure entails two of the various definitions of art: "skill acquired by study or practice" and "the study or creation of beautiful things." The two definitions combine as "the skill of creating beautiful things." It is this skill that should receive our undivided attention, for only when this is refined, subtle, and pastoral will our liturgies begin to

When the people are open to the holy in themselves, they will more readily recognize it elsewhere.

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take on the life of the people, our primary symbol, as they come to experience the holy. Mary Richards, in *Centering*, states: “All the arts we practice are apprenticeship. The big art is our life.”

For those of us who deal with liturgy, we should always place the art of liturgy—the art of facilitating an experience of the holy—first in the context of the people themselves. When they are open to the holy in themselves they will more readily recognize it elsewhere. The art of liturgy is the ability to facilitate an awareness of beauty and deeper meanings in life, and to help contemporary people become more aware of the holy in their lives. All of this and more should happen at liturgy.

**A person needs to be free to express every facet of being in an esthetically pleasing manner.**

Liturgy as a “healing art” can become the conduit for all the other pastoral arts; liturgy becomes an art form when it is planned and executed with skill and care. This healing art can be a unique form when liturgy is a total expression of worship—not just a “head trip.” *Environment and Art* also reminds us:

> Christians have not hesitated to use every human art in their celebration of the saving work of God in Jesus Christ, although in every historical period they have been influenced, at times limited by cultural circumstances. In the resurrection of the Lord, all things are made new. Wholeness and healthisness are restored, because the reign of sin and death is conquered. Human limits are still real and we must be conscious of them. But we must also praise God and give God thanks with the human means we have available. God does not need liturgy; people do, and people have only their own arts and styles of expression with which to celebrate.

Thus, expressing a sense of wonder, awe and worship in liturgy is *an art form*... *a “pastoral art form.”* The skill of using all of the arts that not only express reality but urge us to delve into deeper realities is a “healing art” in itself.

Whatever we do in liturgy should be done well, because we are treading through the world of symbols. Whatever symbols we use should speak of the depths of life, growth, maturity, death, resurrection. We should let them be *artistic* symbols, as they often speak louder than the verbal symbols. The times when we cannot speak are the moments when symbols can communicate, as human words seem useless.

Why is this approach to the arts necessary within the liturgy? Those of us involved in liturgy planning should attempt to put people in touch with those elements, those emotions, those doubts and fears, those joys that make us most human. People can come to experience a life that can celebrate even in the face of pain, sickness and death. As explained in *Environment and Art*:

> Liturgy is total, and therefore must be much more than a merely rational or intellectual exercise... it is critically important for the Church to reemphasize a more total approach to the human person by opening up the non-rational elements of liturgical celebration: the concerns for feelings of conversion, support, joy, repentance, trust, love, memory, movement, gesture, wonder.
It is our desire to bring wholeness to people, to celebrate the kingdom here and now as in the future, and liturgy and the pastoral arts are fully capable of doing all of this and more.

For those directly involved in hospital ministries, the question, “to whom am I ministering?” is problematic. Before the liturgical renewal, hospital Masses were celebrated at limited times. Nurses, technicians, social workers and other staff often found themselves squeezing in their obligatory attendance during their lunch break or at other brief periods of free time. This often meant arriving late and leaving early (during Communion). Nowadays, since scheduling is much more flexible, it seems that hospitals no longer have to be geared toward the convenience Mass—a McDonald’s “quickie” for hurried staff. Since the hospital ministry wishes to serve a broader group encompassing patients and their families and visitors, the liturgies need more time to do justice to the pastoral arts. Song, gesture, Word, sacrament and silence require time.

We had to ask ourselves this question at Mercy, and made a decision that resulted in complaints from staff that the Masses were too long for their allotted lunch breaks. Although we expressed our regrets that they could not celebrate with us, our liturgy committee felt our primary role was not to provide liturgies of convenience when there is ample opportunity for staff to attend Mass on their own time.

We had decided that our greatest responsibility pointed toward the needs of patients, families, and to a new group of people who began attending hospital liturgies from outside the hospital community. These people continue to return weekly to our chapel because they have experienced something with us that perhaps is not being offered on a parish level.

How can we introduce to others our integration of the pastoral arts within the liturgy? We must consider all aspects of the liturgical celebration as a form of “pastoral art.” The first form is hospitality. To greet people in the name of the community, to help them feel comfortable as members of the community, is the art of hospitality. All members of the church community should “make hospitality their special concern” (Romans 12: 13), but a group of well-trained, friendly greeters serves as the visible hospitality of the whole community. These men and women can do much to create an atmosphere of warmth, acceptance and celebration. The art of hospitality is a healing art, for when it is practiced well, it helps people to feel at one with the worshiping community.

Ambience is another aspect. The atmosphere in which the community celebrates must foster an awareness of the sacred, yet it should also be an environment that requires people to complete it. The choice of banners (without words!), altar cloths, lectionary covers, flowers, candles and sacred vessels should be carefully planned and coordinated so as to enhance, support and illumine the liturgical mood. Controlled lighting and a quality sound system are essential components for an appropriate atmosphere.

Audiovisual media may be used to create an environment for the liturgical action and to assist in the communication of the mood of each liturgy. Carefully planned slide presentations with music and/or appropriate readings may be used for a meditation, to illustrate one of the readings, or as part of the homily.

The use of specifically designed sculpture or “growing” artworks can help weave together the moods of seasons and events throughout the liturgical year. In Advent, for example, Isaiah 64:2-7 tells us that we are clay in the hands of the potter. A lump of clay can be placed in view of the assembly, and, week after week, it can be shaped and molded until at last, on Christmas, it has been formed into a lovely vase from which a rose springs forth.

Opportunities exist for the integration of the dramatic arts. According to the Bishops’ Commission on the Liturgical Apostolate, 1964, the function of the lector is “to provide a meaningful encounter with the living word.” This “encounter” may be even more meaningful if, on occasion, the Scripture readings are presented in a dramatic style with several well-trained and well-rehearsed readers taking parts.

The arts of music, dance and silence are invaluable. “To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalms, antiphons, hymns, as well as by actions, gestures, and bodily attitudes, and at the proper time, a reverent silence should be observed” (Constitution on the Liturgy, No. 30). The role of cantor is of the utmost importance, for this artist can become a “singing prophet” who expresses the verses of psalms with clarity and understanding. People-celebrants need to experience the depth of meaning in a text through solo song and at times through solo dance. Using gestures during the Our Father for all people-celebrants can be an effective way to “free” the assembly so that we can come again to accept our bodies as appropriate “instruments” for praise.

Song, gesture and dance should flow only from the silent moment, the still body. Our highly verbal liturgy needs the tempering qualities of silence if we are to allow the time and space for the holy to speak to each person.

There is no limit to the ways in which you can use your ideas, or to the ways in which you can most effectively use all the arts in liturgy. “For art, no matter how high its mission, serves in yet a higher. It is a bridge between the visible and invisible worlds” (Centering, Mary Richards).
That Ethnic Spice

BY WILLARD F. JABUSCH

Have breakfast at a Lithuanian coffee shop before attending Mass in Croatian. Then stop for a light—but very hot!—Thai lunch on your way to visit the Ukrainian cathedral. (You may want some tasty Hungarian pastry later for energy to see the famous Polish museum.) For supper take your pick of hundreds of Hispanic restaurants before taking in a Greek or German movie. And why not a late-night snack at an Arabic, Bohemian, or Italian place? It can all happen on one day in Chicago! If you survive the dyspepsia, you will have experienced the varied cuisine and culture of many ethnic groups, all of whom have vigorously resisted melting down in some common pot. Growing up in such a city allows one to appreciate not only the pasta and pierogi, the sushi and Sachertorte, but also the ethnic hymns that can enrich our lives and our liturgy.

It is often said that American Catholics have no tradition of hymn singing. But which Americans? It is true that the Irish, so long denied a full religious expression on their little island, had no opportunity to develop a repertoire of hymns to bring with them to the United States. English Catholics, since the Reformation, had similar restrictions and an anemic musical life. But it is a serious mistake to think that the Central Europeans were silent in church, either in their home countries or after they established their parishes in the "land of opportunity."

Long before Vatican II, German and Austrian Catholics were solving the Latin problem by singing luxuriously in the vernacular while the priest prayed quietly at the altar in Latin. The texts they used were paraphrases of the official liturgical prayers and could easily be sung by the whole congregation. Lithuanians and Poles (often sharing the same tunes) slowly built up a rich collection of popular hymns for every season of the Church year. Slovaks, whose national history is full of so much oppression and tragedy (it is not by chance that Our Lady

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Long before Vatican II, German and Austrian Catholics were solving the Latin problem by singing lustily in the vernacular while the priest prayed quietly at the altar in Latin.

show all the facets of their ancient faith. These unaccompanied hymns form a vast treasure that is almost unknown to their brothers and sisters of the Roman Rite, almost none of whom have ever attended a Ukrainian liturgy.

Everyone knows that the Hungarians have a gift for melody, but have the many people who cherish their gypsy tunes ever heard the haunting modal themes used in Hungarian churches of both the Roman and Oriental Rites? And most people do not know where Slovenia is, much less feel able to hum a Slovenian hymn tune! The Spanish and Portuguese languages are certainly better known, but even North Americans who have learned them well in school are ignorant of the simple, rhythmic hymns in these languages that have supported the intense devotion of millions of people.

We have made our own the strong German hymn tunes, both Lutheran and Catholic; some of the Calvinist French and the Anglican material; and many of the Methodist hymns and other early American...

...we have yet to begin to appreciate and use the church music of our fellow Catholics from Eastern and Southern Europe, Latin America and more remote places.

music have become popular in our churches, but we have yet to begin to appreciate and use the church music of our fellow Catholics from Eastern and Southern Europe, Latin America and more remote places.

Would it take ardent romanticism, a fascination with the exotic, to embark on an exploration of this material? Does one have to be a musicologist with a developed nose for research possibilities? Certainly not. Our motivation need not be at all academic but rather fully pragmatic. Ethnic hymns, at least many of them, work! So many of these beautiful pieces of religious music function in a delightful and helpful way in our North American churches. These are melodies that have been tested by time and the judgment of millions of singing Christians. They have done their job, serving many generations across the sea and in ethnic parishes in the United States. They are quickly, almost immediately, learned by ordinary folk. And they reflect the full range of religious emotions and human experiences.

While ethnic hymns may sound wonderfully fresh and new to Anglo listeners, a fine change of pace from the usual musical fare, for people with an ethnic background they can awaken very deep and beautiful memories of childhood and early religious aspirations. There are now millions of people in the United States who no longer speak the languages of the “old country” but do remember with great affection the hymns of their youth. Archbishop Rembert Weakland, at a meeting at Techny Center, Ill., lamented the disappearance of the moving Slovak hymns he remembered when he had a job playing the organ in a Slovak parish. If you don’t have to be Jewish to like Rosen’s rye bread, perhaps you don’t have to be Slovak to like some of their beautiful hymns—sung in English, of course!

But there are other reasons for a revival of this music. At the Call to Action meeting held in Detroit in October of 1976, in the discussion on ethnicity and race, the following resolutions on Cultural Pluralism were passed:
The dioceses must assume their responsibility in searching for more diversified materials regarding liturgy, folklore, hymns and other cultural materials taken from the native origin of these diversified groups (ethnic, racial and cultural), as well as to encourage the liturgists, scholars and folklorists to seek hymns, prayers, stories and other cultural materials from the many cultural strains composing the Catholic population of the United States.

— (No. 5)

That diocesan and national liturgical commissions and agencies should insure adequate representation of all ethnic, racial and cultural groups and enable such groups to develop and articulate worship, sacraments, religious piety and various celebrations; and that such commissions seek to bring about greater exchange among groups within the church and to promote understanding and cooperation among them through liturgical and cultural sharing.

— (No. 6)

These melodies have been tested by time and the judgment of millions of singing Christians.

Former Apostolic Delegate Archbishop Jean Jadot, in an address to the American hierarchy at their national meeting in Washington, D.C. in November, 1976, put it this way:

The American Church faces two main problems: First, how are we to give pastoral care to those who do not feel at home with our white, Western European ways of public worship and community living, to those who have not adapted and do not want to adapt to what we call our American way of doing things?... Secondly, how are we to foster unity of the people of God within the one, holy, catholic and apostolic church, while at the same time preserving the diversity that is one of the riches of this great country?

Some facts should be faced: over 40 percent of American Catholics over 18 are first- or second-generation immigrants or children of immigrants. In some cases the proportion is much higher; for Polish-Americans, 52 percent; for Italian-Americans, 72 percent; and for the other Eastern European Catholic peoples, 63 percent. The figure for Spanish-speaking Catholics must be much higher but it is not easy to calculate because of the vast numbers of undocumented workers. This remains a startling phenomenon and one of the continuing challenges of American Catholicism. It should be ignored by no one; even our suburban parishes have actual or potential members who are Latino, native Americans, blacks, and— even more easily forgotten— brothers and sisters who have their roots in Eastern Europe and who belong to the Oriental Rite.

The use of music from these various heritages can, in a simple and effective way, reinforce a respect for the diverse groups that make up American Catholicism. The parish that has accepted "A Mighty Fortress" and "Amazing Grace" will have a still wider experience when it is singing, in English versions, "Szent vagy, Uram, szent vagy," "Bendito, Bendito," and "Raduji te sa, o krestania." For, as the U.S. Catholic Conference Committee on Social Development and World Peace has said, "Ethnic diversity in the United States should be welcomed, not as a sentimental reflection of the past, but as a challenge in the present." Pastoral sensitivity

There are now millions of people in the United States who no longer speak the language of the "old country" but do remember with great affection the hymns of their youth.

will make sure that our liturgical life reflects the Catholic traditions of the whole human family, helping to promote the community of all.

Our somewhat bland Anglo musical diet will surely benefit from the addition of some ethnic spice. But far more important is to acknowledge and rejoice in the variety of our ethnic riches, which will bring us to a fuller catholicity, mutual forgiveness, trust and love.
Liturgy in Two Languages . . . Some Principles

BY JUAN J. SOSA

The concept of bilingual liturgies may seem absurd, schizophrenic, or at best suggest a spirit of compromise. In practice, however, the bilingual liturgy can be quite effective. In a day in which society has become more aware of the cultural pluralism that characterizes its members, the Church community must explore and uncover new avenues of prayerful experience that speak to and from such pluralism. The bilingual liturgy can become one of these avenues, though its prayerful content will depend on a number of factors.

A common and understandable fear accompanying the question of cultural expression in the worshiping community is that national Churches will be reestablished in the style of the early part of this century. National Churches emerged as a reaction to the melting pot theory, which attempted to deprive immigrant groups of their ethnic identity by assimilating them into a uniform, so-called “American” society. These worshiping communities and their schools refused to lose the identity of their forefathers, and were able to reaffirm their “roots” largely through their festive, religious celebrations.

In some cases, the need to remember the past in order to adjust to a different present led these groups to the other extreme of the melting pot syndrome. In some cases, they opted to perpetuate a “ghetto” attitude, which aimed at serving the exclusive needs of each national group rather than the needs of the universal Church; the end result has been, in most cases, division rather than unity.

The concept of bilingual celebrations today, on the other hand, does not stem from yesterday’s national Churches. Rather, these celebrations emerge from the current needs of communities filled not only with people who communicate in one language, but with those who can communicate in two or three languages, particularly the youth. No longer wishing to remain alienated from each other in order to feel superior (ethnocentrism), our communities today long instead to be united in a common goal—the proclamation and celebration of Jesus as Lord of all nations and the building up of his Kingdom on Earth.

Language is a vehicle of culture, and cultural groups need to express themselves in all dimensions of life. Bilingual liturgies can become instruments of unity and reconciliation among those who prepare themselves for their celebrations.

As in any liturgical celebration, a number of elements must work together to bring about a rhythmical pattern in the prayerful experience of plural communities.

As in any liturgical celebration, a number of elements must work together to bring about a rhythmical pattern in the prayerful experience of plural communities. First,
must communicate the understanding of someone who wishes to point out the presence of Christ and bring together the community despite their differences.

Other ministers in the liturgy can exercise this ministry of reconciliation as well. The same sensitivity required of the celebrant must characterize the deacons, the lectors (who do not need to repeat the same reading twice in both languages), and even the ministers of the Eucharist.

Cantors in particular have an important role in bilingual liturgies. If they are also animateurs of the
celebration, their expertise in the languages of the community is a must. They are called to relax the community by facilitating, through easy antiphonal singing, the trust needed by all to pray together without considering a different language an obstacle to prayer. In general, the use of psalms and short phrases of Scripture known by both communities facilitates the musical and cultural acceptance of the other language. The antiphons provided by Revs. Joseph Gelineau and Lucien Deiss have become priceless gifts for bilingual and, probably, multilingual celebrations.

The musicians must be, as in every celebration, good musicians. The choir, in particular, plays a significant role in bilingual celebrations, as its members attempt to represent the entire community. By singing the verses of hymns in various languages they contribute greatly in bringing out the multicultural or bicultural dimensions of the celebrating community.

The cantors are called to relax the community by facilitating the trust needed by all to pray together without considering a different language an obstacle…

Someone once said, “You can beat a dead horse all you want, but it will never come back to life.” In this context, bilingual liturgies cannot be celebrated every Sunday of the year. The community needs to worship within its own cultural milieu to strengthen its sense of identity and the bonds of unity and love that make them unique in a pluralistic society.

Bilingual liturgies, however, may be celebrated at key moments in the life of the worshiping community: parish anniversary, carnival time, priestly ordinations, key sacramental moments in the life of the community, the festivities around the patron saint of the parish, and other chosen moments that bring people together with a common goal. In particular, bilingual liturgies can effectively lead multicultural communities to prayer at key liturgical feasts of the Church year; at these moments, the community can integrate their love for Christ with their love for each other and celebrate such love with the universal Church. Examples are Christmas and Easter, perhaps as a unique way to welcome back those who only come to Church on these occasions; during Advent and Lent, especially for the celebration of the Sacrament of Reconciliation; on Ash Wednesday, one of the strongest symbolic moments for most ethnic groups; and during Holy Week, especially on Holy Thursday, when so many symbols point to the need for unity around the Lord’s sacrificial banquet.

Bilingual liturgies require careful preparation and rehearsal. As a general guideline, it is imperative to maintain a musical balance within the various rites of the liturgy. The following model has been successful in Anglo-Hepanic bilingual liturgies and may serve for other liturgies as well:

—The Liturgy of the Word may be in both languages. If the first reading is in Spanish, the lector may give a brief summary of the reading in English in the event that no program is printed with the full text; the psalm response should be in Spanish with an easy antiphon everyone can repeat. The second reading can stand for itself in English, while the verses to the Gospel acclamation can be sung interchangeably in Spanish or English. Just as the second lector may have given a brief summary in Spanish of the English reading, the deacon or priest can do the same with the Gospel. In many places, a printed program is most helpful for everyone to receive the impact of God’s Word. The homilist, moreover, should pull together the elements of this part of the liturgy, overseeing the transitions from one language to the other, but never repeating the same thought in both languages.

—The Liturgy of the Eucharist should be celebrated in one language (English in most cases), but the rite for the distribution of Communion may go back to the other language (Spanish) depending on the response of the community and the emphasis of the theme of the celebration.

A key person in such a celebration is the animateur or commentator, who should, from time to time, render brief explanations of the texts and hymns used throughout the celebration as well as any special symbols.

In general, bilingual liturgies can lead the parish community to an awareness that all must work toward a common goal; they may serve as a point of reference for social action within the community and outside of the community. They can help all members realize that in Christ there lies no difference, that they are “strangers and aliens no longer… but rather fellow citizens of the saints and members of the household of God” (Ephesians 2:19).

The Lord has called us to become one in Him. The celebrating community reflects its catholic, universal roots by coming together as one Church to praise the living God who dwells within them. Bilingual liturgies, when prepared well, express the variety of gifts within a worshipping community and evoke the unifying presence of Christ in the midst of human diversity.
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<thead>
<tr>
<th>Week</th>
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</thead>
<tbody>
<tr>
<td>501</td>
<td>GENERAL SESSIONS</td>
<td></td>
<td></td>
<td>The Cantor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>502</td>
<td>The Art of Ministering Pastoral Music (Fox, Rendler)</td>
<td></td>
<td></td>
<td>781/17, 23, 29, 45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>503</td>
<td>What Makes Pastoral Music Pastoral (Weind)</td>
<td></td>
<td></td>
<td>Foley, Strusinski, Joncas/ Haas, Hansen</td>
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<tr>
<td>504</td>
<td>Pastoral Music – Its Own Art Form (Duffy)</td>
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<td>$20.00 including album</td>
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<td>505</td>
<td>Folk Art and Fine Art (Buscemi)</td>
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<td>The Choir</td>
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<tr>
<td>506</td>
<td>Salary, Job Descriptions and Contracts (Funk)</td>
<td></td>
<td></td>
<td>781/19, 30, 40, 42, 47</td>
<td></td>
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</tr>
<tr>
<td>507</td>
<td>The Dance of Cultures—Pastoral Music in Motion (Guerrero)</td>
<td></td>
<td></td>
<td>Campbell, Hornibrook, Mauch, Fareri, Hrub</td>
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<tr>
<td>508</td>
<td>Festival of Pastoral Arts</td>
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<tr>
<td>509</td>
<td>Claim Your Art (Weakland)</td>
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<td>The Organist</td>
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<tr>
<td>510</td>
<td>Opening and Closing Sessions (Fox, Rendler/Conry)</td>
<td></td>
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<td>781/39, 43, 48</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>LITURGIES</td>
<td></td>
<td></td>
<td>Walsh, Brownstone, Swann</td>
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<tr>
<td>614</td>
<td>Morning Praise I and Evensong (April 22)</td>
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<td>$15.00 including album</td>
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<tr>
<td>615</td>
<td>Morning Praise II (April 23) and Morning Praise III (April 24)</td>
<td></td>
<td></td>
<td>Advanced Liturgy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>616</td>
<td>Eucharistic Celebration</td>
<td></td>
<td></td>
<td>781/18, 24, 27, 32, 49, 50</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SPECIAL INTEREST SESSIONS</td>
<td></td>
<td></td>
<td>Strusinski/Joncas, Serjak, Foley, Harvey, Gallen, Conry</td>
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<tr>
<td>617</td>
<td>Now Say Amen! (Ed Foley)</td>
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<td>$30.00 including album</td>
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<td>618</td>
<td>Good Friday: Options and Repertoire (Strusinski, Joncas)</td>
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<td>619</td>
<td>Unique Techniques for Your Choir (Campbell)</td>
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<td>620</td>
<td>Shape Your Mass (Rendler, Walsh)</td>
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<td>621</td>
<td>Cantor as Singer (Strusinski)</td>
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<td>622</td>
<td>Write the Vision Down (Serjak)</td>
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<td>623</td>
<td>Shape the Music of Your Mass (Rendler, Walsh)</td>
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<td>624</td>
<td>The Black Choir: New Music (Holliman)</td>
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<td>625</td>
<td>Church Music's Future (Foley, et al.)</td>
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<td>626</td>
<td>Creative Ideas for Kids in the Classroom (Medema)</td>
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<td>627</td>
<td>The Cantor at Eucharist (Joncas, Haas)</td>
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<td>628</td>
<td>Tone Syllables Revisited (Hornibrook)</td>
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<td>629</td>
<td>Lutheran Worship Today (Brand)</td>
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<td>630</td>
<td>Proclaiming the Gospel with Music (Harvey)</td>
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<td>631</td>
<td>Do More Things on Purpose (Gutfreund)</td>
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<td>632</td>
<td>First Do Justice, Then Celebrate (McDiarmid)</td>
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<td>633</td>
<td>Your Association's Future (Funk)</td>
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<td>634</td>
<td>Organist as Pastoral Musician (Walsh)</td>
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<td>635</td>
<td>Tips for Choir Rehearsals (Mauch)</td>
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<td>636</td>
<td>Hats for Sale (Forrest)</td>
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<td>637</td>
<td>Help for the Volunteer Choir (Fareri)</td>
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<tr>
<td>638</td>
<td>The Catholic Liturgy and Hymns (Brownstead)</td>
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<td>639</td>
<td>Anointing of the Sick (Tripp)</td>
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<td>640</td>
<td>The Animator: A Call to Love and Serve (Hansen)</td>
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<tr>
<td>641</td>
<td>Contributions of Charismatics to Church Music (Cavnar)</td>
<td></td>
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<td>642</td>
<td>Using Catholic Choirs Creatively (Hruby)</td>
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</tr>
<tr>
<td>643</td>
<td>Adapting Piano Accompaniments for Organ (Swann)</td>
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<td>644</td>
<td>The Future of the Liturgy (Gallen)</td>
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<td>645</td>
<td>Eating, Drinking and Leaving (Conry)</td>
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</tr>
<tr>
<td>646</td>
<td>The Arts as Healing Agent (Clarke)</td>
<td></td>
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</tbody>
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Introducing a Person of Note

Sister Theophane Hytrek is one of NFM's most distinguished friends. As she celebrates her golden jubilee as a School Sister of St. Francis, we take this opportunity to recall her accomplishments and thank her for her service.

Born in Nebraska, she began piano lessons when she was eight. After joining the School Sisters she studied organ, violin and voice as well. Natural talent and hard work earned her a bachelor's degree in music from Alverno College in Milwaukee. Then it was to Wisconsin Conservatory of Music for a master's in organ. De Paul for a master's in composition, and the University of Rochester for her Ph.D. in composition.

A fellow of the American Guild of Organists, Sr. Theophane has won numerous awards for her writing. Her Prelude and Allegro for Oboe and Piano won First Place for composition from the National Association of College Wind and Percussion Instructors in 1960. In the same year her Sonata for Piano and Violin won a similar award from the National Federation of Music Clubs. She was one of two people commissioned to compose for the 41st Eucharistic Congress in 1976, which premiered her Pilgrim Mass. Most recently, her organ composition Postlude-Partita on the Old One Hundredth was selected for inclusion in the First National Congress of Women in Music.

We are pleased to include a review of her most recent publication, music for the Eucharistic Prayers for Children. In this 50th year of service to community and Church we add our hearty congratulations. Ad multos annos.

Edward Foley, Capuchin

Music for Acclamations within the Eucharistic Prayers for Children

Ralph Verdi (Setting 1), Theophane Hytrek (Setting 2), Unison, Bishops' Committee on the Liturgy, 1979.

The Directory for Masses with Children (DMC) stresses the importance of singing in all celebrations, especially in those including children. However, in 1980 the Bishops' Committee on the Liturgy (BCL) published the results of an evaluation of the use and effectiveness of the 1973 DMC as well as the 1974 Eucharistic Prayers for Children. The BCL Report indicates that the DMC has not been fully implemented in the United States, yet the new Eucharistic Prayers are widely accepted.

Settings for the acclamations from the Eucharistic Prayers have been accomplished by Ralph Verdi and Theophane Hytrek. The music for the acclamations moves along in 6/8 rhythm, including some simpler duple meter in Setting 2, which appeals to the child's sense of movement. While Verdi's setting carries a slow metronomic indication, Hytrek marks her tempo "With joy," allowing for much creativity.

Available under separate cover, the accompaniment enhances the melody and provides notation for clapping or rhythm instruments in Setting 1. An observation concerning Setting 1 is that young children still learning the musical concepts of high and low would better grasp the meaning of "...in the highest," and understand the joy of what they acclaim if the final measures contained ascending rather than descending notes.

Both of these composers have provided music that is educationally and pastorally useful.

Anne Kathleen Duffy

Instrumental

Three Contrapuncti from "The Art of Fugue"


The fugue subject of Contrapunctus I, a five-voice work in C minor, is initially stated by the first trombone and then by the first trumpet at the dominant above, followed by tuba, second trombone and second trumpet. The arrangement preserves the clarity and nuance of Bach's style. An interesting feature occurs near the end of the composition, when the tuba and second trombone state the fugue subject in octaves followed by an abrupt halt in the contrapuntal texture. A single quarter note chord and then a continuation of the contrapuntal texture in the final cadence brings the composition to a close. This surprise is similar to Handel's technique of silence before the concluding cadence. The instrumental parts are not difficult, with the exception of a few eighth-note passages for the trombones. The need for coordination and balance will challenge the instrumentalist and director.

The fugue subject of Contrapunctus X, also in C minor, is introduced by solo trumpet and then imitated by the first trombone, tuba, second trumpet and second trombone. The disjunct characteristic of the fugue subject is the foundation for the motor rhythm and scale passages contained in the contrapuntal framework of the composition. The development of the dux (leader) and comes (followers) is longer and more elaborate than Contrapunctus I. The fast-moving scale passages could become a problem for the inexperienced performer.

The eight-measure fugue subject of Contrapunctus IX (C minor again), characterized by an octave jump and descending minor scale, is presented by the solo trumpet and imitated in turn by the second trumpet, second trombone and first trombone. Contrapuntal techniques with sequences, retrogrades and inversions are frequently used throughout the composition. The fugue
subject, as presented in the tuba, is technically challenging. Today's tuba players, however, will welcome the challenge.

Robert E. Onofrey

Romanze

Editor of Pastoral Music

The NPM National Office has a position open for the Managing Editor of Pastoral Music magazine and Notebook. The candidate should be familiar with the field of pastoral music, liturgy and the Roman Catholic Church, have a background in editing and/or journalism, and be willing to relocate to Washington, D.C. The position is open as of September 1, 1981.

Please send resume, salary expectation and letter stating why you desire the position to:

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Jean Berger
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Instrumental parts 5.00

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Complete score 1.50
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Comfort, Comfort Ye My People
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For SATB choir, 4-part recorders, or organ.
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Instrumental parts 2.50

Jesu, Joyous Treasure
George P. Telemann/Joan C. Conlon
For SATB choir, strings, and continuo.
Complete score 2.25
Instrumental parts 2.00

Concertato on "Adeste Fideles"
Austin C. Lovelace
For 2 trumpets, 2 trombones, and organ.
Complete score 2.00

Organ

Dankpsalm

Max Reger was a most prolific composer who, though of our century, concentrated almost exclusively on the styles perfected by J. S. Bach. While Reger's music is quite conventional in harmonic and rhythmic terms, it is none the less technically very challenging. The Dankpsalm is typical Reger, consisting of interwoven vivace and adagio segments. This is moderately difficult but outstanding material for organists wishing to develop their technical facility. It also offers opportunities for exploiting the resources of the larger instrument, while working well on the smaller instrument.

Organ Works
Niels Gade was a Danish composer who collaborated with Felix Mendelssohn at the Leibzig Gewandhaus. His music can most easily be described as in the style of Mendelssohn. This particular collection contains almost half of his complete works. Three moderately easy 'Tene Pieces' are very suitable for prelude-type use. Three 'Chorale Preludes' consist of two settings of Wie schon leuchtet der Morgenstern. "Festival Prelude" on Lobe den Herren is a large, dynamic chorale setting concluding with a simple but effective toccata-like movement with optional two-part brass (parts not included). Finally, "Funeral March" is a stately processional. Only "Festival Prelude" presents any technical challenge. The collection is worth the price, including the bonus of 12 pages of background on the composer and his instrument of Denmark—in Danish!

Prelude Fugue Chorale
Robert Wetzler. AMSI, 1980. OR-2; $2.75.

This short three-movement work in Baroque style begins with a relatively easy chorale prelude. The second movement is entitled "Fugue a la Bach." Most pieces of this nature are either childish parodies or misguided attempts at imitating the writing of the one composer who, more than any other, got it right—perfectly right! Surprisingly, however, Wetzler not only gives us a piece that is reasonably true to the style of the Bach fugue, but also one that works. This is no mere exercise in counterpoint, but a real capturing of the spirit of that era. The 12/8 signature unavoidably brings to mind the 'Fugue a la Gigue' and, indeed, some of that flavor is found in this work. It is moderately difficult but only three pages long.

Keith Chapman

Choral

Behold How My People Prosper
Johann Friedrich Peter; Karl Kroeger.
Arr.: English text by Karl Kroeger.
Three-part mixed (SAB) with organ.
Carl Fischer, 1979. CM 8079; $4.50.

As a part of the continuing Moravian Foundation Publication program, "Behold How My People Prosper" offers more insight into the ingenuity and resourcefulness of the Moravian composers. The organ accompaniment is a voice all its own, while the vocal parts are basically chorale-style harmonizations, which are direct and uncomplicated yet well-crafted, so that they render convincing support to the text.

James M. Burns

Chester Book of Motets, Vol. 9

Review Rondeau

Resource Publications has recently published an aid that is most useful to the parochial musician. The Psalm Locator lists over 1,500 psalm settings or paraphrases that are now available. Thought primarily from Roman Catholic sources, the collection also contains selections from other denominational publications. A handy guide listing all Responsorial Psalms for Sundays and Holy Days of the year is included, plus a list of publishers' addresses. All for $9.95.

One collection not included in The Psalm Locator is David Clark Isele's Psalms for the Church Year. This 1979 publication from G.L.A. ($3.50) contains 16 settings for SATB choir and congregation. Punctuated with gentle dissonance and rhythmic vitality, the collection spans every season. "This Is the Day" and "If Today You Hear His Voice" are two of the best.

One collection that is included, but known by few, is Christopher Willcock's Psalms for Feasts and Seasons, available from PAA ($4.95). Here are 22 settings of the common Responsorial Psalms from the lectionary for congregation, cantor and SATB choir—where the cantor does the work and the congregation chimies in on the simple but engaging refrain.

Finally, Respond and Acclaim from Today's Missal ($2.50) contains settings of all the Responsorial Psalms and gospel acclamations for Cycle A. Paralleling the responses found in their missalettes, this collection lacks the imagination of the Isele or Willcock. Still, with 71 responses and acclamations included, you are bound to find something useful.

Edward Foley, Capuchin

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43
The Chester Book of Motets, edited by Anthony G..Petti, is now available in twelve volumes, and the ninth book ("The English School for 5 Voices") should be a favorite for English-speaking music directors. This book, like all the others in the series, brings together "...a comprehensive body of Latin motets from Renaissance and Early Baroque Periods." Among the composers represented in this book are familiar names: Byrd, Tallis and Christopher Tye. Less well known in our day are Richard Dering, Peter Philips and Robert White, but their motets are rich, wonderful and surely on equal footing with the music of their contemporaries in the Roman and Venetian schools.

Peter Philip’s Tibi Laus, to single out one splendid motet in the collection, is filled with a kaleidoscope of metric changes and intermodal inventions. A D minor chord changed to D major in mid-phrase, Joplin-like rhythms suddenly spring out of an unobtrusive voice and quickly hide again as all the voices, in familiar style, glide from duple pulse to triple. This motet rivals not only its sacred counterparts for vigor and surprise, but challenges the listener through to the end in a way that few madrigals can better.

Sing a Praise in Jazz

In recent years Mary Lou Williams, Duke Ellington and Dave Brubeck have demonstrated beyond any doubt that jazz is appropriate as liturgical music. Their singular accomplishments could encourage others to believe that jazz, like music in folk style, can be regularly handled by most parish musicians. The publications of Leigh-Williams Pezet’s “Sing a Praise in Jazz” lends credence to this supposition. Jazz, more than any other style common today, functions as the performer’s art. Every gesture and nuance that it displays breaks forth through the artist’s technique, personality and special bond with the listener. Music is made before our eyes. Preliminary sketches are fleshed out on the spot. Composed music, on the contrary, bases its excellence on the past tense. There, the composer’s long and carefully thought-out design bear the weight of final expression.

I do not believe that jazz charts, such as Pezet’s, can mean much to any but the most experienced kind of jazz musician. And if you find a jazz artist who is so gifted, chances are that the simple chording and rhythm suggested by Pezet would diminish one’s interest in using this score. Pezet’s music gives the illusion of jazz, but one looks for something more.

Kevin Waters

Congregational

Seasonal Psalms

Seasonal Psalms for Congregation and Choir presents settings of Psalms 8, 23, 24, 46, 47, 67, 95, 96, 100 and 150. The texts are from Massey Shepherd’s A Liturgical Psalter for the Christian Year.
and offer a "singable text" as contrasted to the "reading text" of the lectionary. This in itself is a plus, especially in view of the recent attitude expressed by the American Bishops on the "setting of liturgical texts," whereby composers are held to the lectionary translation, which is lamentably unsuitable for singing.

All of these settings use a simple antiphon, to be sung first by choir or cantor, and then repeated by congregation. All are melodic and attractive, with strong choral utterances supported by sympathetic organ accompaniment. This collection presumes that a competent organist is available, in addition to the resources of an SAB choir.

Even though these settings are designed to persuade congregations to "respond" to the Word of God, they do point up the need for congregational rehearsal, so that an effective response can be had. Basically tonal, with symmetrical rhythms, Seasonal Psalms should prove a valuable liturgical aid for congregations that want to enhance their parochial celebrations.

JAMES M. BURNS

The Time Has Come
NALR artists; recorded by Pat Boone.
NALR, 1980. $7.98.

Pat Boone’s recent recording of works by NALR composers is good but never quite satisfying. The commendable idea behind the album is explained by Boone on the liner notes: "The whole purpose is to build a bridge between Catholics and Protestants in the body of Christ. We hope it will be the beginning of a lot of cross-pollinating between Catholic and Protestant music.

The album compasses ten songs by the Domesans, Carey Landry, Michael Jonas and Donald Reagan. Most are pleasant tunes, simple and straightforward, but unfortunately not all adapt well to this kind of production.

The first problem with this effort is the arrangements, where arranger Evans and Clevenger got carried away with their resources. Simple introductions here inevitably give way to massive orchestral displays. The Domesans’ "Beatitudes" opens well with lightly articulated verses, but they are followed by refrains of mushy strings and full orchestra. Landry’s simple "Dance in the Darkness" sounds like a production number from "Fiddler," complete with balalaika and fiddle solo. Jonas’ "On Eagle’s Wings" suffers a similar fate.
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A second problem with this production is Boone’s restrained vocal style: clear-voiced, sincere and mono-dynamic. There is no vitality in his delivery, but only in the orchestral background: usually achieved by the addition of instruments. Dynamic levels do vary widely, but they seem controlled by the recording engineer and not by Boone. In Landry’s “And the Father Will Dance,” for example, the solo voice inexplicably fades against instrumental crescendos, often sounding distant rather than quiet.

The bright spots on the album are, however, very bright. These are the three songs by Donald Reagan, performed by members of the Indianapolis Evangelical Orthodox Church. Reagan’s works seem slightly more complex than those by the others, and the arrangements are less cluttered. Music and lyrics convey their message unencumbered, and the results are lovely. The string and brass interludes of “I Saw Water…” are overdone, but the instruments of the other two pieces are quite appropriate. Variations of these could effectively be used by parish choirs who have access to such instrumentalists.

Though some of the performances from this album may provide ideas for parochial implementation, this is yet first and foremost a listening album— and one worth listening to. Boone and his arrangers have given us alternative approaches to some of our religious music. Unfortunately, this “major production” treatment is not well suited to most of the songs. Despite this weakness, however, The Time Has Come may yet serve as the musical catalyst for “cross-pollination between Catholic and Protestant music.”

JEFFREY NOONAN

Roll Down the Ages
Bob Hurd and Greg Hayakawa; Craig Kingsbury, Arr. Franciscan Communications Center, 1986, 9160.

A collection of 15 pieces eminently suited for worship use, Roll Down the Ages falls in the mainstream of “folk” composition. What sets this collection apart, however, is the quality of the vocal performance from “Anawim” (though often improperly mixed, the group has a rich, tight sound), the harmonic development (like Tim Schoenbachler, Bob Hurd is willing to experiment with more than primary chord progressions, even providing chord charts for the more unusual chord patterns), and catchy writing for the full assembly. All texts are scriptural paraphrases or direct texts from the Roman Eucharistic Liturgy.

The hymns are generally stronger than the service music; “I Am the Light of the World” with contrasting SATB a cappella and “folk” harmonizations, “Praise the Lord Who Heals the Brokenhearted,” are all quite usable. Two other selections especially stand out: a beautiful setting of Personent Hodie with new lyrics, and “All My Life”—the compositional high point of the album. The latter is a rhythmically and harmonically sophisticated setting of Psalm 146 that stretches the limits of the “folk-rock” genre, standing head and shoulders above other compositions on the album. I recommend this collection to groups that have already explored the St. Louis Jesuits, Dameans, and Schoenbachler repertoire and are searching for useful music of the same caliber.

MICHAEL JONCAS

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All Is Ready
Jim Schoenbachler. Pastoral Arts Associates, 1980. PA 20; Vocal score, $6.95; Recording, $7.95.

Simplicity and fervor are the characteristics of All Is Ready, a collection of 10 scripturally flavored worship songs and an antiphonal setting of the "Glory to God." Parts for optional C instruments and handbells are noted in the score.

Structurally the writing consists of patterns of four-measure phrases, both for congregation and cantor, thus providing a readily remembered rhythmic framework. Vocal writing is within the range of a competent baritone or alto. The texts reflect the rhythms of Advent, Lent, and Pentecost, besides general Eucharistic usage.

Musically Schoenbachler's style is middle-of-the-road balladic with an occasional migration to soft rock. Consisting of diatonic melodies with familiar harmonic underpinning, these songs have a genuine cast of simplicity and ease of utterance. The inclusion of "Speak Lord," a text set by S. Marinne OSF, is especially felicitous.

The accompanying album features Schoenbachler and company in an intelligent and graceful performance. It reflects a sense of "practicality and usefulness," which were among the composer's stated desiderata. This is music both accessible and simple.

Closer editorial work could have avoided some self-serving comments in the notes accompanying each number. For a composer to state, for example, that his song "is a fine setting" is unnecessary. Let the composer make that judgment. In general, more succinct writing could have improved the performance notes.

One important typo: page 7, "Maranatha," bottom stave, third measure, the B7 chord in the accompaniment should read: B, DII, FII, A and B (not B, D, FII, G an B).

Songs of Thanks and Praise

This is a collection of 82 texts carried by 69 tunes, four of which were written especially for this book. The inclusion of new hymns plus older texts and tunes that deserve a wider dissemination is one important feature of this publication.

Embracing a wide theological spectrum, the hymns are divided into "Thanks and Praise," "The Gospel in Christian Experience," "The Gathered Church" and "The Scattered Church." Russell Schultz-Widmar has here developed a supplementary book that may be welcomed by congregations whose religious inclinations look to a wide expanse of prayerful moments from diffuse origins. The publication could also serve well as an anthem book for choirs.

Added benefits include a topical index, an index of authors, composers and sources, an alphabetical tune index and a first line index. Clear typography, well-edited engraving, and a very firm cold-glue binding combine reading ease with durability.

JAMES M. BURNS

We the Living
Tom Conry with Bernard Huijbers; text by Tom Conry and Huub Oosterhuis. NALR, 1980.

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Don’t miss the October-November issue!

Religious Education

The Mass
Ed Murray, Project Director, Filmstrip. Our Sunday Visitor, 1979, 6853C; $129.95.

Our Sunday Visitor has produced a
Talking with Adults

Pastoral Music readers need no introduction to Eugene Walsh, Sulpician priest, teacher, lecturer, author, animateur, and so on. I can hardly think of a more timely subject for a book, nor a more competent person to address it. It has become abundantly clear that there are hundreds of thousands of committed adult Christians right here in our midst, but a great many (most?) clergy don't know how to get to them. This book is for clergy as well as the adults: the author directs himself to the larger question, "What do believing adult Catholics and Christians need to know about God and their Church and all the other truths of their faith, in order to survive and grow in their world of faith and worship and daily living?"

From much experience, Fr. Walsh has learned how to get to the heart of the matter, and how to state it in direct language. In the final chapter he writes about language: "The first thing you do is get rid of the jargon. Do it deliberately, ruthlessly, insistently. It is pathetic to hear preachers Sunday after Sunday talk about the celebration of 'these mysteries,' and the 'Paschal Mystery.'... Another one is 'eternal life': this one is used as if it meant something that comes after you die, if you are lucky. We should know that the Gospel meaning of 'eternal life' means life right now..."

He outlines his material just as we were taught in our college courses in composition so many years ago. First, why is preaching and teaching of adults in need of urgent attention today? Second, what should be preached? This is the heart of the book, and deals with the all-important topics that affect the lives of adult Christians: God, Jesus, the Spirit, faith, prayer, confrontation with sin, the Rite of Reconciliation, death, life after death. And third, how? This deals with the way the preacher should try to present himself, the "four contexts" of preaching the Word, and the level of language.

Some readers will probably be taken aback by the way Fr. Walsh comes on: "Adults need also a correct notion of sin. This is a tough one to work out. When it comes to sin we have some badly screwed-up ideas, and in addition are riddled with unnecessary guilt... Sin is not breaking a law. Sin is against people, not against things or concepts or structures. Sin is against people, against life, against creation and therefore against God." Of course he is right.

Liturgical music is not among his concerns in this book, though in speaking of prayer he offers a few words of praise for neo-folk music because it is "very

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much bible-centered." It would be interesting to know if he considers the music that has become so popular in recent years genuinely "adult" music.

At any rate, my advice is to do everything you can to make people aware of this book. Start with yourself. The author does not claim to have the last word on the subject; but he has some very worthwhile first words.

**Good News for Harán Times**

St. Mark's Gospel is the shortest, and the most tersely written of the four Gospels. For this reason, possibly, Mark is dramatic reading—a point that was remarkably demonstrated a couple of years ago when Alec McCowen toured the country with his bravura one-man "production" of The Gospel According to St. Mark.

The publishers call Fr. Montague's work "a popular commentary," and it is true that he does not include footnotes and the other scholarly apparatus that are an accepted part of original research. But the author is an expert in his field, and he has the ability to probe the meaning "behind the meaning," and to expound it clearly. He constantly points out, for instance, the events in their relationship to the Old Testament, and the ways in which Jesus fulfills the expectations of the prophets. He notes that from the beginning of the second chapter, Jesus enters into a mounting conflict with his enemies, a conflict that will finally end on Calvary.

Fr. Montague believes that the Gospel would have special appeal to Roman Christians, for whom it was intended, since they were constantly facing "crisis situations"; the example of the Lord who suffered even unto death would be an inspiration for them. For similar reasons he believes that the Gospel has a special message and meaning for today's believers—"good news for hard times."

An example of the author's exegesis may be taken from the parable of the lamp in the middle of Chapter 4. The translation used in this book (RSV), as well as translations of Matthew and Luke, say "a lamp brought in to be put under a tub..." But Mark's Greek says literally, "Does the lamp come...?" Conceding that this might be a clumsy translation from the Aramaic, Fr. Montague offers another suggestion: It seems more likely that Mark understands the lamp to be Jesus who comes." And he goes on to show the important meaning that "come" has in this Gospel, always in connection with Jesus' mission.

Readings from the Gospel of Mark feature prominently in the B Cycle of Sundays, and are used for the weekday Gospels of the first nine weeks of the year. For the homilist who wishes to explain not only the meaning of the readings, but also the unique character of this part of the Bible, the present book can act as a handy reference.

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For Better and for Ever. The Sponsor Couple Program for Christian Marriage Preparation. By soliciting the assistance of married couples in the counseling and advising of couples to be married, Rev. Robert Ruhnke, CSSR has devised a wholesome and realistic kind of “peer guidance” program. The Manual ($3.95) explains the procedure; the Dialogue Packet ($3.75) provides sets of questionnaires to be filled out by the bride and groom. Fr. Ruhnke has found that married couples can be an excellent resource in the process of marriage preparation for others. (Liguori Publications, 1981).

Christianity Confronts Modernity. A Theological and Pastoral Inquiry by Protestant Evangelicals and Roman Catholics. Edited by Peter Williamson and Kevin Ferrotta, this is a collection of six interesting essays (“The Course of Radical Change in the Churches” by James Hitchcock, “Modern Approaches to Scriptural Authority” by Stephen B. Clark, etc.). Each is followed by two “responses.” They are the result of a “colloquy on the challenges which contemporary society presents to Christians of all traditions.” The meeting was held in Ann Arbor, Mich., October, 1980. (Servant Books, 1981. $7.95).

About Reviewers

Ms. Burns is music director and liturgical consultant for the Church of St. Ursula in Parkville, Md.

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Milwaukee: the city that beer made famous. Or was it Mel Famey who made beer famous? In case you were wondering, Mel Famey was the fictitious Braves pitcher (before the Brewers, there were the Braves!) who sipped beer constantly during the baseball games. In the bottom half of the ninth inning in a tied game with the Cubs with three men on, he sipped his beer and then misplaced the can, a little to the right of his left foot. The miscalculation threw off his timing, and he walked the batter; naturally, this brought the winning run in. The Cubs er room with the inscription, “This is the beer that made Mel Famey walk us.” Undoubtedly, such an awful story could only have originated in Chicago.

It happened in Milwaukee . . .

Milwaukee was and is a stronghold of American-German Catholicism dating back to the middle part of the 19th century. With Germans you get beer, and with beer you get Gemütlichkeit, with Gemütlichkeit, you must have music. With German Catholics you get music with which you get education with which you get programs. The music, the education, the programs—these elements combined to provide an atmosphere that nurtured some of the most influential musicians and teachers in the immigrant Church; one among them was John Singenberger, who made his home in the Milwaukee circle and wielded immense influence there and beyond. His waves are still being felt in the work of two giants of the milieu, Sr. Theophane Hytrek and Rev. Elmer Pfeil. A warm welcome is extended to these two living heroes and history makers in this first of a series of “Roundelays” devoted to heroes who still make music for the Church.

These two musicians generously shared their stories and recollections with me last year in Milwaukee over an authentic Germany Sunday dinner that equipped us with enough carbohydrates to power the Queen Elizabeth II. The two of them sketched a history of church music associations that preceded NPM by a good 40 years. The interview attained the proportions of a true Milwaukee Talkie.

Sister Theophane cited 1942 as the year of birth for the National Catholic Music Educators Association (NCMEA). At that time, a national conference of music educators was scheduled to meet in Milwaukee. The program committee contacted the Catholic Schools Office to arrange a session in the convention program dealing with music in the Catholic schools. Sister Theophane described the situation: “The planning for the convention was two years in preparation, and the request came weeks before the convention date. Msgr. Goebel, the superintendent of the schools, was angry and told the committee off, but agreed to construct a program. Because of the short notice, he contacted Sr. Xaviera at Alverno College. She and her sisters put together a program of music for Holy Week and Easter, which had already been in preparation. We filled the chapel. People were everywhere—in the balcony, in the sanctuary, everywhere. After the concert, a discussion period unveiled a strong desire for a national organization of Roman Catholic musicians. The next day there was a meeting in Msgr. Goebel’s office, the NCMEA was born. Harry Seitz was named president, and Sr. Xaviera was to be vice president. It happened in Milwaukee.”

Committees and meetings are clearly a permanent fixture in the American Church.

From the very beginning, NCMEA was linked to both the Sisters of St. Francis and the Milwaukee Kreis. It was through the activity of the sisters—who were cast in the mold of Singenberger—that many of the Cecilian principles were promulgated and established in the Wisconsin churches. It was the classroom sisters who directed the choir and
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P-140
formed in 1964 exclusively for the Catholic musician. Born in Boys Town, Neb., Rembert Weakland, OSB, then Archabbot of St. Vincent, was its first president. It was Archabbot Weakland who gave the Association international prominence at a meeting of the International Consocietas in 1966 in Milwaukee,” stated Fr. Pfeil. “There was a great deal of Roman intrigue and railroading, which Rembert spoke against. He spoke as a musician and a scholar.”

The 1966 meeting is seen by some as a watershed in the music of the church; it also happened in Milwaukee. Present were Fr. Pfeil and Sr. Theophane, and, of course, Rembert Weakland. In an atmosphere of rattling sabers and flapping ferriolas, the American Church showed itself to be a brawny, confident, adult member of the Church — articulate and determined. Rembert Weakland brought both brawn and confidence to his office. It was a happy surprise to have him return to Milwaukee in 1977, not as a church musician or historian, but as the city’s Archbishop.

The National Catholic Music Educators Association can be seen, then, as the machine that allowed liturgical musicians to funnel themselves into their own organization. It was not the first; the society of St. Gregory preceded it. This English organization was founded to establish and implement the principles of the moto proprio. J. Vincent Higginson was the key person in this country’s version of the Society, and he will be the guest in the next Roundelay. Perhaps he will know a New York version of the story of Mel Famey and his magical beer can that causes people to walk.

In an atmosphere of rattling sabers and flapping ferriolas, the American Church showed itself to be a brawny, confident, adult member.

now, to be a lot of disenchantment with NCMEA. We felt that we lost the real reason for the organization.”

This disenchantment was so widespread that a separate association was
1982 Regional Conventions

**REGION I**
Providence, R.I.
JUNE 22-25
Rev. Ronald Brassard
Chairperson

**REGION II**
Pittsburgh, Pa.
JUNE 15-18
Richard P. Gibala
Chairperson

**REGION III**
Orlando, Fla.
JUNE 30-JULY 2
Paul Skevington
Chairperson

**REGION IV**
Ft. Worth, Tex.
JUNE 7-9
Arlene A. DeLuca
Chairperson

**REGION V**
Green Bay, Wisc.
AUGUST 10-13
Rodney Weed
Chairperson

**REGION VI**
To Be Announced
CONNECTICUT

HARTFORD
August 21-23
Third Annual National Catholic Lay Celebration of Evangelization. Pre-
Study Day, Aug. 20, preaching primarily for bishops, priests and deacons with Revs. Barnabas Ahern, CP, Walter Burghardt, SJ and John Gallen SJ. Weekend devoted to “Youth Evangelizing Youth.” Write the Paulist Catholic Evangelization Center, 3031 4th St. NE, Washington, DC 20017 or call (202) 832-5022.

ILLINOIS

CHICAGO
October 9-11

NEW YORK

ROCHESTER
August 16-21

OREGON

PORTLAND
August 6-8
Third Annual National Catholic Lay Celebration of Evangelization. Pre-
Study Day, Aug. 5, preaching primarily for bishops, priests and deacons. Main conference devoted to “Youth Evangelizing Youth.” Write the Paulist Catholic Evangelization Center, 3031 4th St. NE, Washington, DC 20017 or call (202) 832-5022.

WASHINGTON, D.C.

September 13-16
American Town Meeting on the Arts called by Religious Communities for the Arts, 132 W. 31st St., New York, NY 10001.

WISCONSIN

MILWAUKEE
October 19-22
National Meeting, Federation of Liturgical Commissions. Theme: “The Assembly – A People Gathered in Your Name.” For study manual ($3.50) and more information, write Office of Worship, P.O. Box 2018, Milwaukee, WI 53201.

Please send “Calendar” announcements to Rev. Lawrence Heiman, CPPS, Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, P.O. Box 815, Rensselaer, IN 47978.

INDIANA

NOTRE DAME
September 13-18
Workshop on liturgy and pastoral life: “Liturgy in Religious Communities,” sponsored by Notre Dame Center for Pastoral Liturgy, University of Notre Dame. Write Bro. James Field, CFX, P.O. Box 81, Notre Dame, IN 46556.

October 11-16
Workshop on liturgy and pastoral life: “Preparing Advent/Christmas,” sponsored by Notre Dame Center for Pastoral Liturgy, University of Notre Dame. Write Bro. James Field, CFX at above address.

MISSOURI

ST. LOUIS
August 13-15
Third Annual National Catholic Lay Celebration of Evangelization. Pre-
Study Day, August 12, preaching primarily for bishops, priests and deacons. Main conference devoted to “Youth Evangelizing Youth.” Write the Paulist Catholic Evangelization Center, 3031 4th St. NE, Washington, DC 20017 or call (202) 832-5022.

MONTANA

GREAT FALLS
October 8-9

October 10-11
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Copy must be submitted in writing on or before the 15th of the second month preceding publication. Thus, ads for the October-November issue of Pastoral Music must be in the National Office on or before August 15.

In order to add continuity and effectiveness to the Hot Line service, the same ads will also appear in the issue of Notebook that precedes or follows the magazine. Thus, ads in this issue will be in the September issue of Notebook – two for the price of one.

The following Hot Line charges may be prepaid, or billed:
- first 3 lines $5.00
- each additional line or portion thereof 2.00
- box number (referral service) 2.00

Hot Line listings will be removed from the files for active referral four months following the last publication of the ad or the last contact with the person(s) or parish involved. Please notify the NPM National Office when your search is completed.

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Minister of Music: full- or part-time for Servite parish. Duties include: 6 weekend liturgies, adult choir, folk group, working in parish school with children and liturgies, working with liturgy committee and pastoral team. Must be sensitive to good liturgical celebration and open to the direction of Vatican II and recent directives on music/liturgy. Contact: Fr. Damian Kobus, OSM, St. Joseph Church, 7 Locust St., Carteret, NJ 07008. (201) 941-8946. (HLP-2691) ●

Organist/Director of Music: full-time in parish of 2,000 members with 175 students K-6. Duties include: training adult choir; working with school children in singing and teaching music classes in the school; playing the organ for weekend Masses and for children's Masses during the week. One-year-old forty-rank (3M) Casavant organ in acoustically live church. Good starting salary. Applicant should be Catholic. Degree in music preferred. No applications accepted after August 30, 1981. Forward resume to: Rev. Lee O'Neil, Pastor, St. John's Church, 715 S. Johnstone Avenue, Bartlesville, OK 74003. (918) 336-4353. (HLP-2697) ●

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ASCP Award to Sharon Rogers

Sharon Euly Rogers, composer, music critic, director-organist and workshop leader, has been awarded a monetary composer award for 1980-1981 by the American Society of Composers, Authors and Publishers (ASCAP). She is one of the few women composers to have received the honorary annual award for the past 16 years. Ms. Rogers is listed in the most recent fourth edition of ASCAP’s Biographical Dictionary. She has published over 250 chorals, organ collections and Masses with several leading publishers including G.I.A. and World Library Publications.

LBW Hymnal Companion

Fortress has announced the publication of Hymnal Companion to the Lutheran Book of Worship. Compiled by Marilyn Kay Stulken, this is a thorough guide to the traditions, tunes and texts of the LBW. Biographies, original sources and scriptural and/or liturgical basis and story of origin are given for each hymn. Ms. Stulken’s work also includes an introductory section on the use of hymns in worship; 11 essays on the hymnody of various cultures and traditions; a bibliography of other hymnological references; and various indexes for identification and placement of hymns in the church’s worship tradition. For more information about this new resource, write Fortress Press, 2900 Queen L., Philadelphia, PA 19129.

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The following is the text of a letter of Pope John Paul II, addressed to the Seventh International Church Music Congress, held in Cologne, Germany, June 20-26, 1980.

To our Venerable Brother
Joseph Hoeffner
Cardinal of the Holy Roman Church
Archbishop of Cologne

As the jubilee year of the venerable Cologne cathedral continues its happy progress, that archdiocese will warmly welcome the participants in the Seventh International Church Music Congress, an event which will surely add new progress and riches to the musical treasury of the Church. The work which the moderators of the Consciatio Internationalis Musicae Sacrae have accomplished in past years on behalf of sacred music will indeed find strong confirmation at this congress. Hence we desire that this our message be not only a testimony of our gratitude for the industrious efforts already made in this field, but also an incitement to continue these efforts in the future.

In a special constitution, Sacrosanctum Concilium, the Second Vatican Council strongly emphasized the "ministerial" task ascribed to sacred music (cf. Sacrosanctum Concilium, art. 112). After all, the words, which are so important in a liturgical celebration, become even more so when sung, thus acquiring a special degree of solemnity, beauty and dignity which permits the participating congregation to feel itself closer to the sacredness of the mystery which is at work in the liturgy.

Precisely for this reason the council judged it most appropriate to remind everyone that an extraordinarily rich treasury of musical tradition is to be found among the various liturgical families of both orient and occident, and that this treasury, acquired in the course of many centuries and reflecting the art and human culture of the various peoples, is still in use today. At the same time the council urges upon all the high degree of vigor and effort to be expended in order to preserve these riches for the Church, a duty explicitly incumbent upon the custodians of these treasures and the active practitioners of sacred music (ibid., art. 114).

Worthy of special mention, however, is cantus gregorians, which, corresponding to its great significance, is recognized both by the Church's daily usage and by her magisterium as the chant proper to the Roman liturgy, linked most intimately with the Latin language (ibid., art. 116.7). Similarly, polyphonic music is acknowledged to be an outstanding means of sacred and liturgical expression.

Enthusiasm for this task, which at stated intervals brings about the convocation and the holding of church music congresses, can be a very effective way of revealing the inner values of the above-mentioned musical tradition, as well as of defining its individual parts more clearly, so that it may be kept alive, worthy and with exactitude, in the Church's liturgy.

But the council does not rest content with recommending the values of the centuries-old musical tradition which is still valid today. The council was also conscious of a necessity which the Church has always felt keenly, namely to discover and as it were to incorporate into herself appropriate elements in the human culture and art of the nations which come to believe in Jesus Christ. Hence the council advises that for them in particular, "the treasury of sacred music is to be preserved and cultivated with great care" (ibid, art. 119).
Here the congress participants indeed have a very
broad field for their research and study. Of course, the
primary need today is to develop and increase the
musical patrimony of the Church, not only in the new
young churches but also among those which have
known Gregorian chant and polyphonic music in the
Latin language for many centuries, but now, after the
introduction of the vernacular, find themselves con-
fronted with the need for additional appropriate forms
of musical expression in the liturgy.

But whenever such new forms must be judged, ac-
count should also be taken, in a non-partisan evalua-
tion, of those elements which are proper to the tradi-
tional usages and indeed the very nature of the various
nations themselves. On this point the council taught
that, "In certain countries, especially in mission lands,
there are peoples with their own musical tradition, and
this plays a great part in their religious and social life.
Hence their music should be held in proper esteem and a
suitable place is to be given to it not only in forming
their religious sense but also in adapting worship to
their native genius" (ibid., art. 119).

For after all, every human culture has been able to
find very noble forms of expression, even in music, and
hence the goals of all our efforts, not only in the area of
academic disciplines but also in that of pastoral activity,
must be the establishment of firm principles, which
moreover correspond to the true values in the various
musical traditions.

If such a study is to be accomplished in a truly sci-
centific way, then it will also be appropriate to include the
comparative investigation of both old and new forms of
expression. However, to the extent that the new sacred
music is to serve the liturgical celebration of the various
churches, it can and must draw from the earlier forms—
and especially from Gregorian chant—a higher inspira-
ion, a uniquely sacred quality, a genuine sense of what
is religious. It has quite correctly been said that
Gregorian chant can be compared with other forms of
song as a statue with a picture.

In conclusion, as we express the wish that the
deliberations of the Seventh International Church Music
Congress, whose whole attention is focused upon Cen-
tral and East Africa, may be a source of stimulation and
impetus toward fruitful and excellent musical activity
for the various ecclesiastical communities not only in
the nations with an ancient Christian tradition, but also
for those in which the gospel has more recently been
preached, we must gladly send to you, venerable
brother, as well as to the leaders and participants at the
congress, the special apostolic blessing as a sign of our
unchanging affection and as a pledge of heavenly gifts.

From the Vatican, May 25th, on the feast of Pentecost
in the year 1980, the second of our pontificate.

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CONTENTS

O Come, O Come, Emmanuel
People, Look East
On Jordan's Bank
Angels From The Realms Of Glory
Angels We Have Heard On High*
The First Noel
God Rest You Merry Gentlemen
Good Christian Men, Rejoice*
Joy To The World*

Silent Night**
We Three Kings**
What Child Is This**
What Star Is This
Lo, How A Rose E'er Blooming***
Hark! The Herald Angels Sing*
O Come, All Ye Faithful!
O Little Town Of Bethlehem
It Came Upon A Midnight Clear

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* optional trumpet descant included
** optional flute descant included
*** optional SATB arrangement included

64
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HYMNAL COMPANION TO THE LUTHERAN BOOK OF WORSHIP
by Marilyn K. Stulken

Everyone interested in music and worship will benefit from the Hymnal Companion. Choir directors and church organists can use the specific information on texts and tunes to plan better worship services, increase musical appreciation among choir members, and heighten their own understanding of hymns. Pastors using the Hymnal Companion will be more able to incorporate hymns into their sermons and church services. Worship committees can use the various indexes to assist them when planning programs for special occasions. And the entire congregation will better enjoy worshipping through song because they will have a greater understanding and appreciation of the hymns they are singing.

The majority of the Hymnal Companion is devoted to giving the background of each hymn in the Lutheran Book of Worship. Life stories on the hymn’s author, composer, translator, and arranger are given as well as the hymn’s original sources and, if applicable, its Scriptural and/or liturgical basis and story of origin. The Hymnal Companion also includes these features:

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