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Where It Counts - in the Parish. There is no doubt that the most important element of the liturgical renewal is the Sunday liturgy at the parish level. It is equally true that this is the most difficult area to define, and the one we know the least about. For some reason, we practical Americans have been woefully negligent about gathering and developing adequate information, skills and insights into pastoral practice. This issue is an attempt to list once again the major areas of concern, and to arrange them coherently.

The first and most difficult issue is the one of locating and recruiting talent - talent that already exists in the parish and in other churches (Kremer). Another issue is that of parish teamwork, the work of the volunteers and others at the parish level (O’Brien).

Carozza takes a look at how the planning and teaming functions work in his parish. Hanson compares the hierarchical and democratic models in their effects on our musical planning. In the context of searching for talent with an eye toward planning, Conley explores what the pastoral musician does; Kalb describes what the pastoral musician should do; and Tarrant defines the role of the clergy.

This issue contains two special features. The first is a penetrating analysis of the history of the Eucharistic Prayer and the consequences for the Church today by Keifer, the first of a two-part series. The second is a lovely poem text by David Thayer, first used at the NPM Convention in Chicago in 1979. It reflects our need for the arts in our lives, and our need for contemporary insights into the Mother of God, Theotokos.

In this issue also, we announce the departure of Gina Baggett, who has served as Managing Editor of this journal for three years. We wish her the very best in her new ventures and give sincere thanks for the service she has provided this readership. Simultaneously, we welcome Daniel Connors to the role of Managing Editor and rejoice that Pastoral Music has been able to attract such an outstanding staff person. Pastoral Music is served well by these fine people.
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On Excellence

I feel compelled to speak out concerning certain attitudes that have pervaded not only recent issues of Pastoral Music but also wherever people are involved in the ministry of music.

In your earlier issues, much was said concerning the standard of excellence we should try to reach in our music because of the purpose for which our talents are being used. Lately this call for excellence seems to have degenerated into a kind of browbeating, with very serious warnings regarding the pitfalls one can encounter that can be a detriment to one's ministry. Granted, these pitfalls do exist but these warnings are so worded and, as of late, so frequently mentioned that the field of liturgical music has been made to look like a mine field, dangerous to venture into.

In issues past, one would read statements such as: "There is no shame in not singing but there is shame in singing badly." "It is always necessary to strive for musical perfection in order to support the prayer of the assembly, even with a Gospel Acclamation of three notes or a 'little antiphon' for the Responsorial Psalm" (Lucien Deiss, Vol. 2:5).

"A choir that is striving to grow artistically and pastorally is the most powerful animate available to the parish musician." "Pastoral growth and artistic growth within the choir soon become intertwined and indistinguishable from each other" (Paul Lambert, Vol. 3:6).

"We arrive at the pastoral dimension of music by first encountering the art of music ... " (Nathan Mitchell, Vol. 2:5).

These statements emphasize the idea that church musicians are artists involved in the field of music who are sharing their talents for the glory of God and the good of his people. They also call for our best possible efforts in all technical details and recognize the fact that attention to detail and striving for perfection are an important and necessary aspect of the parish musician's vocation. Paul Lambert's statements are very perceptive indeed; the one regarding pastoral growth and artistic growth becoming intertwined is especially notable. Such integration is extremely important and takes time. Comments of authors of recent articles especially, and some not so recent, seem to ignore this integration process and the time needed to accomplish this. Indeed, dis-integration, not integration, seems to mark some recent articles, along with a neglect of the fact that musicians are human and most of us have not yet reached sainthood.

Recent statements, such as those in "Ministry: More Than an Ego Trip!" (Vol. 5:3), suggest disintegration: "The first area of conflict from the musician's point of view is simple: prayer vs. performance ... " And again: "But just as others have called for pastoral music to be unique and to forge its own style, so too must pastoral musicians be different from other musicians." Different from other musicians? How? In the same article he says, "There is no room for ego when leading people to prayer." If, as a dictionary definition has it, ego is the individual's awareness of self, can this statement make sense? How can a person who is unaware of himself give of himself (as every musician must) to anyone else? (Perhaps egoism is what was meant. There go those warnings again!)

There is a growing, almost overpowering concern that a pastoral musician (here I am including vocalists) may think too much of himself or herself and cause trouble and dissension. This can happen to any of us at any time. Any of us can have feelings that may be completely unjustified and each of us has to deal with these as well as possible. It is simply part of the human condition. Certainly the call to guidance through prayer is a necessity, and the answers to some of these prayers and the resolution of our difficulties may at times be quite startling. Soloists seem to have specific mention as far as these difficulties are concerned. Fr. Deiss, "Liturgical Principles for Today's Music" (Vol. 3:5) stated, "The role of soloists is always formidable. First of all, the soloist must make himself 'be forgiven' in some way for presenting himself alone in front of the gathered assembly, as if he were proposing to sing better than anyone else." This is somewhat in the same vein as Joan Hutson's statement in the Commentary "Take Your Pitch from God" (Vol. 5:3): "Somehow, silently, can you let us know that you do not think you are better than any of us? Can you somehow, silently, let us know that you are merely a musical instrument of God's praise and glory?" Perhaps the difference between Fr. Deiss' statement and Ms. Hutson's is that Fr. Deiss seems to be stating a psychological theory and Ms. Hutson's makes us see that at least in certain cases his theory proves correct. Why should a soloist have to be called to prove to anyone in the assembly that he or she is not better than anyone else? Generally, the soloist should be able to sing better than many in the congregation just as a doctor should be able to diagnose a disease better than most laymen. Do we demand such proof from our doctors when we call on him to prescribe medication? Do we demand this proof of the priest who speaks in the name of the assembly during many parts of the Mass? Rather than placing an unjust burden of this kind on the soloist, would it not be more correct to view such an attitude on the part of those in an assembly as an indication of a call to fuller growth as Christian human beings?

Of late, the word "performance" and "performer" seem to have become "bad" words for those involved in pastoral music (not for all of us, however). Note the statement in Marie Kremer's "The Professional Pastoral Musician" (Vol. 4:4): "Performance is defined as the execution of the functions required of one. ... When performance is defined correctly, and the musician is judged by his or her ability to execute the functions of a pastoral musician, then one could hardly be too good." Contrast these statements to those of Carole Sorrell in "Tuning Up the Folk ..."
Why must we separate the art of the pastoral musician into compartments (even neglecting some of the necessary compartments)? It takes time, even years, to fully integrate and blend the art of the pastoral musician. Give us credit for trying to do what is an ongoing and sometimes difficult task. It seems there are some who expect this integration overnight and complete and perfect blending to develop immediately. Perhaps what they really want is a "choir of angels." We will, it is hoped, see that in another place.

Perhaps we should realize that we have something in common with all performers, even those who perform on the opera stage, and so on. They are in the business of communication. If they cannot communicate with the audience, they lose their jobs. The best performer is the one who gets the message across. Perhaps if we studied the intensity of their devotion, and the ability with which they exercise their "art," we would be better able to accomplish our pastoral mission and better communicate with the People of God. It would also do us well to remember that one can honor God by using one's talents in a concert hall as well as in church. One's motives are in the heart.

If some of these critical attitudes persist, we should not be surprised if we find more of God's musically gifted people praising God in the concert hall rather than His own house, and doing a fine job of it, too, without worrying about committing some grave offense or having to achieve perfect motivation overnight.

Over and above the warnings, your magazine has contained some of the most inspiring words for the pastoral musician — words of such beauty and inspiration that they should be deeply thought about — not once, but periodically so that we may be refreshed in spirit and eager to continue our calling. Much of what Ms. Joan Hutson says to choir members (Commentary, Vol. 5:3) should be engraved in gold lettering and displayed wherever a choir meets to practice. The words of Marie Kremer in "The Professional Pastoral Musician" (Vol. 4:4) are lovely indeed and could be taken up by all of us, words accurately expressing our labor of love: "I consider it a clear call from the Lord that I should use and develop the talent he gave me to the best of my ability with every ounce of love I can gather together so that whenever I make music for worship it will be to His glory and will help in some small measure to transform the lives of all present." That sums it up beautifully.

Let's have more inspiration and more articles concerning how to use potential pitfalls as calls to growth in holiness.

Cathy Bates
Staten Island, N.Y.
NPM Chapters

Theme and Variations
Throughout the past year we have provided an overview of the NPM Chapter Manual, featuring each segment of a Chapter Meeting from Music Showcase through Koinonia. The Manual is a planning tool designed to enable very busy musicians to generate successful Chapter activity with a minimum of preparation. Thus the Manual contains specific directions for forming a Chapter, plans for each part of each Meeting, and handouts for the performers, planners, spiritual leaders, and officers.

The Manual is not, however, a book of rules to be slavishly obeyed. Variations on the model are encouraged and provided for, both in the Chapter structure, to allow for the many different diocesan situations, and in Meeting plans, to meet special local needs and encourage the particular talents of the Chapter.

The topic of the Music Showcase-Exchange for Learning may be varied from its usual educational focus to celebrate a season such as Advent. Many parishes spend a great deal of time and effort preparing Advent and Christmas programs, and the Showcase can give them an opportunity to present these programs for their fellow musicians and have them evaluated, to the mutual benefit of performers and audience.

Clergy Meetings provide another variation in the Meeting cycle. While clergy are always included in regular Chapter Meetings, Clergy Meetings invite them in a special way to participate with their musicians. The purpose of these sessions is to go beyond simply having the clergyman to dinner and to help him with the musical aspects of his ministry and with the ministerial responsibilities of supporting parish musicians.

Chapters are encouraged to adopt the format and to create Meeting plans that answer their needs most effectively. No manual from a National Office should attempt to provide for all the needs of a local area. Talent unique to a Chapter should be called upon, and special educational needs addressed by the Chapter, keeping three guidelines in mind:

a. There should always be a close connection between the Music Showcase and the Exchange for Learning questions.
b. The Showcase section should not become a "star" performance, nor the education so sophisticated, that they miss the person most in need.
c. The Chapter or Branch members should agree to any changes.

Permanent Chapters
The Pensacola-Tallahassee, Fla. Chapter has held elections for officers and there is one change in the list of officers published in the Aug.-Sept. issue of Pastoral Music. The new Coordinator for Planning is Don Barber of St. Paul's Parish, Pensacola.

The two newest permanent Chapters, in Fort Worth, Texas and Pittsburgh, Pa., are both hosting NPM Regional Conventions in 1982. Arlene A. DeLuca, Director of the Fort Worth Chapter, is also serving as Convention Chairperson. Other Chapter officers include Sr. Mary McLar, Coordinator for Planning; Michael Flannigan, Assistant Director for Recruiting; Sue Harrington, Animator for Koinonia; and Betsy Pendervis, Secretary-Treasurer.

During its trial period the Pittsburgh Chapter developed three strong Branches to meet the needs of the diverse geographical areas within the diocese. Each Branch elected its own officers and plans and conducts monthly meetings of the clergy and musicians from its local parishes. The Executive Board of the Chapter consists of the Directors and Coordinators for Planning from all three Branches, who meet frequently for program planning, problem solving, and Koinonia. All the Branch officers in the Pittsburgh Chapter are listed below:

Allegheny County Branch
Richard E. Moser, Director; Sr. Cynthia Serjak, RSM, Coordinator for Planning; Mary Jane Mistick, Assistant Director for Recruiting; Martha Hubans, Animator for Koinonia; Ross Cafaro, Secretary-Treasurer.

Green/Washington Branch
Art McGervey, Director; Charlotte McGervey, Coordinator for Planning; Rev. Dennis J. Colamarino, Assistant Director for Recruiting; Arthur Frangiallo, Animator for Koinonia; Aggie Sanker, Secretary-Treasurer.

Beaver/Lawrence Branch
Stan Pruchnic, Director; Mary Lou Pruchnic, Coordinator for Planning; Beulah Floe, Assistant Director for Recruiting; Mary Margaret Botinovich, Animator for Koinonia; Theresa Boro, Secretary-Treasurer.

Activities among the three Branches are coordinated by Richard P. Gibala, Diocesan Music Coordinator for the Pittsburgh diocese, and also Chairperson for the Pittsburgh Regional Convention in 1982.

Temporary Chapters
The Chapters in Lansing, Mich., Peoria, Ill., and Arlington, Va. have recently received temporary charters and are entering their six-month trial period as NPM Chapters.

Officers for the Lansing Chapter are David C. Dunlap, Director; Cecilia Spaulding, Coordinator for Planning; Daniel Schmier, Assistant Director for Recruiting; Marian E. Vassar, Animator for Koinonia; Lynn Phegley, Secretary-Treasurer.

The Peoria officers are Jim Helwig, Director; Patti Morris, Coordinator for Planning; William Alexander, Assistant Director for Recruiting; Judy Passie, Animator for Koinonia; Margaret Lavelle, Secretary; Jeff Matheson, Treasurer.

Officers in the Arlington Chapter include Mike Doyle, Director; Connie Beck, Coordinator for Planning; Natalie Powell, Assistant Director for Recruiting; Rosemarie Laque, Animator for Koinonia.

Newest Chapter
If you live in the diocese of Wilmington, Del. and are interested in getting involved in the new Chapter, contact the Temporary Director, J. Michael McMahon, 801 DuPont Blvd., Wilmington Manor, New Castle, DE 19720 (302) 322-3745/656-8805.

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 (check or money order only) for this pamphlet to the NPM National Office, 225 Sheridan St NW, Washington, DC 20011.
Universa Laus Meets

Universa Laus is an international gathering of church musicians who meet annually to address seriously the role of music and culture. This year’s meeting attracted more than 60 participants, most of them from France, Germany, Spain, Italy, Great Britain, the United States, Australia, and the host country, Switzerland.

Each annual meeting has its own design, and for this year’s meeting representatives of several countries presented through records, tapes and other materials examples of their typical celebrations and their more elaborate celebrations.

The Swiss presentation by Michel Veuthey began with a wide range of choral music featuring choirs of over 400 members. Bill Tamblyn introduced music of English composers, focusing particularly on the need for appropriate “popular" music in the liturgy. Rev. Eugenio Costa, SJ, presented an Italian Easter Vigil, uniquely designed with an Easter Esquifet for congregation and choir. Rev. Claude Duchesneau and Rev. Jean Lebon offered the music of Taizé and a newly composed Eucharist Prayer by Peré Gelineau. Martina Kuerschner and Nicolas Schatz replayed a Mass celebrated at a German university community. A translation of the opening thematic reading reflects the flavor of this celebration:

The Holy Office of the Catholic Church—is it infallible or not? The Soviets—are they the enemy or not? Jesus Christ—is he the Son of God or not? The living together without marriage—is it morally good or not? Should we boycott the Olympics or not? Is God responsible for suffering of the innocent infants or not? Am I an orthodox Catholic or not?

The theme of this celebration is the justice of God set against false alternatives. It is, tentatively, a summary of sermons throughout this semester on the subject of justice. Martina Kuerschner begins the liturgy with an organ collage of Bach, Reger and Ligeti. The music in the liturgy—should it be harmonious or not? Our celebration places us in a science over and against the frenetic activity of our everyday living, or else it provokes us to oppose the natural laziness of our hearts. The justice of God does not conform to black or white categories. It cannot be reduced to an either/or situation, as some Catholics have tried to do. The justice of God rejects false alternatives.

While there was considerable discussion about the appropriateness of the thematic content, there was general agreement that the integration of music into the celebration through this technique produced quite different results from music used only to accompany text.

The complete texts of the talks are published in Universa Laus Bulletin, available in English at an annual subscription rate of $6.00, from Universa Laus, 225 Sheridan St. NW, Washington, DC 20011.

New Managing Editor

Gina Doggett, who has served as Managing Editor for Pastoral Music magazine for the past three years has taken a position with the Alexander Graham Bell Association for the Deaf, an association supporting the speaking deaf. This new position will enable her to attend Georgetown University, where she will pursue a Master of Arts degree in linguistics, which is, she reports, her first love.

Mr. Daniel Connors will replace her as Managing Editor. Daniel has served as Managing Editor for four years at Emanuel magazine in New York City. He holds an M.A. in history from the University of Connecticut and a B.A. in history and philosophy, awarded Summa Cum Laude, from St. John’s College, Brighton, Mass. He is a member of the Board of Directors of the New Eymard Players Community Theatre, New York City, and interestingly enough, is president of the Parish Council of St. Jean Baptiste Church, New York City.

Societas Liturgica Meets

More than 60 liturgical scholars from Europe and the United States met at the Pastoral Center of the Catholic Institute of Paris to address the topic "Liturgical
Time.” A major paper was presented by Thomas Talley of New York, on Liturgical Time in the Ancient Church: The State of Research. His thesis clearly states that Easter was the earliest annual festival in the Christian Church; beyond that there is little agreement. Shorter papers were presented by Robert Taft, SJ on Historicism Revisited, and by John F. Baldovin, SJ on The Stational Liturgy at Constantinople. A significant number of American liturgical musicians were present, including Rev. Eugene Brand, Rev. Horace Allen, and Mr. Thom Jones.

A liturgical celebration at Notre Dame Cathedral featured a boys choir from England. Music at the prayer services included a single-line sung congregational response to each stanza of the psalms, with the text of the response changing. For example, the response to the first four stanzas was, “You are Holy, Lord”; to the next three, “You are Good, Lord”; to the next, “You are Just, Lord”; and to the last, “You are Great, our God.” The melody of the responses remained constant.

Liturgical Art Guild of Ohio

An interfaith organization serving religious, artistic and educational groups, clergy, laity, artists, craftpersons and architects, has been functioning in Columbus since 1956. Sustaining the ideas of the formerly active Liturgical Arts Society, Msgr. James Kulp founded an organization that has continued to support the work of all the arts. Central to the activities of this group are exhibits of local artists that provide a forum for expression of local talent and a means for parishes seeking local artists to make the necessary contact. NPM salutes the work of the Liturgical Art Guild of Ohio, and especially the vision of Msgr. Kulp.

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For Musicians & Clergy: Planning

Six Questions for Parish Planning Teams

BY ROGER O'BRIEN

This article is reprinted by permission from the newsletter of the Archdiocese of Seattle, "Vigil."

Everyone wants to know where the model parish liturgy committee can be found. After working with a few dozen, I've discovered the model committee doesn't exist.

At least here in the archdiocese there doesn't seem to be one model that will fit everyone. Each parish is so unique in its structure, make-up, needs and personnel that no single model will help everyone. Even what people mean by "liturgy committee" carries a wide variety of divergence: planning team, forum for sharing vision, overall group responsible for liturgical life and formation in the parish, clearinghouse for seeing that liturgical needs are met each Sunday.

Five principles have been helpful in dealing with parishes that are getting liturgy committees started or reworking defunct ones. The ideas were originally contained in an article by William J. Freburger in the October, 1978 issue of Today's Parish. I offer them here as they Committees offered each year by the Office of Worship.

First, there is no right way of organizing and working together as a liturgy committee. This is not meant to be negative; it is meant to be factual. There are such great differences in membership and function of committees from parish to parish that it is hard to say there is one right way to organize and sustain momentum. The nature of the liturgy committee depends largely on the needs of the parish and its resources. It is good to schedule a periodic evaluation of the liturgy committee to see if those needs and resources have changed. A helpful kit for overall organizing efforts is the Parish Liturgy Team Kit from the Liturgy Training Program.

The second principle is that even though there is no one right way, remember that grace builds on nature. My experience indicates that the thing that most liturgy committees get bogged down with is not theological or even liturgical. Rather, it is the nitty-gritty stuff of human communications and of good, efficient organization skills and management: how to meet, how to make decisions, how to plan and evaluate, how to work with authority figures, how to handle dissent and defeat, how to relate to individuals or groups that have differing values. I would call these "pre-liturgy questions"—by which I mean questions that come before you begin to deal with things like: what is liturgy, what is a community, what is a worshiping church all about, how do you plan Sunday liturgies?

The third principle follows from the second: nature always sides with the flaw. If something is able to go wrong, it will. Liturgy committee people are usually depressed that their great ideas have been shot to shreds by the finance committee, pastor, or whoever. Or they are upset that a service didn't turn out the way they had planned it. Or they are angry that the lector didn't show up or the musician blew it. We need to temper the idealism that leads to volunteer work, not with pessimism or nitpicking, but with realism: the liturgy will be as good as we can make it. This calls for patience. And it calls for taking people and parish where they are—and priests, too!

The fourth principle sets a major priority: in parish worship, people come first. Two factors often work against this purpose of worship. Changes are frequently introduced without sufficient explanation. I remember a military chap-
lai, shortly after the Vatican Council’s initial changes in the liturgy were augmented, saying, ‘I don’t have any trouble with change here. I just tell them what to do, and that’s it. This is the army!’ It is devastating for a liturgy committee to take as a personal challenge forcing any group to come around to its way of seeing things. The other factor that militates against making people the first priority is the inability to confront graciouously and with a sense of care incompetent liturgical parish personnel. No one wants to hurt others, so we wind

The cost of liturgy is not in the dollar but rather in the energy, patience and care that you give it to make it work.

up tolerating poor lectors, priests who preach or celebrate without enthusiasm, musicians who ignore positive directions, and differences of liturgical interpretation that make for bad communal worship.

The final principle is simple: the longest journey begins with one step. For a committee just starting, this step has to be a shared vision of what the parish is or wants to be. If a parish liturgy committee lacks clear and mutually acceptable goals, they will have no way of knowing whether their ministry is acceptable. A helpful resource in this area is Fr. Walsh’s excellent Theology of Celebration, as well as his Ministry of the Celebrating Community (published by Pastoral Arts Associates). The cost of liturgy is not in the dollar but rather in the energy, patience and care that you give it to make it work. Liturgy can work in your parish, but, as Mr. Freeburger has said, ‘It takes work to accomplish liturgy.’

Besides these five principles, I like to put six questions to parish groups responsible for liturgy (which is, perhaps a better designation than “parish liturgy committees”). I find myself asking groups these questions whether they are large or small, urban or rural, just starting or in the process of dying!

First, are you ‘process people’? If people is what liturgy is all about, it is nothing short of amazing that we so readily mow over one another in our liturgy committees. Too often what matters is getting the task done, getting lec-

tors lined up, seeing that the banners are made or the music is chosen. We become insensitive to ministering to, as well as with, one another.

There is a delicate art to participating in the life of any group. Liturgy committee people often forget this. There are moments of growth, and moments of death. Some things help growth: good listening, active participation, criticizing ideas not persons, honest feedback, non-manipulativeness. The opposite hurts group life.

Awareness of this is important for a liturgy committee’s process. Everyone is responsible (not just the convenor, or Father)! A parish liturgy committee can accomplish a great deal technically, but in the process it can readily kill the people on the committee. I mean more than just care for, or respect of, others; I mean respect for group process. If you are not a group process person, chances are that you will not be happy with liturgy committee life and work. This may seem a remote issue for the success of a healthy liturgy committee, but it is central.

Second, what is the purpose of your committee? Are you clear on your goals? One of the greatest tensions in parish liturgy committees comes from lack of clarity of the function of the group. I once was with a parish liturgy committee, at their request, and found out that there were three distinct perceptions of the function of the group (liturgy planning, doing retreats, general parish education on worship), and no one was aware that there were three sets of expectations at work!

By “goal” I mean what the committee is trying to accomplish. A committee will have objectives, too, by which I mean a measurable way of achieving its goal. It needs to be clear on these. A committee might well have given priorities (for a given year — e.g., good music at two Sunday Masses, renovation of the church, getting lectors to take training). It will have to have strategies for implementing these priorities, too (e.g., hiring a music director or deciding a policy and means for implementing good Sunday music, consulting the Art Commission about church renovation, sending lectors to an Office of Worship training event for them).

A critical distinction, too, is this: Is the committee responsible for the task being done, or, rather, is it responsible for doing the task itself? Only responsibility for responsibility works! The committee needs to be responsible for seeing that lectors get trained, not for trying to do the training themselves. Most committees flounder badly here, because they are unwilling to delegate (trust) others.

The committee has to have real authority, too — limited (by the parish council or pastor or religious education

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reasonable, too. One Eastern diocese recommends the ideal parish liturgy committee have 20 people! Chicago suggests about nine: pastor or priest, coordinator of religious education, representatives of lay organizations, the head of the lectors, choir (or director), and main organist, the head usher, two or three couples who are “people in the pew,” resource people (artists, poets, dramatists). This depends on the make-up of each parish, of course; numbers are hard to predetermine, but a group of more than 10 individuals has trouble being a group, a real team.

Fourth, how serious is your committee about its own ongoing education in liturgy? I find a kind of arrogance among many liturgy people: they have all the answers, and they are out to save the world. The two virtues, it seems to me, that are most needed by liturgy committee personnel are humility and patience. And unless there is an ongoing self-education, the committee will be the "bland leading the bland." Worse yet, it will become a group that uses liturgy for manipulative purposes...which is disastrous!

Any committee needs intellectual and spiritual formation. How can a liturgy committee make competent decisions regarding the planning of the penitential rite for Sunday Mass if it has no sense of the purpose or history of that rite? How can it plan Holy Week or Lent if it lacks historical perspective on the development of these seasons of worship? The committee should spend time in prayer too. Often the trouble is that it talks about the parish at worship without ever worshiping itself, as a committee. This is not to say it is a prayer group; it's not, it is a liturgy committee. But it should engage in prayer either at its meetings or on a retreat kind of prayer experience annually.

Fifth, are you willing to let form follow function in the structuring of the committee? Structure and composition need not be dictated by hard-and-fast rules. Structures should be used that are most functionally effective for achieving the goal of the committee. But at no time should a parish liturgy committee become so involved in organization structures that it becomes more concerned about the means and procedures of operation than about the practical achievement of its purpose and the service of people. Structure will follow function (purpose, goal). A committee needs to live with a little ambiguity: it is better to take a year or two and work together without a written constitution or by-laws, and then let these emerge from the experience and reflection of the group.

Finally, is the committee willing to relate to other individuals and groups in the parish; if so, who (and how), and if not, why not? The most obvious leader any parish liturgy committee has to relate with is the pastor or the pastoral staff. Without clear lines of communication here, little else can happen or be rewarding. Committees need to take the pastors where they are at; and pastors need to take committees where they are at. There's a real need for mature ministering to one another for the sake of the whole parish.

But there are so many others to which a parish liturgy committee has to relate if it will ably serve the community at prayer: religious education personnel in the parish; the parish council; the whole panoply of liturgical ministers (ectors, ushers, musicians, acolytes, communion ministers, people who clean the church and arrange the flowers, etc.); not least of all is the parish at large. A committee that tries to function without keen sensitivity to the worshiping community is doomed from the start.

Where, then, is the ideal parish liturgy committee? Everywhere and nowhere. The ideal may well turn out to be 133 ideals in each of the 133 parishes of the archdiocese.
The Eucharistic Prayer, Part I: Thoughts on Its History

BY RALPH KEIFER

A scholarly view of the Eucharistic Prayer requires an excursion into eucharistic theology, and, because the Eucharistic Prayer is an inherited form, it also requires an excursion into eucharistic history. To sum up the conclusions of current scholarship on the Eucharistic Prayer, the main burden of studies during the past generation has been to highlight the recovery of a sense of the unity of the Eucharistic Prayer. The form of the prayer has changed in accordance with a move away from seeing the Institution Narrative (what is commonly called the "words of consecration") as the important element of the prayer, and a move toward resituation the Institution Narrative as part of the great prayer of thanksgiving. In addition, current scholarship has recovered a sense of the prayer as a whole as consecratory in nature. Scholars have to come to see the content of the Eucharistic Prayer to have a unifying effect in another sense: it expresses the prayer of the whole Church, and not simply that of the presiding celebrant. Briefly, scholarship points in the direction of textual as well as celebrative unity in the Eucharistic Prayer.

Nothing in this short summary is new, startling or in any way avant-garde. Both of these perspectives have shaped the thinking of the drafters of the General Instruction of the Roman Missal, which describes the Eucharistic Prayer as one of "thanksgiving and sanctification," as it asserts that "the meaning of the prayer is that the whole congregation joins Christ in acknowledging the works of God and in offering the sacrifice" (No. 54).

This discussion remains purely academic because the conventional enactment of the prayer suggests something quite different from the instruction cited above. The current use of our prayers communicates something like this: "The meaning of the prayer is that the congregation joins with the priest in praise and thanksgiving (in the Preface and Sanctus) and assents to the priest's consecrating the bread and wine (in the Anamnesis acclamation), and later assents to his offering the gifts in sacrifice." The only part of the prayer, in current usage, that suggests a unifying action is the sequence Preface--Sanctus; there, at least, is the potential for the presiding celebrant's prayer to swell into a total congregational expression of praise. Given the priest's lengthy speaking part in our prayers, and the place and general quality of our acclamations, acclaiming the prayer is experienced as a simple assent to what the priest has done, not an event allowing full participation.

The sacred gifts are such because the action is sacred, not the other way around.

Some would see as the real problem the dramatic quality of the Institution Narrative in our current prayers. Certainly it is heightened by gesture, and occasionally, by the presiding celebrant's song. Liturgical purists tend to be somewhat embarrassed by the Roman Rite's current treatment of the Institution Narrative with its dramatic gestures on the part of the presiding celebrant. The entire prayer is consecratory, so the argument goes, and setting off the Institution Narrative in this fashion overdramatizes it. This was already a part of Jungmann's critique of the Mass rite in The Mass of the Roman Rite, in which the impetus of popular piety of medieval vintage, combined with medieval theological development, is said to have led to the dramatic heightening of the moment of consecration. This dramatic aspect tends to be seen as a break in the natural flow of the prayer from thanksgiving and memorial to petition and back to doxology. From this perspective, musical treatment of the prayer that dramatizes the narrative appears theoretically...
retrograde and liturgically inappropriate. It is felt that it fostered a piety that focused all too excessively on the worship of the sacred gifts, thereby ignoring the ecclesial dimensions of the Eucharist.

It is not necessarily theologically retrograde, liturgically obtuse or narrowly pietistic to see a value in retaining the dramatically heightened Institution Narrative. To begin with, the question of the consecratory nature of the whole prayer is not at issue; the conception of the sacred words as consecratory belonged to a particular period of the Church’s history and is generally taken now to be obsolete. Certainly the Institution Narrative did not always and everywhere occupy the place of prominence in the Eucharistic Prayer that it now enjoys. The New Testament narratives show the mark of liturgical usage, but we are by no means certain about how they were used—they did not necessarily function as part of the Eucharistic Prayer. The prayers in Didache 9 and 10 almost surely represent the oldest known “Eucharistic Prayer,” and they contain no Institution Narrative whatever, because there was no need to. The evocation of Christ the Servant was sufficient to link the thanksgiving meal of the Church with the meals of the dead and risen Lord. Its terms for “servant” (Gr. pais) is precisely that of the suffering passion narratives.

Moreover, the Didache’s image of the bread scattered over the hillsides evokes a rather Johannine institution scene—the feeding of the multitude, rather than the Last Supper. The prayer pattern seems to have been formed before the complete compilation of all the eucharistic stories that appear in the New Testament; hence the great prominence of the multitude story.

While many scholars have refused to see anything more in the Didache meal than a sacred meal that was not an actual Eucharist, their only real argument is that these prayers are unlike the later ones. This is like saying that Peter could not have headed the Church because he didn’t own a miter! There is no reason for the early prayers to resemble the later ones. In the first Christian century,

... a repast of spirit-full food and drink, shared in as a memorial of the suffering servant in thanksgiving for the life, knowledge and immortality of God. If that is not a Eucharist, nothing is.

There was no distinction between a sacred communal meal of Christians and a full Eucharist. Didache is at pains to indicate the special quality of this meal: its food and drink is pneumatikos, Spirit-filled, and it is strictly enjoined that only the baptized can share in it. That it uses no sacrificial Christian language is not problematic either. The ethos of the prayer is Jewish-Christian, and it was an act that could be understood as sacrificial without the use of sacrificial language. The Paschal meal of Judaism was understood as sacrificial, as were the synagogue berakoth, yet no language of sacrifice was used in the articulation of the prayer.

The distinction between an agape and a Eucharist first appears at a much later date, in the Apostolic Tradition circa 216. By this time, the Church had undergone considerable development (one might say narrowing) of eucharistic presidency. Didache still witnessed a fluid ministerial situation in which the question of the presider over the Eucharist seems to be quite open. By 105, emerging of dissidence had led Ignatius of Antioch to demand that no Eucharist be accounted authentic except that presided over by the bishop or his representative. The agape appears in this light to be a concession to conservative piety—it may be done, but is not to be accounted as a “real” Eucharist. What is done in Didache 9–10 is a repast of spirit-full food and drink, shared in as a memorial of the suffering servant in thanksgiving for the life, knowledge and immortality of God. If that is not a Eucharist, nothing is.

The next Eucharistic Prayer to emerge into the light of history is that of the Apostolic Tradition, though it probably rested on a much earlier tradition, since it was presented by its author as a model of traditional prayer. Interestingly enough, the Paschal Eucharist is described by Justin Martyr as “giving thanks for having been counted worthy of all these good things,” about the year 150. And the climactic line of the Apostolic Tradition’s anamnesis is: “We give you thanks for counting us worthy to stand in your presence and serve you,” a very close paraphrase.

The prayer of the Apostolic Tradition contains what might be termed an Institution Narrative. There is a reference to the action of Jesus and his command: “Taking the bread he gave thanks and said: take, eat, this is my body which will be broken for you. And likewise, the cup, saying: this is my blood which is poured out for you. When you do this, you make memorial of me.” It is noteworthy, however, that there was no reference yet to the Last Supper as in later Institution Narratives. There is no reference to the breaking of the bread, and Jesus’ thanksgiving for the cup is covered in the Iaconic: “And likewise”; the command to eat is not paralleled by a command to drink.

If we may describe this narrative as “words of institution,” it by no means functions as “words of consecration.” What we may describe as the “eucharistic theology” of this particular prayer is a vision of the Eucharist primarily as a sacred action, without excluding the sacred gifts. The sacred gifts are such because the action is sacred, not the other way around. What makes the gifts sacred is their being shared as the offer-
The prayer stands firmly in the second-century tradition of eucharistic sacrifice, in which liturgy and life are a seamless whole. Ideally, it is a seamless whole. Significantly, the petition of the prayer centers not on the consecration of the gifts, but on what we may best describe as the consecration of the assembly: "... we ask that you would send your Holy Spirit upon the offering of the holy assembly; gathering them, give to all who participate in the holy action that they may glorify and praise you through your son Jesus Christ."

The Institution Narrative functions not as consecratory words, but as a part of the thanksgiving. It appears at the end of an entire series of praises, beginning with thanksgiving for Jesus Christ as son, servant, savior and redeemer, and culminating in praises for his death and resurrection as the foundation of the Church. The Institution Narrative, as the last item recounted in this thanksgiving series, is a "leader" into the key lines of the prayer, the anamnesis that expresses the offering of the Church. The thought pattern of the prayer runs like this: "We give you thanks and praise for your son/servant Jesus Christ who by his death and resurrection made us a holy people." Then the narrative, whose basic thought is to articulate the fact that the sharing of the bread and the cup constitutes the Church's memory of his death and resurrection, concludes with the critical lines: "Therefore making the memory of his death and resurrection, we offer you this bread and cup, giving you thanks because you have counted us worthy to stand before you and minister unto you."

Some authors are inclined to see the narrative even here as an interpolation, but in terms of the structure of the prayer, it seems the burden of proof is on them. The narrative is an integral part of the prayer, both summing up the thanksgiving by pointing to the eucharistic action here and now as a memorial of God's saving deeds in Christ, and at the same time leading to the critical statement in the prayer that the Church perceives itself doing its memorial according to the commands of the Lord. This is the first evidence of a real Institution Narrative within the Eucharistic Prayer by virtue of the way it functions: as a justification for what the Church is doing. In a real sense, it tells why the Church is doing what it is doing. It cannot be described as words of consecration because it has nothing to do with the how of what the Church is doing. Rather, it articulates why the Church has the right to do what it is doing, and does not actively justify what the Church is doing. This is left to the action of the Holy Spirit.
How to Find the Right Musician

BY MARIE KREMER

Celebrating with all our resources. If we were to enumerate the resources we considered important to good musical celebration of liturgy in the parish, certainly personnel would be a primary concern. We could have the finest hymnal and a dozen reprint licenses, a beautiful organ and other instruments, people interested in forming a choir and a congregation willing to sing; but without someone to "start the music" very little if anything would happen.

I am sure that all of us are familiar with the Constitution on the Sacred Liturgy and the General Instruction on Music in the Liturgy. An often quoted statement from the Instruction is, "Above all, one must take particular care that the necessary ministers are obtained and that these are suitable and that the active participation of the people is encouraged." In principle this is obvious. If we are truly to encourage the active participation of the people, we need suitable ministers, people who have skill and training to do the job. The principle is clear; the application of the principle, on the other hand, is not so simple.

Where do we get the ministers? Ideally, each parish should have a professional pastoral musician in charge of the music program. The problem of getting skilled musicians is perhaps especially great in a predominantly rural area. Training is obviously more readily available in larger urban areas; yet even urban parishes experience acute personnel problems.

Often in a parish, priest and people do not realize what a difference a good musician can make. I had first hand experience of this when I went to a parish where little had been going on. After I had been there about three or four years, a parishioner told me that when I first came, she thought it was ridiculous to spend that much for a musician. But now, not only did she think that it was necessary, but she would make it a priority.

It usually takes a pastor who sees the need for a trained musician or perhaps a group of people in the parish moving a pastor to consider hiring such a person. Once the need is recognized, the search for a musician begins. The ideal is for a parish to have a well-trained professional who is in charge of the entire program. What is important is good, solid musicianship and knowledge of liturgy. The musician should be able to plan the overall music program of the parish and call forth and utilize other musical talents of the parish, such as choir members, instrumentalists and cantors.

Sometimes it is impossible for a parish to have such a person, for numerous reasons. It is not enough to find someone who has had a few piano lessons to press into service playing the organ for Sunday worship. On the other hand, a person who has had a few piano lessons might develop into a capable organist with proper training. The same holds true for the guitarist or potential cantor or choir director. If the most promising talent in your parish is a singer, go with the singer. That doesn't mean just someone who likes to hear his/her own voice—or who has exaggerated ideas about
what a beautiful voice s/he has because someone said so at a party. The rule is that those with promise should be trained, and those without promise should be dropped.

How do you tell which talent to try to develop? Primarily by the ability to communicate to the congregation and to elicit a response from them. The people who show the most promise should be the ones you train. You don't have to use all of them. Maybe you have to begin with just a singer and add the instrumentalists later. Whoever it is, the person should not try to do more than can be done well. Keep it simple. Don't try to imitate every recording that comes along. This is clearly a way for people to learn songs at home, but it should not be the way a musician learns to play or sing the music.

Where does one get help with training? Lists of music departments available in the United States College Directory may be helpful in specific areas. Diocesan music commissions should provide training insofar as possible through workshops and training sessions. Another source might be the local Protestant church or high school. There may be a good organist or choral director who could help in training your musician. Liturgical training can also come from summer courses, workshops, books, periodicals. Parishes should subsidize these costs.

A further word about surfacing other talent in the parish. Suppose you are going to start a choir. This should be done by an announcement in the bulletin and at Masses with some explanation from Father about why. When the first choir practice is held and only two people

When the first choir practice is held and only two people show up, have a practice.

show up, have a practice. Don't drop it. You can do a lot with a few people—if you know what you're doing. Follow this with more announcements. Go through the parish list with someone who knows people—anyone who is potentially useful should be personally contacted and persuaded to help. You may get one or two more people this way. Grab people (nicely) in any way you can. Don't ever give up. Be patient.

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The priests at the parish should always be on the lookout for talent. When they go out for home visitations or when new people register in the parish, they should see if there is any interest in joining the choir or instrumental group.

People want their worship to be good, but they need good leadership. Often when sung participation in a different parish is mentioned as an example, the response is, well, those people are different—that’s not possible here. It isn’t the people who are different, however, but it was the leadership. Participation of the people in Latin and English was thriving before Vatican II where there were competent musicians to carry out the programs.

The development of a music program cannot in any way be a serious consideration without budgeting a reasonable amount of money for it. To budget nothing for a music program is inexcusable. A few years ago the American Guild of Organists did an interdenominational survey of budgetary practices and published a booklet, Compensation for the Church Musician. It goes into some detail about the amount of time a musician needs to carry out the duties connected with part-time and full-time positions, and gives a broad scale of salaries based on level of training and time spent at the job.

Where is the money to come from? In actuality, the money is available in many parishes, but depends on whether priorities get put in proper order. People basically want to worship well, and if a good leaders present a case to them for hiring a trained musician or obtaining needed source materials, they will often respond much more generously than we imagine.

We active pastoral musicians need to keep up our skills. We need to practice, study, and constantly look for music. Our work is never finished.

Recently we installed a new organ at my church. We made it the 25th anniversary project for the parish. A committee researched the possibilities, discussed them with the worship and finance committees, and thoroughly informed the congregation about the project. When the time came for the collection, they gave generously, and within about a month, contributions and pledges totaled the organ cost. 286 parishioners contributed in amounts of $300 or less. A member of the finance committee told Father later, “I didn’t say so before, but I really didn’t think we had any chance of doing it.” One interesting source of contribution was the request of a woman whose husband died during this time. We were surprised to see the obituary notice in the paper that asked in lieu of flowers to make donations to the Organ Fund of Our Lady of Providence Church.

Not everyone is just sitting around waiting for us to ask them for their money, but people with proper leadership and explanation are not basically stingy when it comes to the worship of the Lord.

Finally, we active pastoral musicians need to keep up our skills. We need to practice, study, and constantly look for music. Our work is never finished. I think often of my father, an excellent pastoral musician who passed his love of the Church’s worship on to me. As I work to continue in his spirit, I hope that more young people will be encouraged to become pastoral musicians so that in every parish the praise of the Lord will be sung with greater beauty.

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Where It Counts—
In the Parish
Our Team Does Parish Planning

BY THOMAS J. CAROLUZZA

Whenever we have creative liturgies, people stomp out of our churches. A problem such as this can be approached by looking at the broader picture of planning and teaming, the broader picture of relationships within a parish. The various parishes I have served represent a range of planning models, each with its advantages and disadvantages.

The first parish I was in, several years ago, was blue collar, on the fringe of the inner city, and ethnically mixed. Two people in the parish—the black architect and myself—had finished college. My goal for this pastorate was to teach shared responsibility. I worked everywhere toward this goal, in all my homilies, with every group I met and at every dinner. Within a year, we had working committees, and decision-making parish councils.

When Lent was approaching, I sat down with the liturgy committee and said, “This is the most important time of the year. We’re going to have to do some hard planning.” After some discussion, we began developing a calendar, and someone said, “We don’t want an Easter Vigil.”

I said, “What do you mean? This is the holiest night of the year.”

...be clear about the authority that each person has in the parish.

“We don’t care what it is; it’s too long, nobody ever comes, and it’s boring.”

“Ah, but this year it’s going to be different.”

One of the shipyard workers turned to me and said, “Did you tell us we could make the decision or are you going to make it?”

“This kind of question, since it affects the whole parish should go to the parish council.” They agreed.

I was prepared for this meeting. I talked about the early Christians, what the vigil meant and what it means for us to renew our baptism on this holiest night of the year. After a discussion, we took a vote, and they voted overwhelmingly not to hold an Easter Vigil. It was hard for me to swallow because every year since 1954, it had been the peak liturgical experience of my year.

The three major lessons of this pastorate were first, if you don’t mean it, don’t say it; second, you must allow people to make their own mistakes; and third, be clear about the authority that each person has in the parish.

Now I was ready for my second pastorate—a parish of about 600 families. I started with a mini-parish structure, a council of ministers from area communities, total teaming and shared responsibility. This community knew itself and its goals. Whatever they did, they did with gusto. I learned some lessons about both teaming and planning. The first was that while liturgy can build community and can send Christians out on their mission to the world, liturgy is also a gathering of Christians to celebrate who they are. This community celebrated their lives together, their hopes and fears, and their yearnings.

The second lesson is that if you truly have something to celebrate together, the liturgy happens easily. Planning is not torture.

The third lesson is that shared ministry and teaming cannot rest exclusively on staff and council; it has to be a total parish experience or it falls apart. You may get comfortable working with the liturgy committee, reaping great rewards from a creative group, only to find that three members of the committee have to leave because of transfers. If you depended on them, you will find it difficult to start all over again. The other problem with an absence of total parish planning is that one dictator may replace another. Liturgy committees can be just as dictatorial as individual pastors.

My present parish is a Vatican II parish, involved in renewal since 1972. Its first four years required a great deal of outside help. There was shared responsibility and good liturgy, but the parish became deeply divided into several camps. It was obvious that there was a conflict between the pastor and the staff, and between the

Fr. Caroluzza is pastor of Our Lady of Nazareth Church, Roanoke, Va.
staff and the parish council. There were conflicts in the committees. In addition, an economic boycott put the parish into a $30,000 deficit—bills unpaid. Two pastors resigned in the space of four months. During the same time, the church had moved from the inner city to the suburbs.

The teaming and planning lessons of this experience are that first, you cannot sweep conflict under the carpet. Take the risk and bring conflicts out in the open, no matter how painful, or what the failure might be. The only way to address the conflicts is to identify what is going on and to realize when we are competing with one another. We must meet together, pray together, express our fears and tensions, and together work out a plan.

The second lesson in this parish is that healing takes time. It calls for a great deal of patience on the part of the leadership. It is a slow process to rebuild trust and confidence, and to give support and love to the people. It calls for consistency and clarity about who’s who and what’s what. Job descriptions are for everybody, including priests—where many false expectations lie.

The third and major lesson is that the more informed and renewed a parish is, the more careful the planning process must be. What is needed is a total parish planning process. The one we are currently using is modified for our needs. It is liturgically centered, liturgically focused and liturgically based.

At our annual planning meeting, we develop the eight or so planning units for the year, based on the liturgical cycle. Each unit is run according to the same model. We begin with a preliminary session directed by a hired facilitator from the National Family Learning Teams in Washington, D.C. Attending are the staff, the volunteer coordinators and the committee representatives. We

The responsibility, or the burden, is shared by many individuals.

look first at the previous unit to evaluate whatever went wrong and review the council’s overall goals for the year. We consult the calendar for the events for the whole parish during this unit, and surface particular needs. Then we go to the Lectionary for some possible goals and some possible themes that come out of the readings for the period. From this we develop a make-shift resource booklet, usually photocopies, which gathers together the staff reflections, the goals that have been suggested, the appropriate Scripture texts, any material that relates to the possible goals. We set up a timetable of work, and include worksheets and music resources.

Then we go to the second meeting, the only one for most folks. This is an open meeting for the committee representatives, all key people in the parish, the staff
and anyone from the parish we can buttonhole. We go out into the community and get everyone we can to attend. At this meeting, we share the staff reflections and hand out the resource booklets. Collectively, we make some modifications, and then we break down into small groups for liturgy planning. Each person there makes a commitment to one week of planning.

The rest is a spin-off of the second meeting. The entire parish, in various smaller groups, focuses in on the same theme. This prevents the scenario of the same people going to three meetings a week. All the families and liturgies, the religious education, the intergenerational activity—which brings young and old together in one learning experience—and all the committees' projects revolve around the themes and goals of the unit.

The model has several advantages. It provides professional input and a level of competence. It involves many people in the parish—different people, not the same people all the time. It coordinates all parish activity and programs, reinforcing every concept that comes up. If the subject is healing, for example, the model allows us to deal with the healing experience as it touches our total parish life wherever we are, whatever we do. The responsibility, or the burden, is shared by many individuals.

Among the disadvantages is the amount of staff time required to implement the model. But if a staff is supposed to enable other people to minister, then this is the way it should be spending its time. The second disad-

vantage is that, using this model a parish has to be content with less creativity at times; it does not always produce the best.

The model is one of teaching. If the total parish is able to participate, the result is a unified effort throughout the year. The celebrant and the music ministers offer their talents and gifts, their expertise and their leader-

Tensions in relationships are lowered this way, and the staff members become enablers.

ship roles within a total process. Tensions in relationships are lowered this way, and the staff members become enablers. The primary operating principle of this model is that it is more important for the staff to enable other people to be ministers than to do ministry themselves. The second principle is that there is a need for a support system in a parish. Expressions of gratitude and apology, easy in informal contexts, need to be part of the support system also. It is in this context that true interdependence can be achieved. Finally, remember that the best liturgy, or the best anything, is less important than enabling worshipers to exercise their gifts and talents, to live out their responsibilities as Christians.
Recall for a moment what Solemn Mass was like before the Council. In the days before concelebration, three priests used to come out of the sacristy, but two of them were not supposed to be priests; rather, they were a deacon and a subdeacon. Do you remember the prayers at the foot of the altar; singing the introit; the altar boys bending and turning at the confiteor? Can you recall the chanting of the lessons; the Gospel repeated in English; a sermon or an instruction (not a homily) on one of the commandments or articles of the Creed? What about waiting for the priest to sit down for the credo or interrupting the Sanctus in the middle for the consecration; or wondering whether Father would make it through the lte, and what key he would finally land in? Do you remember

Even Oliver Cromwell and Huldrich Zwingli could do little, if anything, to repress the Christian instinct to sing, the natural impulse to celebrate faith through music.

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Some things never change.

Much of this came to an end on December 4, 1963 at the end of the second session of Vatican II, when by a vote of 2147 to 4, the Catholic bishops approved the Constitution *Sacrosanctum Concilium*, which set in motion the present liturgical reforms. The enormous upheaval in church music, a dislocation with which we have coped, more or less, is an undeniable given both in our present situation and for our future, especially with regard to roles and the tension between musical style and liturgical function. The changes have had an effect

For church musicians of the hieratic school, beauty is a hallmark of good church music, along with sobriety, reverence, objectivity and a sense of tradition.

on the very meaning of ministry and tradition for church music.

If the history of Western church music demonstrates anything, it clearly shows that from as far back as examples are recoverable until the present, there has always been some kind of liturgical music in the Christian Church. Indeed, even such great art lovers as Oliver Cromwell and Huldrich Zwingli, though they could order the smashing of statues and stained glass in the cathedrals of England and the dismantling or silencing of the organs of Zurich, could do little, if anything, to repress the Christian instinct to sing, the natural impulse to celebrate faith through music. So the question is surely not “should there be music in church?”; it is rather, “what kind of church music should there be?”

One major model for church music is the hieratic or vertical model. In this school, the music is for God. It is an offering, a sacrifice of praise or of art for God. The aim is thus to find or compose the best music and give it the best performance possible because God, after all, deserves the best from us. These are hardly exceptionable sentiments on the face of it, but there are certain limitations. Since this hieratic model implicitly assumes objective criteria for the appropriateness of church music, its conception of church music tends to be static.

These criteria correspond in part to the judgments offered in *Music in Catholic Worship*, but only in part. They focus on musical quality and stylistic propriety. First, is the music well crafted (a judgment of form, harmony, melodic development, and sequence, etc.)? This judgment can be made on purely musical grounds. Second, is the music appropriate for its purpose? This is an extra-musical judgment for the most part, a judgment of the compatibility of a given musical style with the purpose at hand, namely, liturgical worship. So far so good. In the hieratic model, however, there are a number of styles, such as plain chant and Renaissance polyphony, that are commonly regarded as acceptable, and many more styles that are not deemed fit. In short, the hieratic model posits that there is such a thing as a “sacred” music.

Church musicians of this school are often very sensitive and cultivated in their tastes, and they are discriminating and skilled in their performance. For them, beauty is a hallmark of good church music, along with sobriety, reverence, objectivity and a sense of tradition. They have worked hard to develop their art, and they work hard in practicing it at the service of the Church.

In regard to the ordinary worshiper, while the music is for God, the listener is to be edified by it. The music surrounds the faithful’s prayer, lifting it up in an offering that surpasses individual and silent devotions. Precisely, it “affects” worshipers, transforming emotions into loftier and presumably holier aspirations. But this is secondary. The best practitioners would regard it as worse than a mistake should their efforts be taken for a show; they are sincerely striving for the highest. For this reason, the popular or vulgar is suspect.

The second model is the democratic or horizontal model. Those of this school feel that the music is for the people. In a high Christian sense, they regard music as something to celebrate with. Or, music is an evangelical tool. Although the history of Western church music has been largely of the first school, it is possible to discern a few democratic lights burning in the past, often enough shining through the stained glass from outside, at the borders of the liturgy. One thinks of the medieval religious folksong (the carol in England, the Leise in Germany, the villancico in Spain and the lauda in Italy). There is Philip Neri and the origins of the oratorio in the late 16th and 17th centuries, an attempt to get the young men into the church and give employment to theatre musicians during Lent. The hymns of Dr. Watts, the Methodists and Moravians, picked up where the Reformation, especially the early Lutherans, left off. There are Jesuit sodalities of the 19th century, with their devotional hymns modeled on popular tunes. All of them

For a variety of complex reasons, what formerly existed as a plurality of liturgical ministries collapsed or got swallowed up by the presiding minister, the priest.

show an interest in the ordinary parishioner. But the broadest attempt, and the first real possibility in the Roman Catholic sphere, began after Vatican II. No longer is it creeping in through the cracks in the wall; it is finally thumping its way down the center aisle to the accompaniment of plucked strings and percussion: a new kind of church music.
The sound of a congregation singing, like the sound of a stadium full of people cheering their football team, is a powerful, thrilling experience. What comes through most forcefully is the experience of solidarity and fellowship, the feeling of identity in being united around a common purpose. It is a wonderful and moving feeling. To be sure, it can also be a dangerous feeling, for the image and sounds of the mass rallies in Nuremberg during the 1930s exhibit the same vigor and dedication. Eric Hoffer has warned us about “the true believer,” but the typical Sunday morning congregation is surely far, far away from such a temptation.

The music is for the people, then, and they must sing at any cost. Unfortunately, representatives of the democratic school have sometimes allowed musical standards to slip, for now and then enthusiasm outdistances skill. They can fall, often unwittingly, into the trap set by the hieratic model by accepting that music for the people must necessarily be inferior. Lack of musical training may compel them to choose the inferior. Or, there is a kind of musical anti-intellectualism, a fear of or bias against art, which leads to a patronizing “least common denominator” approach. This is curious because ordinary people are often heard humming or whistling the most sophisticated rhythms in tunes off the radio, syncopations they could never figure out from the notation. But in church they must settle for music that is dullest and more insipid than anything the hieratic people can be accused of putting up; nevertheless, they do sing.

No longer is it creeping in through the cracks in the wall; it is finally thumping its way down the center aisle to the accompaniment of plucked strings and percussion: a new kind of church music.

Both models, of course, have their advantages and liabilities. What is attractive in the first model is the sense of professionalism—the conviction that one must know one's craft; the concern about standards; the sense that music for worship is important enough to be done very well. In the dedication to cultivate a sensitivity to beauty there is a real humanness, but it needs to be broadened. The second model has a grassroots sensitivity; it knows something about ordinary people. It is committed to making them a central part of the “summit and source” of their life—the liturgy—the work of Jesus Christ, the high priest. The second model understands and values the word “pastoral” in the phrase “pastoral music.”

The sense of history inherent in the first model is important because it gives a needed sense of identity and direction, of tradition, of belonging to greatness. And far from finding it an albatross, it is a liberation.

On the other hand, it is not necessary to pronounce any past age as being the best, which the Church had done for music but for no other art. Happily, books such as The Thirteenth, the Greatest of the Centuries are passé. We forget that for many centuries church music was on the cutting edge of all musical progress in Europe—the church music of Perotin in the 13th century, of Dufay in the 15th, and Gabrielli at the turn of the 17th, was the contemporary music of its time. Only in the Baroque period did composers begin to consciously adopt an old-fashioned style for church. The democratic model has disposed of the tired idea of an intrinsically sacred music quite simply by asking out loud, “Why?” People began experimenting with “prohibited” styles, and pronounced many of them good.

Archbishop Rembert Weakland demonstrated in a scholarly way that “sacred music” was an illusory goal. In an article entitled “Music as Art in Liturgy” appearing in Worship in 1967 (Vol. 41:1), and still as clearheaded and incisive today, he argued that the 19th century
“made a false aesthetic judgment about music of the past, a judgment that found its way into official documents, and cited the following extract:

Music in the Romantic aesthetic, to use Schopenhauer’s expressions, is a “mouthpiece of the persevity of things,” a “telephone to the beyond”, a “ventriloquist of God”: music is therefore by no means, like the other arts, the image of ideas, but “the image of the will itself”. Music, of all the arts, thus tends to be transcendental; it expresses essences directly. The search of the Romantic for the mystical, the inexpressible, finds its ultimate satisfaction in music.

The democratic model understands and values the word “pastoral” in “pastoral music.”

Of course, this philosophy is faulty. Music is about sound first of all; it is about itself. Music does express emotion, the emotion put into it by people. This affective message is understood according to the conventions of a language shaped by learned associations, certainly not by any eternal essences locked into the chords or scales. For example, if a song in a minor key sounds sad it is because we have been taught that it is sad, or because we have associated sad lyrics with it. The same is true of what we instinctively mark as andante religioso. It sounds religious because our experience has contextualized it that way for us.

The question of the style of church music is relative. The problem involves an equation with many factors.
For example, the style factor is plugged into a function factor, which is plugged into a pastoral factor. The function factor asks the question, "What does a song do in the liturgy?" Is it for processing or for proclaiming? Is it for praising or imploring? The pastoral factor asks the question, "Is it for an anointing Mass in a nursing home or for Sunday morning in the suburbs?" The equation must account for all of these variables and more besides. It must account for the Church year, for the day's Scripture, the pastor's tone deafness, or the volunteer's honest but limited skills.

We must be faithful to our tradition, and we can be faithful only by adapting it to present needs.

The question of who does what in the celebration is also vital. The present reforms have meant a certain deliberate clericalization of the liturgy. For a variety of complex historical reasons, what formerly existed as a plurality of liturgical ministries collapsed or got swallowed up by the presiding minister, the priest. The situation has now been reversed. Articles 28 and 29 of the Constitution on the Liturgy enunciate the far-reaching principle of the distribution of roles: in the liturgy everyone should do all and only that which pertains to him or her by the nature of the rites and each person's proper ministry. This applies not only to the priest but to the musicians as well. For example, Pius X said in his famous moto proprio of 1903 that the choir substituted for the levitical choir of clerics. This is no longer true. The choir has a ministry within the assembly. Its role is to support the singing of the assembly in unison and in dialogue with it, and to make its own proper contribution. There is certainly ample opportunity for this. Likewise, there are a diversity of musical ministries—singers and instrumentalists—that reflect the diversity of the Church and the variety of talents that a congregation is able to call forth from its midst.

Another factor in the equation is the home-town factor. If our model for pastoral music is Solesmes, or King's College, Cambridge, or Weston Priory, or even the next parish, we will be ill served. Our model must flow out of our own life as a Christian community, whether it be a traditional parish, urban or rural, a campus ministry, or a motherhouse chapel. At key points it will be very Catholic and rooted in the tradition. But in the particulars it must be very homely, in the most wholesome sense of the word. It will perhaps be modest, but never complacent.

This point needs to be underlined: attending to Church life is important for church music. Perhaps it is the crucial question raised by the Council. It is the question of who has ownership in the rites, of who ministers in the name of the community, and defining the limits of pluralism. These are theological, social and political questions.

The question of style and models of church music is also one of tradition and what to do with it. A professor at Notre Dame was fond of saying that "for most people an ancient church tradition was how they used to do it when grandpa was a boy." This may have been how they celebrated the Eucharist or how they organized the parish picnic. The way they did it in grandfather's generation tends to become normative because it is often the furthest extent of an oral memory. But the Church's memory goes back a good deal further. For example, liturgists are forever studying a document called the Apostolic Tradition of Hippolytus, which is a Church order describing how to have a Eucharist and how to organize the picnic. Hippolytus lived in the early part of the third century, and he purports in this work to tell his contemporaries how his grandfathers in the faith—the Apostles—did it! The more things change, the more they remain the same.

Tradition in the Church is not just what was done, or what we think might have been done. Tradition in the ecclesial sense also includes evaluation of the past, for the Church, like the householder of the Gospel, is able to bring forth things both old and new. The point of departure is today. We must be faithful to our tradition, and we can be faithful only by adapting it to present needs.

The battle to determine an acceptable style or styles for church music becomes clouded over the question of tradition. Interest in the music of the past, religious and secular, is a relatively new phenomenon, scarcely more than 150 years old. Mendelssohn's rediscovery of Bach and Abbot Gueranger's project of chant paleography were typical 19th-century happenings. But if we have a responsibility to preserve the "treasure of inestimable value," as the Constitution on the Liturgy calls our church music heritage, it must not be on the grounds of an esthetic Christianity, harsh though this may sound. Our charge under the Gospel is not to be the curators of Western civilization, but to bear fruit unto the kingdom. It is not that we should bury this repertoire, but that we should not perform it for the wrong reason.

Nostalgia is not tradition, but a romantic attachment to a mythological past. The greatest service that we can perform for our musical past is to dechristianize it. The glorious chant and polyphonic heritage was for the most part never a parish repertory. Moreover, on the eve of the Council most Catholic parishes had little or nothing

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to do with it, content instead to make do with psalm tone proper and a few Caecilian Masses. There were exceptions, but not many.

The present living Church, therefore, is the key to finding a usable tradition. We must know our part but not be enslaved by it. The Church must also be the starting point for discussion of musical ministry. The general introduction to the revised rites of Christian initiation speaks of ministry, saying that "through the ministry of the Church, adults are called by the Holy Spirit to the gospel, and infants are baptized and brought up in this faith" (No. 7). Since the Church is the sacrament of Christ, who is the sacrament of encounter with God, and since Christian ministry is for building up the Body of Christ, there are strong implications for those of us who bear a ministry in music. We too are called by the Holy Spirit to the gospel. Personal conversion must be part of our preparation as church musicians. We are not merely volunteers or employees; we are ministers. What we are about is not providing a peculiar kind of Muzak, but building faith. What we are doing is vital to the life of a community. It is not just that more people will come and the collections will be higher if the music program is exciting; it is that musicians are leaders of prayer. It is not that we give a fervorino to the choir members and a homilette to the congregation in teaching the new anthem or hymn; it is that we believe in what we sing and play, and need to do it for our own life as well as for the life of the parish. It is that we believe in Jesus Christ and in his body, the Church, our brothers and sisters. And believing in the Church may be the more demanding challenge.

All of this must mean a personal journey of conversion for the parish musician. Fiat will not make up for lacking musicianship; the point is that we will not move from reform to renewal unless we, each of us, hear the call to a new life and resolve to be disciples. Conversion is never easy, especially as it inevitably means forsaking the well-worn and comfortable for the unfamiliar and the threatening. For some of us, the cost of discipleship is leaving the patterns and sounds that served our youth but are not so useful today—not bad or wrong, but not useful.

We must care for each other in ministry. A young musician friend said recently, "My church job has become for me just a job. And that's a sin." Clergy must examine their consciences in cases such as this. It is bad enough not to care about the music, but not caring about the musicians fails not only them but the congregation as well. We may not realize how frustrating we can be. Nobody expects us to be musicians ourselves, but they do have a right to expect interest, support, and pastoral care. And to musicians, conversion means not only having the right ideas about church music, and the right skills; it means having the right attitudes. It means fighting against boredom and cynicism. It means staying alive and being a life-giver. The temptation to go stale and to get by with more of the same is something we all have to face.

Conversion is ongoing; it is a journey. Like St. Paul, we have our own Damascus road to travel. The community of which I am a part, like so many others, has begun to reorganize its priorities. It is struggling, and it has many sounds in its ears. There is so much to be done, and progress is very slow. The real gains are not seen except by a deliberate and peaceful look back.

By looking back to the days of Solemn Mass in Latin, the contrast is immediately apparent. Some of us have made a headlong dash from there to here. Some have been dragged kicking and screaming. Some prefer to shut their eyes in the hope that renewal is a bad dream that will go away. Most of us have made our way in fits and starts. We have gone forward sometimes like bold adventurers, sometimes like lost tourists. There are signs that we are becoming more experienced travelers. On the one hand, we have lost our romantic illusions of going on a pilgrimage, and on the other hand we are becoming more skillful in recognizing the landmarks and road signs. We are getting to know the territory.

Yet there are some things we still need for the journey—such as good maps. A deep understanding of tradition is liberating because it shows that more things are possible than we previously thought. The future must be faced boldly and creatively, and often the past, though it cannot give the whole answer, can provide necessary insight.

Second, we need to stay in touch with our fellow pil-

We have gone forward sometimes like bold adventurers, sometimes like lost tourists.

grians. We must share the vision as we share the road. Professional associations, diocesan meetings, publishers' workshops, academic programs—these alert us to new construction, traffic jams, and alternate routes in our profession. We must be willing to help one another, and to support each other in ministry.

Finally, and most important, we need the assurance that the road we are taking leads somewhere, that our work counts for something. Remember the words of Paul to the Philippians: "I am sure of this much: that he who has begun the good work in you will carry it through to completion, right up to the day of Christ Jesus" (Ph. 1:6).
Describing the Pastoral Musician’s Role

BY CHARLES CONLEY

Most people probably have no idea what is meant by “pastoral musician.” The phrase is rather new, and many are still saying “church musician” or “liturgical musician”; yet there is wisdom in using the term “pastoral.” The word itself refers to an area of study within the field of theology. In its origins, during the 18th century, pastoral theology was concerned with aiding clergy in their day-to-day work as pastors—offering them helpful guidance in matters of preaching, liturgizing, counseling and administration. Recently, however, the area of pastoral theology has expanded and developed so much that its concerns are for the entire Church, not just its ordained ministers.

The question faced by today’s pastoral theologian is, “What should the Church’s course of action be at this time?” Vatican II was concerned with the same question. Being a truly pastoral council, Vatican II was concerned with the question of how we as Christians could best be Church and live out the Church’s mission in our contemporary world.

Pastoral theology addresses issues on the basis of two sources of investigation: the Church’s past experience and its present situation. If, for example, the question is one of parish size, pastoral theology first examines how Christians have grouped themselves in times past. What has brought them together? When did the parish structure emerge? Under what historical conditions did this structuring come about?

Next, pastoral theology studies Christians’ present-day experience, with questions such as: Is the present parish structure keeping alive all the aspects of Christian life that brought believers together throughout the Church’s history? Does the parish structure need to be refined, or is there a need for altogether new models?

This investigation leads to a dialogue, which combined with reflection and interaction allows the pastoral theologian to determine how the Church should act and proceed in its mission here and now. And it is precisely this process of dialogue, reflection and interaction that is necessary for the work of the musician who wishes to be called “pastoral.”

There are three dimensions of the pastoral musician that must be held in constant dialogue with one another: the pastoral musician as a member of the Christian community, the pastoral musician as a student of the lit-
ury; and the pastoral musician as a professional musician. The dialogue is ongoing both among ourselves in the field of pastoral music and within each of us as we minister.

The pastoral musician as a member of the Christian community. Though many begin with the professional aspect of the pastoral musician's role, the pastoral musician should be considered first as a person of faith, a Christian—an active member of a faith community. The pastoral musician is, first of all, a person who has been converted to the life of our brother Jesus, and who is trying to live the pattern of his death and resurrection, not alone, but together with other Christians.

Christianity began, and will culminate with the experience of the risen Jesus. We, as members of the Christian community at work in the world today, are not cut off from our ancestry, or from the initial experience of the chosen witnesses. Christ is forever present with his people. His presence has continued to unfold for each generation, and is present for us as well.

To be effective pastoral musicians, aware of what our ministry really means, we must be thoroughly convinced of Christ's presence. Furthermore, we must be convinced of the primary place of this presence: that the risen Christ is fundamentally present in the Christian community gathered for prayer.

Article 7 of the Constitution on the Sacred Liturgy states: "Christ is always present in his Church, especially in her liturgical celebrations. . . . He is present when the Church prays and sings." Before we even hear him speak to us in the Word proclaimed, before we take and bless, break and share the bread, the Lord "is present when the Church prays and sings." The other ways in which the Lord is present—in the Word proclaimed, in the food shared—"are for the sake of his presence in his people" (Nicholas Lash, His Presence in the World, p. 142).

Why is it so crucial that we as pastoral musicians be

It is not chance that the overall, the all embracing word that we use to speak of the act that is proper to the assembly is not love, not knowing, not sensing, but participation.

convinced of the presence of Christ in us? Because, as pastoral musicians, we minister to this presence of Christ in the gathered community. In choosing the people's song, in leading and arranging their musical prayer, we are giving shape to the way this presence of Christ is realized by the community. The presiding minister is responsible for making the community aware of themselves as the People of God, the place of Christ's presence. Musicians are responsible for doing the same through musical prayer. It is the touchstone of our ministry.

St. Thomas More Parish, Baton Rouge, La.

Remember the words of Pius X: "The faithful gather to gain the true Christian spirit from its first and indispensable source: the active participation in the sacred mysteries and the public and solemn prayer of the Church" (Motu proprio, 6). The "true Christian spirit" is the spirit of Christ; and the key to becoming aware of this presence of Christ is participation.

In 1965, Robert Lechner wrote:

It is not chance that the overall, the all embracing word that we use to speak of the act that is proper to the assembly is not love, not knowing, not sensing, but participation. An assembly only exists when a group within the Church is actually sharing. And the goal of this participation is the realization of a presence. We might say that the grace proper to the assembly is the heightened presence of Christ in the midst of God's people. And the more deep the presence of Christ, the more the assembly is the place where salvation is going on and glory is given to the Father.


Since by now we have been working at it for some time, we know what enters into obtaining effective participation in musical liturgy: trained musicians, choral groups and cantors, music that is worthy of participa-
whole congregation, has much to do with taking an interest in adult religious education, with teaching my children Christian values, or perhaps with getting involved in the formation of adult catechumens.

Pastoral musicians cannot go it alone. Our work is part of the entire pastoral effort to build vital parish communities. Each one involved in parish ministry must understand Church as the communion of God's people: shared faith and prayer, shared fellowship and responsibility, shared mission.

The first priority in the process of dialogue for pastoral musicians is that they be members of the community, and know from first-hand experience—their own lives and relationships with fellow believers—their daily struggles, failures, successes, joys and sufferings of Christians. Just as the priest must be immersed in the life of the community and be a member of that community if he is to lead their prayer and interpret Scripture for them, so too the pastoral musician must be in touch with the community's life if s/he is to be a leader of prayer and know what music and text will help this people realize that they are Christ's presence in the world.

The second dimension of the pastoral musician is liturgical understanding. It is becoming increasingly clear that pastoral musicians should know more about the liturgy and how Christians have prayed communally over the years. If our present practice is to be honestly Christian and in continuity with the whole tradition of the worshipping Church, we need to understand this tradition.

Without a knowledge of liturgical principles and history, how can we make right choices in liturgical planning and know the difference between merely tinkering and actually helping to lead the people's prayer appropriately? It is not the prayer of a liturgy committee, but the prayer of the Christian community that concerns us.

In the 1950s, it was enough for a church musician to know the *Ordo*: what piece of music is sung at each point in the liturgy; in the 60s, it was enough to find simple vernacular settings of the Ordinary and Proper, plus a few basic hymns; in the 70s, a thorough knowledge of the principles of *Music in Catholic Worship* sufficed, and efforts to incorporate them are a continuing project. In the 80s, the pastoral musician must become a student of the liturgy—really come to learn everything possible about the roots of our worship, its development, and even our mistaken practices in the past, so that we do not return to them again.
The pastoral musician does not have to be a liturgist, but rather a student of the liturgy. Part of our professional competence as pastoral musicians necessitates an ongoing study of the liturgy. It should become more common for church musicians to take paid summer sabbaticals in order to study core courses in liturgy. It may well be that the pastoral musician of the future will be the one person in the parish who is most knowledgeable in the area of liturgy; in some places this is already the case.

The third dimension that must enter into the process of dialogue in the life of the pastoral musician is that of musicianship.

In 1967, Sr. Theophane Hytrek wrote, “Until the hierarchy and clergy recognize that the position of a music director is a highly specialized area requiring special competencies and training, music in our churches will remain in a sad state of affairs” (“Facing Reality,” Crisis in Church Music?, Liturgical Conferences, p. 99).

As Church, we have begun to break out of the mentality that a self-trained piano player or a guitarist who can strum three chords in two keys can really do the job of a church musician. The use of non-trained non-musicians supports the notion that music is peripheral to the liturgy; that all we need is some kind of music in the background to fill in the empty spaces or cover over the moments of procession during the liturgy. As Robert Batastini once said, “Basically, where the musician is incompetent, the congregation is simply not singing” (Pastoral Music 3:4, p. 42).

A parish needs a professional who knows what good music is, and how to make music that is good; a person who can discern from the wealth of available music the compositions that have substance, and the ones that are superficial. A parish needs a musician who can not only play Bach with articulation in even time, but also dynamically lead a congregation in its song.

To be a professional musician, hours of self-discipline and hard work are necessary. We are continually growing in our art and musical proficiency. The church must protect our creative and musical abilities, and allow us the space and time we need to keep our musicianship alive and well.

The question of whether the Church will seriously pursue musical quality in its worship life is largely one of salary. Fewer people are seeking church music as a profession because the salaries are so low. Unless the administrators of our parishes fully address the problem of equitable salary for church musicians, we will drive musical professionalism out of the Church, rather than welcoming and encouraging musical artists, the very people our worship life so desperately needs.

The many years and countless hours we have spent training to be musicians have finally made artists of us.
Pastoral musicians cannot go it alone.

job description has included planning and accompanying all liturgies (four Sunday and one daily Eucharist); directing the choir; rehearsing weekly with the cantors for Sunday worship; and teaching all the music classes in the parish school. His total salary this past year was $8,000. Obviously he had to work a second job to make ends meet. Over the year, this man became embittered toward his work in church music, and he seemed to want to leave the field altogether. Fortunately, he was given a raise and next year will receive $10,000. But he deserves a second raise, and still a third before things are close to equitable.

At present, NPM can do nothing better for Church musicians of this country than to help us secure just wages for our labor, wages in proportion to our particular job description and expertise. The article "Civil Rights for Church Musicians" (The American Organist, May 1980) by Maureen Morgan of the American Guild of Organists goes one step beyond the question of fair wages. She addresses the issue of job benefits for church musicians, benefits normally taken for granted by most other jobholders: Social Security, medical coverage, pensions and unemployment compensation. Clergymen have all these benefits. Church musicians, also servants of the Lord and of his Church, have a right to share the same benefits as the ordained. Perhaps NPM can help us with this problem too.

As professional musicians, we must always strive for musical excellence yet be keenly aware that professionalism and artistic technique are not for self-aggrandizement but for the people's prayer. This means that because we are members of the community, there are times when we have to let our professional musicianship be tempered by the needs of the community.

Accordingly, it is extremely important that as pastoral musicians we possess simple skills of communicating with people, be they clergy, liturgical committees, or the parishioners themselves. A little human psychology can go a long way. For example, the way we tell a bride and the bride's mother that the march from Lohengrin and the popular song "Evergreen" will not assist the prayer of the marriage liturgy, is extremely important. Saying, "No! You can’t do that" will naturally arouse anxiety, whereas taking the time to gently suggest, explain and persuade, will make all the difference in the world.

In a past issue of Pastoral Music, Aidan Kavanagh complained that liturgists and musicians have gone their separate ways:

Not only has each of us suffered because of this: ... the communities of faith we each would serve have been stunningly pauperized by our respective monologues with ourselves. ... Neither of our respective gifts by themselves will make them a people vibrant in the faith that may be the world's salvation.

— Vol. 1:4, p. 20

There are three instances in which our liturgical sensibility and knowledge can especially affect how we expend our efforts musically: the Responsorial Psalm, the Eucharistic Prayer, and the tractio or the Breaking of the Bread. In the General Instruction on the Liturgy of the Hours, we read:

The psalms are not readings; nor are they prayers composed after the fashion of a collect. ... in view of their literary character, they are rightly called in the Hebrew language tehillim, that is, "canticles of praise"; and in the Greek language psalmoi, that is, "songs to be sung to the sound of the psaltery." Truly there is a certain musical character inherent in all the psalms which determines the proper manner of their delivery.

— No. 103

Liturgically, the Responsorial Psalm demands to be sung. The dynamic proper to the Liturgy of the Word is the proclamation of God's Word to his people, evoking their heartfelt response. To have a lector merely recite the psalm after having already spoken the reading disrupts the experience of proclamation and response, and suffocates the listeners with all too many words. If a cantor, however, comes before the assembly and leads them in sung response, the Liturgy of the Word comes alive, because, as the Instruction continues: " ... though [the psalm] most certainly represents a text to the mind of the faithful, it is designed more to move the hearts of those singing and listening, and indeed of those accompanying it 'on the psaltery and harp.'

The second area requiring greater musical attention is the Eucharistic Prayer. If we truly believe that this prayer is at the heart of our Eucharist, simply inserting
sung acclamations here and there will not do. Composers are challenged to work together to produce musical settings of the Eucharistic Prayers; through-composed settings that will allow the prayer to be experienced as one liturgical unit, one unified prayer—from the introductory dialogue to the doxology-amen.

But Eucharistic Prayers will not be sung if we do not have priests who can sing them. The real challenge, in all seriousness, is to train our clergy to sing! Years ago every newly ordained priest was prepared to sing a Latin preface at his First Mass. If your clergy cannot sing, offer to work with them! Of course, our clergy will have to meet us at least halfway on this difficult task.

The Breaking of the Bread is the third area of consideration. The ancient pattern of the eucharistic ritual, following the Lord’s own action, is fourfold: take the bread, bless it, break it, and share it. The third act—the significant symbolic action of breaking the bread—is still quite often lost from the view and participation of the people. This is due in great part to the fact that we still use hosts, even though the General Instruction of the Roman Missal states: “The nature of the sign demands that the material for the eucharistic celebration appear as actual food” (No. 283). This problem should be the concern of the Church as a whole if the human experience of a meal is to be realized within the Eucharist, and if the action of the fractio is to be a significant moment.

Integral to the liturgical act of the bread-breaking is the people’s participation by watching while the bread is being broken. As musicians, we can encourage the congregation to observe the action and not have their eyes on a printed page during this moment by using the liturgical-musical form of the litany, which invites the congregation’s response with ease and simplicity. The people’s experience of the breaking of the bread can be enhanced by a musical setting of the “Lamb of God.”

Since they are directed to fellow human beings, they must be humanly attractive. They must be meaningful and appealing to the body of worshippers or they will fail to stir up faith and men [and women] will fail to worship the Father.

—No. 7

So often our liturgies are not humanly attractive experiences because they lack artistic unity. Instead of being felt as one dramatic action of love and praise, having continuity and a flow and a rhythm of their own, our rituals at times seem to be a compilation of disjointed parts, a patchwork quilt rather than an integrated fabric.

Liturgical planning needs the insight of an artist who can receive from the liturgy committee what they have planned, ponder it for awhile, and then balance the moments of word, song and silence, gesture, action and mood into a unified whole.

The composer must take a similar approach before completing a work of art. The composition is evaluated from the standpoint of how each musical element affects the other: melody line, key placement, rhythm, chord progression, dynamics of interpretation. But then the piece must also be considered as a whole, from beginning to end. Is there a unity within the composition that holds it together, a continuity of style and form? Is there a sense of completeness and resolution, a feeling of satisfaction from this musical experience?

The evaluative process has to be a part of liturgy planning, and it must take place before the liturgy is set in motion. If we as musicians, as artists in residence, know thoroughly the innate rhythm of the liturgy itself—the peak moments, the highs and lows of the liturgical action—we can bring our artistic sensitivity to bear on ritual planning and achieve worship that is an artistic expression of the community’s faith. Our worship will be a thing of beauty not for its own sake, but for the sake of becoming aware of Christ’s splendid and holy presence dwelling in us.

As pastoral musicians we have a particular role in the process of transforming men and women into other Christs. Ildefonso Herwegen, O.S.B., the great Abbot of Maria Laach, in an address entitled, “The Art-Principle of the Liturgy,” stated a challenge to artists in 1912 that still holds today:

The liturgy is . . . the life-breath of the Church, the very spirit and life of Christ who is the prototype of the entire cosmos of creation. Hence it must somehow reflect the splendor of the eternal Word, it must contain the element of beauty . . . .

The purpose of the Christian religion is . . . to form mankind . . . in the likeness of Christ . . . to sanctify, to spiritualize, to deify mankind, to bring us as transfigured Christians to the transfigured Christ.

This is accomplished . . . through the liturgy. The purpose of the liturgy is the transfiguration of human souls. It is this transcendent purpose that has brought out the inherent beauty of the liturgy and made it a consummate work of art.

Our rituals at times seem to be a compilation of disjointed parts, a patchwork quilt rather than an integrated fabric.
Directives to a Pastoral Musician

BY MARIE THERESA KALB

To determine the principles for uncovering that correct piece of music, we must know our purpose, our goal as church musicians. What is our particular function and role as the faith community gathers on Sunday morning? What is our reason for being there—as pastoral musicians? Our goal as pastoral musicians is to use our gifts to empower for worship—to enable, to cause worship to happen, to help create an encounter between God and his people—in ourselves first and foremost and then in others—in the celebrant and the congregation.

The American Bishops have said that “music is a bridge to a faith—as well as an expression of it.” The music of the entrance hymn, for example, accompanies the priest and ministers as they come into the building for worship. It is easy to enter a building; to walk with our minds and hearts into the spirit of liturgical celebration is more difficult. Our goal as pastoral musicians is to help people do just that.

We are still very near the beginning of a new and creative phase in the realm of church music. Sometimes we may be tempted to excuse ourselves by talking about the present “crisis” in church music. We may try to cover up our own impotence by complaining about a general loss of quality in church music. We may claim that we cannot create or perform the kind of music that seems to be required because of our loyalty to our musical profession.

What principles can guide us in finding the correct piece of music? In accord with Music in Catholic Worship, the discussion is divided into three parts: pastoral principles, liturgical principles and musical principles.

What are some of the pastoral principles that will help us in our task? The first is very simple: unite and inspire. An effective piece of music has the power to unite the worshiping community. People remain separate un-
less the group expresses its unity in a common action that signifies its reason for assembling, for coming together. Perhaps the most significant of all the actions a congregation performs is singing. Individuals who were previously a crowd can become a faith community through song. Another way in which music has pastoral significance is that it has the power to inspire. Music has a profound effect on our human spirits. Music also has the power to create celebration, to add solemnity and dignity to simple human actions. It is hard to imagine a celebration of any kind that does not have music as an integral part. The first principle asks, can this music unite? Can it inspire with beauty? Can it add solemnity? Can it create something?

The second principle is to consider the congregation. The "best" piece of music is rarely the one that is "best" in itself — or the "best" in a particular book. Rather, it is the one that is best for the particular group celebrating in a particular place, on a particular occasion. The Constitution on the Sacred Liturgy made a decisive step in the history of the active participation of the people when it stated, "By way of promoting active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs" (No. 30). The 1967 Instruction on Sacred Music applies this directive. It states: "In selecting the kind of sacred music to be used, whether it be for the choir or for the people, the ability of those who are to sing the music must be taken into account" (No. 9). In addition, the Church, for the first time in history, in 1973, issued a special document to tell us that children's Masses should be different from Masses in which the majority in the congregation are adults.

Today, a great variety of vistas are open to us — look at the musical dimensions of the worshiping assembly!

Previously the rubrics had never really considered the worshiping community. The Church's directives were more concerned with whether the singing conformed to the letter of the law, not to the spirit of the people. Christians throughout the world — regardless of culture, background or desire — were to sing the same Gregorian melodies. Most of us can readily recall the triple alleluia from the Paschal Vigil. The Christians of India would much prefer to use the five notes of their pentatonic system, which is more beautiful and meaningful to their ears. From the societies of Africa there is a plea for more rhythm. They want to sing to the resurrected Christ, but not with an alleluia that to them resembles a funeral march! Even in America, in the culture of the '40s, we couldn't manage to sing this alleluia together. Instead of expressing the union of hearts and the glorious triumph
of the Lord, our voices slid over the notes as they would over ice. Yet, the rubrics said to all of us — Indians, Africans, Americans — that our cultures made no difference. Sing as written. This is the glorious heritage of our faith.

Now the Church’s official documents are saying to consider the congregation! Choose the alleluia that will best help to unite this particular group in a full-throated joyous acclamation of Christ.

The third pastoral principle is to choose and serve the text. The text must express Christian truths. Down through the ages and even today people have learned much of their theology — their faith — through hymnody. Popular hymns have played a great part in the religious reforms of Luther, Calvin, Wesley and in the Catholic Counter-Reformation. As we select our music, we must ask what it is saying. If it is other than liturgical text, is it communicating God’s Word — the truths of our faith?

Also, music must serve the text. This principle goes back to Pius X, who stated in his Motu proprio of 1903 that the “chief duty [of music] is to clothe the liturgical text... with suitable melody, its object is to make that text more efficacious” (Instruction on Sacred Music, No. 1). The principle that music is the text’s servant, its backdrop, is reiterated in all of the recent directives on sacred music.

Liturgical language does not present the mystery in the same way as descriptive language does. It endows the mystery with its own special operativity — and somehow the faith community is caught up, reliving the mystery about which it sings or speaks. Faith takes up this language and gives it its own efficacy. Language is to faith a kind of structuring field that allows faith to express itself. Liturgical language is the location of Christ’s presence for us in the present day of celebration.

Music is the servant of the Word. Does the text communicate to this particular congregation, with their unique culture, social status, ages and background? Will it communicate the appropriate message, convey the proper attitude, engender the spirit of this particular celebration?

The final pastoral principle is to nourish with repetition and variety. We have all experienced the devastating effect that monotonous repetition can have on the life of faith. Can you imagine what would happen to your relationship with your best friend if suddenly you started repeating the same formulas several times a day for 20-30 minutes each time — for a period of two or three years? Of course there has to be a certain amount of repetition to enable the congregation to participate. Long-range planning can help ensure that good hymns get repeated but also that there is room for newness, creativity, freshness. The music we sing must somehow capture our attention, somehow express the sentiments in our hearts and address the situations of our world today. Our faith will be nourished with sufficient repetition to ensure participation and sufficient variety to lend inspiration.

What are the liturgical principles for uncovering the correct piece of music? If you were to consider just one aspect of selecting a particular piece of music, obey the ministerial function. Like the service performed by the good servant, each part of the liturgical celebration — each piece of music — must fulfill the role assigned to it by the liturgy itself. This “golden rule” as stated in the 1967 Instruction on Sacred Music reads: “The proper arrangement of a liturgical celebration... demands that the meaning and proper nature of each part and of each chant be carefully observed” (No. 6).

The principle is one of making it more true — liturgically — by having or not having a particular piece of music. In the past ten years, liturgists and musicians have been teaching the liturgical function of music in such a way that people today are beginning to long for an Introit that is really an entrance song — or for a Kyrie that is really a litany of supplication; a Holy, Holy, Holy that expresses the acclamation of people in a festive celebration. An immense thirst has arisen in the Church for liturgical authenticity.

An important element of this ministerial function is the very structure or form that a musical composition takes. The structures vary and are influenced by the type of liturgical action as well as by the meaning of the text. Each part has its own particular appearance, its own lyric movement, its own liturgical personality. Experts among pastoral musicians establish the following categories: acclamations and dialogues; Responsorial Psalms; the Lord Have Mercy and Lamb of God litanies; the processions, entrance, Gospel, Preparation of the Gifts, Communion; Hymns of Glory, the Sequence, Thanksgiving Hymn, Closing Hymn; the Profession of Faith; and the readings. For example, the Holy, Holy, Holy is an acclamation; it must therefore be “acclaimed.” The Sanctus of the Gregorian Mass VIII (De Angelis), is beautiful, but lengthy in style. This sanctus was most fitting for the liturgy before Vatican II when the priest continued the Eucharistic Prayer in a low voice; but now, a short more acclamatory Holy, Holy, Holy should be chosen.

In the past, it was not uncommon to find composers using the same melody for the Kyrie and the Ite Missa Est. Should we really dismiss the faith community in the same musical style and with the same melody/harmony as that used to implore God’s mercy? The ministerial functions of these two parts are obviously different. If a certain melody, rhythm or harmony is unique in its beauty, should it not be reserved for one special func-
tion only? The ministerial function is the fundamental
criterion from which have arisen the best of current li-
turgical reforms. It is the starting point from which we
will be able to grow in intelligent understanding of the
liturgy and its potential.

A second liturgical principle is to observe varied
roles. We musicians were often limited in the past to a
schola or a choir. Today, a great variety of vistas are
open to us—look at the musical dimensions of the wor-
shiping assembly! If 90 per cent of our investment of
time and energy is in people, we have a resource that
keeps growing.

First of all, there is the priest-celebrant, who, depend-
ing on his musical giftedness, has definite parts he can
sing.

The cantor’s ministerial role is all too little developed
as of yet by the average parish. This person can have a
tremendous impact in empowering for worship. The Re-
sponsorship Psalm, for example, is a part of the
Liturgy of the Word. Clearly, we need to develop an ap-
preciation for the richness of the psalms—that the pro-
clamation of our faith is not a task or a burdensome
string of words to be rattled off after the first reading.
Through the response, the community’s faith life is in-
spired. It is the expression of praise and thanks for the
mirabilia Dei—the marvels of God as recalled in his
Word. The form of the Responsorial Psalm should be
exactly the same as that of the literary form of the psalm
it represents. Some psalms are supplications; others are
hymns; still others are lamentations or joyful accla-
amations. Particular psalms are chosen because of specific
reference to them in the reading that precedes or follows
them, or to illustrate what was proclaimed in the Word
even though there is no specific reference; or perhaps
because of the particular liturgical season or cycle being
celebrated. In any case, a good cantor can do much to
make the Responsorial Psalm come alive, to be an in-
tegral and meaningful part of the Word. A cantor can
also enrich a Communion processional, or lead the plea
for Mercy or Lamb of God litanies.

Regarding the congregation, Lucien Deiss says: “As a
general principle, never have others do what the congre-
gation can do for itself.”

Finally, there is the choir—the General Instruction
indicates a dual function for the choir: to ensure the pro-
per performance of the parts that belong to it; and to en-
courage the active participation of the faithful in sing-
ing. Needless to say, the choir should sing with such
perfection that the people will yearn to tell them, “We
want to sing like you—what you do is so beautiful that
we are enchanted, inspired, empowered for worship by
it.” On the other hand, if the choir’s singing of their
choice of music is as dreary as a rainy day, their singing
is not only invalid on the musical level, but they should
be condemned liturgically as well, for it is not accom-
plishing its ministerial function.

Let there be different roles. We need each of them to
provide for the lavishness of God’s giftedness to his peo-
ple, to provide a great variety of approaches to em-
powering all for worship.

A third liturgical principle, flowing directly from the
second, is to vary the format. It is fitting that the format
of the celebration and the degrees of participation in it
should be varied as much as possible, according to the
solemnity of the day and the nature of the congregation
present. There is a recognizable difference between
times when the faith community gathers to celebrate the
great high feast of the Lord’s resurrection, or the Com-
ing of the Spirit, and when it is a simple Sunday in Or-
dinary Time.

The final liturgical principle is to continue to grow.
Vatican II stated that “composers and singers must be
given genuine liturgical training.” The 1967 Instruc-
tion develops this even more forcefully. “Besides musical
formation, suitable liturgical and spiritual formation must
also be given to the members of the choir, so that the
proper performance of their liturgical role will not only enhance the beauty of the celebration and be an excellent example for the faithful, but will bring spiritual benefit to the choir members themselves" (No. 24). We have a long way to go in the area of spiritual and liturgical formation—to make the words of the Instruction come true—so that “proper performance of our liturgical role will bring spiritual benefit, will empower ourselves, and everyone else, for worship.”

In the area of musical principles, watch your priorities. Participation supersedes perfection. David Powers says, “ Desire for the ideal should not lead to the suppression of the real.” There is a real danger for us professionals. “Music is an art!,” we will say. “Our congregations are made up of musical barbarians.” The aim of liturgy, however, is not to promote the musical education of the people in order to obtain a better musical rendition. The Church is a mystery of salvation—not a conservatory of music.

The people’s singing is always valuable if it expresses, according to liturgical rules, the participation of the baptized in the worship of the Father. It is unthinkable to deny the people this right merely for esthetic reasons. Among the holy people there will always be voices that quaver and bellow; others that go flat. The most important and essential thing is the participation in the mystery being celebrated. Granted, participation will be enhanced if people can sing—and sing better. The goal toward which we want to move is not to promote the quality of the singing but to foster the people’s participation—and this can be accomplished through improved singing. Liturgy needs art to express itself more fully.

The sound of the congregation singing has a special quality all its own. We cannot judge the people with the same criteria used for a choir. When the whole church is singing, no one is listening except God. When there is a union of all the voices—good, bad, vibratos and flats—something happens, a miracle that you can understand only if you have ever sung in such a group or had the honor of accompanying a faith community as they genuinely proclaim their faith and their joy.

The second musical principle is to challenge realistically. Musicians should never underestimate people’s musical potential or their artistic sense. Our faith cannot be subjected to kindergarten-level repertoires. In order to foster singing among your people, begin with the simple and progress from there. The rungs of a ladder should not be so high that they cannot be reached, but only just low enough for everyone to begin to climb up to new possibilities.

The third musical principle is to communicate in the present. It is a challenging and exciting era for pastoral musicians. Part of our task is to adapt the Church’s liturgy to present-day people—to present-day demands. For the person who peers into the future, a look backward into the past can be filled with peace and understanding. Clearly, our style of celebrating the Mass has changed considerably in 15 years, and our style of music is not the same as it was in the 16th century—or any other century.

In pondering this area, we inevitably run into the question of the secular versus sacred music. Archbishop Rembert Weakland holds that “If history teaches us anything about the conflict we constantly pose for ourselves between sacred and secular music, it is this: the most fruitful period was that in which such a distinction did not exist.” Gerardus van der Leeuw prophetically said this years ago when he wrote:

In the history of church music, new life always unfolds when a strong awareness of being called by God and being bound to him is combined with the determination to go out into the world and praise God. For then the folk song entered the Church, then the world seemingly conquered the altar; in reality the altar conquered the world. Then songs resounded, those “new songs” which ascended to God’s throne when he had given them to us in his grace.

Our music, if it is authentic, must communicate to the people here and now. Some hymn texts still being used are archaic. As a basic principle, when you try to uncover that right piece of music, ask yourself whether it can communicate, whether it can speak to the heart of modern-day women and men.

Our final guideline for pastoral musicians is to work as a team. Perhaps the best assurance that many (or all) of the preceding principles will be operative is for the pastoral musician to be a part of the viable planning committee. If your parish has a liturgy committee, be an important and integral part of it. If not, consider organizing such a group. Take the initiative and help your pastor to realize the importance of having such a number of people working together so that the liturgy will empower all for worship. Work as a team.

Watch your priorities. Participation supersedes perfection.

Three major helps for finding the correct piece of music are to join the National Association of Pastoral Musicians (if you don’t already belong); get on the mailing lists of various publishers; and get together with people who share the same ministry—at NPM and other workshops, retreats and so on.

Serving as pastoral musicians in this era of the Church’s history is indeed a privilege. Theologically, the challenge of the future revolves around the Church’s relationship to the world. Music is but one aspect of the whole. But what an important one! Let us feel free to use our gifts to create, to inspire. If in the process of learning to walk we stumble a bit, we need not fear. Sacred music must not be afraid to embrace the 20th century or the 21st century. We as pastoral musicians have the gifts to empower the world for worship.
The first function of the human word is not to say something, but to enter into communication with someone.

How does a priest go about a ministry of beauty? The priest-celebrant has a determinant (though not exclusive) role of "tuning" the congregation on three levels.

1. The first tuning is required for congregational singing. That is, the celebrating community needs to be tuned to one another. The first function of the human word is not to say something, but to enter into communication with someone. It is important for everyone participating in the liturgical celebration, especially the clergy, to remember this fact.

2. The second tuning concerns personal attitudes and is at once corporal, psychical and spiritual. There is little doubt that of all forces influencing the tuning of individual members and the collective assembly, the strongest is the tuning of the clergy.

3. The third tuning concerns the symbolic, collective action of the rite itself. The proclamation, the prayer offered in the name of the assembly, the silent prayer, the hearing of the Word, the leading of and participation in common prayer, the praise and thanksgiving, the invitation to participation by participating, all these must be done distinctively while being harmoniously integrated. This sets the pace and tone for the assembly. The challenge is to determine at what pace, tone and level we tune the assembly. It depends on the level to which we have tuned ourselves in anticipation of the celebration, as well as the level to which we have tuned ourselves for our role as priest-leader and for our response to the Word and to the assembly during the service.

There is no doubt that we clergy need a whole recycling to provide the kind of leadership in communication that the contemporary liturgical assembly wants, and to which it has a right. Not only a recycling of attitudes, but also of techniques for public presence. The single most helpful technique for improving celebrant communicator skills is simple but demanding: never say anything or sing anything in celebration without painful, close attention to what is said or sung. A challenging corollary is never to say or sing anything in celebration that we do not mean. That corollary demands the conversion, the ongoing metanoia of every celebrant.

Only the growing, dynamic love of God and of God's people can energize that kind of continuous conversion. Such a conversion sparks the collective conversion of the assembly that is the overarching purpose and earnestly hoped-for chief effect of the Eucharistic celebration. To put it more bluntly and directly, the celebrant is not only to speak with his whole life the consecratory words that transform the elements of sacrificial celebration—the bread and wine—but he must also pronounce with his whole life the words of conversion that will, with the grace of God, transform the whole assembly.

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including himself, into the fuller stature of the living, praising, serving Body of Christ alive in the world. We must either become a part of this pleroma (this “fullness” of Christ our Lord) or be liable to malpractice suits!

If we fully reflected on our “frightful function” as priest-communicators, we might all well resign before the day is out. But the good news is that while Itzhak Perlman’s genius might demand a Stradivarius violin to exhibit the wide range of his virtuosity, God can show off the virtuosity of the Spirit on all of us, whoever and whatever we are, if only we are willing to become ever more responsive, more human instruments in his service.

The bottom line to all of this is necessarily pragmatic. The priest must be an advocate before the parish council and the congregation to win their financial support of the kind of expenditures that are necessary to underwrite the ministry of beauty in the worship of God. It has often been said that until we pay our musicians as much as we pay our maintenance engineers, we neither have our priorities straight nor will we achieve the desired results of our work.

The celebrant must pronounce with his whole life the words of conversion that will, with the grace of God, transform the whole assembly.

Finally, the priest communicates with his congregation through his college of fellow ministers, clerical and lay. His relationships with them reflect more clearly, and influence more strongly than any other single element the kind of communication he achieves with his congregation. By the same token, because communication is always a mutual affair, the kind of relationships other ministers have with their liturgical presiders speaks louder than any other single element.

With his musicians the priest-presider, especially if he is also a pastor, must cultivate a deep and very personal relationship. In my last dozen years of parochial experience (by contrast with the preceding two decades) this has been for me by and large an unmitigated joy. It has not been work. It has been rather the challenge to receive the gifts of musicians who offer their committed and either non-paid or under-paid service to the worshipping community. Some of the musicians with whom I have worked are still counted among my closest and best friends. I have received from them and given to them love way beyond my personal limitations and theirs, not in a selfish mutual admiration society, but in committed service to the Body of Christ. And I have learned a few steps to initiating and sustaining such a relationship of priest-minister and music-minister.

The first step is to search out talent. To begin the search you have to pray and fast and “ask [that] you shall receive.” The Lord Jesus really meant those words, and he does deliver. An act of faith is a prior require-

Until we pay our musicians as much as we pay our maintenance engineers, we neither have our priorities straight nor will we achieve the desired results of our work.

ment—the faith that if the Spirit inspires us to worship the Father in this particular way, then the talents necessary to realize this kind of worship are also already provided by the Father within the worshipping community. The weekly Preface states: “Father, you have no need for our praise, yet our desire to thank you is itself your gift.” We need the faithful optimism of Philippians 43
1:6—"I feel sure that the one who has begun his good work in you will go on developing it until the day of Jesus Christ." A lifetime guarantee better than that you cannot get anywhere. Of course, God sometimes tries our weak faith almost to the point of breaking, but he does deliver. It is just that his schedule and ours never seem to be quite in synch.

The second step is to accept the talent already in situ whenever you arrive in a new parochial assignment, not with resignation to inevitability but with the openness that human respect demands. We are not only to uncover talent, but also to develop talent. Remember that parable of the talents. An excellent way to initiate in an objective way this development of talent already in place is to use a tool for evaluating the present state of parish liturgy, like that provided years ago by Father Richard Ling from his Colorado Worship Resource, or like that provided more recently by the Cincinnati Archdiocesan Worship Office, entitled "Parish Liturgy: An Assessment Program."

The third step is to take the Lectionary as the textbook of liturgical formation for musicians. Two precautions: first, don't censor or second-guess musicians, but let them learn by their mistakes through the gentle techniques of positive reinforcement and periodic reflective hindsight; and second, don't act arbitrarily and spasmodically with them, nor allow any other celebrant to act in such an unworthy manner. Keep in mind that bad example of how the Archbishop of Salzburg treated Wolfgang Mozart, and act in exactly the opposite manner. Clergy are not very helpful in communicating matters liturgical when they take Pope Julius II in his relationship with Michelangelo as their model, even if we did get the Sistine Chapel ceiling out of that stormy patron-artist relationship. Rather, we are fellow servants with and to them. They are not our court musicians, but our fellow ministers. "Can you hear us, O Lord?"

The payoff comes with the liturgical presider's attitude during the celebration. That is when the congregation pick up all the non-verbal and all the attitudinal communication. That is when they see us support our musicians and readers and Eucharistic ministers coram populo. That is when all our support, assistance, encouragement and gentle correction beforehand pays off. For then, musicians become with us a community of servants ministering to the worshiping assembly. This by no means implies that we can relax when we come to the celebration. We have to cue, to pick up on lines, to learn to pace the whole progress of the worshiping ensemble, and to do so with grace and even, if possible, some style.
Reviews

Introducing a Person of Note

Dr. Alice Parker is well known to the members of NPM, both through her compositions and arrangements, and through her memorable presentations at the 1979 NPM Convention in Chicago. A native of Boston, she began piano studies at age 5 and composing at age 8. Her early musical career, nurtured in a Church-centered home, included many years as a church organist. Formal studies continued at Smith College, where she earned Baccalaureate degrees in Organ and Composition, and the Juilliard School of Music, which awarded her a Master's degree in choral conducting. In 1979 she received the honorary degree Musaei Doctoris from Hamilton College.

As composer, conductor and teacher, Dr. Parker travels the continent teaching and guest conducting. Travels this past year from Alaska to Maine included classes in composition at Princeton's Westminster Choir College, and time at McDowell Colony where she completed her fourth opera, The Ponder Heart, which will premiere in April of 1982.

Besides operatic composition, Dr. Parker has composed for innumerable instrumental and vocal combinations. Composing only on commission, her recent works include Chapman Concertino for string orchestra, solo oboe and viola; Of Ireland, a song cycle for baritone, flute and piano; and Let the People Praise Thee, for women's chorus and strings. She is also the author of a small dictionary of music, and a guide to choral arranging through improvisation: Creative Hymn Singing. Dr. Parker is also well known as an arranger—a role she fulfilled for the Shaw Chorale during all 18 years of its existence.

It is in this capacity as arranger that we are pleased to review With Joyful Mirth, and recommend it for your choral consideration.

Edward Foley, Capuchin

Choral

With Joyful Mirth

Candler; Alice Parker, Arr. English traditional text. SATB, flute, cello. Hinshaw Music, 1980. HMC-465; 60c.

An interesting addition to the English carol literature in a gentle 6/8 meter that would offer many possibilities of performance to an experienced choir director.

Brightest and Best


Alexander Broude, Inc., 1980. AB 895; 60c.

In a "variant" version of a Niles folk song, Robert Smith offers to the better-than-average church choir a superbly crafted arrangement of this American melody with the text of the venerable English Oratorian. For those who are brave of heart and strong in musical ability, a real gem.

Masters in This Hall


A new setting of an old text that is striking in its muscularity and invention. Strongly conceived, it sings well in all voices. The metrical changes are easily negotiated. Tubular chimes (or keyboard chimes) are needed for best effect.

Cantate Domino Canticum Novum


Dering's motet from his Cantica Sacra (1662) has been well rescued and revived by Susan Potter's arrangement for contemporary chorus and keyboard. Useful as a year-round anthem, it should appeal both on the grounds of its original Latin, as well as a congenial translation. Will take work on the imitative passages, but well worth the effort.

Gloria!

Carolyn Jennings. SAA with 2-3 flutes, triangle and finger cymbals. Augsburg, 1975. 11-9337; 60c.

Using an extendable ostinato theme in all voices and idiomatic writing for the flute trio, Carolyn Jennings Gloria! could be a sparkling surprise for those churches who have SSA capabilities plus a good instrumental ensemble. Well-crafted and rhythmically convincing. (Instrumental parts are contained in the vocal score.)

The Huron Carol


A simple SSA arrangement with vs. 1 in unison over an ostinato accompaniment, vs. 2 for SA with decorated accompaniment, vs. 3 for SSA in parallel fifths, and vs. 4 with mainly three-part first inversion chords over an elongated accompanimental figure. Nothing much happens in this arrangement except that time passes slowly.

Remember, O Thou Man


Erik Routley has recreated a small musical morality sketch in his version of "Remember, O thou man." Felicitous in conception (vs. 1, solo; vs. 2 SATB unaccompanied, vs. 3, freely accompanied unison, and vs. 4 as an accompanied falsbordone) and easily learned, it would be a worthy companion to the Coventry Carol.
Hostis Herodes

Using the Gregorian chant melody from the feast of the Holy Innocents as foil for the three-part isorhythmic motet, Hostis Herodes fits the post-Christmas season. Vocally it needs baritones who can sing high Fs and Fs easily. The Englishing is an embarrassment. Errors in the Latin text are: regna should read regina; qurgitis should read qurgitis, and attiq it is atitig.

JAMES M. BURNS

Children

We Look for the Star

Appropriate for the Advent/Christmas season, this anthem combines the traditional test of "Come, Thou Long Expected Jesus" with questions: "Who will greet the Christ child? Who will sing his song?" The relaxed pace of the questions contrasts with the lilting, syncopated melody accompanying the Wesley text. An excellent piece for little children.

Cradle Carol
C. William Goff. Text by Eleanor Slater. Unison/two-part with flute, finger cymbal and keyboard; organ accompaniment arranged by Adele

The Twelfth Book of Chester Motets, "Christmas & Advent Motets for 5 Voices"

The Twelfth Chester Book of Motets is devoted to Advent and Christmas motets by 16th and 17th century composers, ranging from Byrd, Palestrina and Lassus to Handl, Peter Philips and Sweelinck. Sweelinck's "Hodie Christus Natus Est," with its exultant "Nae, Nae," is a staple of the choral repertoire. Its inclusion in this book with less well known motets is welcome because it reminds us that popular works of great merit are sometimes shadowed by other masterpieces which cry out for better recognition.

For Advent, try Handl's splendid "Orientus Stella," whose homophony, range, easy intervals, clarity of phrase structure and fairly regular rhythms do not prohibit it to the average large parish choir. Peter Philips, a composer I mentioned in my last review of Chester motets (Pastoral Music, August-September, 1981), is represented in this volume with "O Beatum et sacrosanctum diem." Like Sweelinck's "Hodie," Philips also employs a "Nae" segment in "O Beatum." Philips and Sweelinck were acquainted through correspondence, met together in 1593, and were commonly influenced by the Venetian as well as Roman schools. Their music manifests a curious and wonderful composite of Renaissance and Baroque traits rivaled only by Monteverdi's.

J. KEVIN WATERS

Wise Men from the East

This anthem is appropriate for the Christmas and/or Epiphany season. The haunting melody in minor key moves to an arpeggio style keyboard accompaniment. Enhanced with light pulsating rhythm for percussion instruments, the simply harmony will appeal to young voices. The text is suitable for children.

In a Manger

In a Manger offers a rhythmic style and harmonic progression that will appeal to youth. The two voice parts blend easily, accompanied by running eighth notes on the keyboard. The text is quickly memorized yet tells the traditional Christmas story. This should be a
Review Rondeau

If there are still gaps in your Christmas choral repertoire, you might consider these traditional “national” carols:

*Król Anielski* ("O King of Angels") is a 17th-century Polish *koleida*, roughly equivalent to an English "carol," edited and translated by Joseph A. Herter. The traditional strophic melody is arranged for SATB, with Polish and English texts. This simple and charming carol has an unusual "intercessory" text. (G.I.A., G-2293, 45c).

*Quem Pastores* is a medieval Latin *carol* (with English sub-text!), edited and arranged by early music specialist Judith Otten. Set for SATB and finger cymbals, and adaptable to drum and recorder as well, this crisp Latin text and plainsong style music move with quiet vitality. Watch the rhythms here! (Alexander Broude, AB-814, 60c).

"Joseph lieber, Joseph mein" ("Joseph Dear, Joseph Mine") appears in a setting by Ehrahrd Bogenschutz (1520-1638), with English text and SATB arrangement supplied by Norman Greyson. There are some nice antiphonal exchanges here between women’s and men’s voices, which support the gentle nature of the text. (Bourne Co., 50c).

"The Moon Shines Bright" is a traditional English carol of unknown authorship, also known as "The Bellman’s song." This SATB arrangement by Gerald R. Mack and David Katz uses the melody as a *cantus firmus* around which four brief and uncomplicated variations are constructed. This "pictorial" arrangement features two soloists: a bass, acting as narrator, and a soprano as the voice of the angel. (Carl Fischer, CM-8121, 45c).

Edward Foley, Capuchin

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**Shepherds Awake**


An easy text set to a light, dance-like melody, this anthem should especially appeal to young children. The use of instruments to embellish the simple tune offers a variety of possibilities. Truly, this is a director’s delight!

**Ann Kathleen Duffy**

---

**Instruments**

**Twenty Five Hymn Descants for Bb Trumpet on Familiar Hymn-tunes**


This collection of descants was designed to be performed with the standard harmonizations found in most major hymnals. All are included in *Worship II* published by G.I.A. Publications, Inc.

The descant parts employ the upper range of the trumpet producing a smooth contrapuntal flow. The collection contains "Angels We Have Heard on High," "Hark! The Herald Angels Sing," "Jesus Christ Is Risen Today," "Joy to the World," "O Come, All Ye Faithful" and many others.

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range of music. In each piece there are parts for near beginners, intermediate and advanced players. Several filler parts are included in each arrangement for elementary oboe and/or flute. These filler parts allow the beginner to play in worthwhile pieces alongside more advanced players. Elementary clarinet parts are all written below the break. Great care has been taken to write each part characteristically for the instrument within its most suitable range.

A Christmas Carol Suite includes the "Wassail Song," "The Holly and the Ivy," "Away in a Manger," "The Coventry Carol" and "Unto Us a Boy Is Born." The main parts are not fiendishly difficult, but in some pieces present quite a challenge. These arrangements for woodwind instruments will add color, variety and interest to any liturgical celebration during the Christmas Season.

Ode 1

This very beautiful piece was first performed on December 10, 1979 at Saint Mary's Cathedral, Tokyo. Part one is scored for bass and alto recorders, and part two for bass and tenor recorders. The bass recorder presents the opening theme containing divided meters and compound triplet rhythms. A second bass recorder joins the first with imitation and simple counterpoint. In the next section this slow, chant-like melody is present in florid style by the alto and tenor recorders, which will require some rehearsal for coordination between the two parts. The slow, chant-like melody returns with the alto and bass recorder combination leading to the close of the piece.

Ode 1 fills the need for those interested in a different and non-Western sound, and could be especially useful during the Christmas and Epiphany season.

ROBERT E. ONOFREY

Weihnachtslieder von nah und fern
Dieter Kreidler. Solo classic guitar or guitar with voice. Schott, 1978. ED 6804, $7.00.

This collection is composed of international Christmas songs, arranged for classic guitar with or without voice. The songs range from "Es ist en Rosentraum" by Michael Praetorius (1571-1621) to "Go Tell It on the Mountain." All have German texts and the non-
German songs (two Spanish, one Italian and three English) have the original language text as well. These arrangements are for the beginning student at levels 1 and 2. Most are simple two or three voice harmonizations and stay in the first to third positions. These pieces may function either as guitar solos or as accompaniments to the voice. The arrangements are quite playable and sound well in either setting. Like most guitar works by Schott, Weihnachtslieder is well edited. Only left hand fingers are given, and are both logical and helpful. Although not specifically for liturgical usage, many of these arrangements will function well within holiday liturgies. Besides the Praetorius piece, my favorites are the anonymous Catalan “La Nit de Nadal” and, of course, “Stille Nacht.”

Jeffrey Noonan

Congregational

Due to an error, part of the review of We the Living was omitted from the August-September issue. Thus, the entire review is reprinted here.

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

Tom Conry’s new collection of liturgical music, We the Living, fulfills the promise shown by his earlier collection Ashes. It also demonstrates some of the same weaknesses. Side One consists of individual selections intended for Eucharistic celebration. Here the hymnody is strongest. “All People Here” is a stunning gathering piece and may be the strongest selection on the album. “Lord, to Whom Shall We Go?” is an exquisite communion processional with finely crafted text. The acclamations are less successful, but the psalm “You Will Draw Water” is faithful to the underlying scriptural text structure, and rhythmically it is fascinating.

The real breakthroughs compositionally occur in the “Lord’s Prayer,” which is spoken in rhythm by the assembly to a sustained shimmer chord and a quasi-improvised bass line; “This Bread,” a chant for the Fraction Rite that involves the presider in a genuine communion call against which the assembly sings an almost mantra-like refrain; and “I Shall See God,” the closing sequence in which Conry ties together motifs that have appeared throughout the composition in a final hymnic outburst.

Side Two offers complete performances of two of the Oosterhuis-Huijbbers Table Prayers” in English Translation. It is a mark of Conry’s commitment to the ongoing renewal of liturgical texts that he would showcase so much of another composer’s work on his album. These compositions stand at the cutting edge of contemporary eucharology and offer a profound challenge to the way our communities do Eucharist. Conry’s own pieces on this side are much weaker, reaching a low point in “Our Life and Our Song”—saved only by a bluegrass arrangement. The collection closes with an evocative prayer-poem that becomes a four-part round, “You.”

Sometimes Conry’s principles are his own undoing: the volunteer choir he has assembled does create a vigorous “raw” sound in which common feeling is well expressed, but they are simply incapable of accurately performing the music he

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has written for them in "I Shall See
God." The Oosterhuis influence on his
lyrics is also marked; perhaps Conry
should be collaborating with genuine
American poets to create these new textual/musical experiments. Finally, there
is some question how his music can be
used by the mainstream of present-day
worshiping communities; will the "Table
Prayers" serve to unite or further divide
an already fragmented assembly?

NALR should be commended for
making both Conry's and Hujipers'
music available, but they should be
ashamed of the music book that accom-
panies this collection. To omit one of the
Table Prayers is perhaps understandable
for economic reasons, but to print edi-
tions with melody line and guitar chords
when the very purpose of many of the
pieces is to explore varied instrumental
timbres and unexpected contrapuntal
shifts, and then to print within the same
collection some works in manuscript
and others engraved is shoddy publish-
ing and inexcusable showcasing. The
music is much more valuable than this
printed edition demonstrates.

Michael Joncas

Evening Prayer

$6.50; Evening Prayer in the Parish, by
Laurence Mayer and Alan Schelble.
$2.40; and Evening Prayer Card, $1.50.
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participatory actions, rather than a
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ment and signs revolves around facts
rather than ideas: centering on our com-
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Above all Evening Prayer does not try to
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ter price.

William G. Storey

Arise in Beauty

Willard Jabusch. SAB/SATB and
keyboard. World Library Publications,
1980. Record, $7.95; songbook, $3.95.

Arise in Beauty by Willard Jabusch is
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ensembles or parochial choirs. These mainly SAB arrangements (recognizing the wide-spread lack of tenors) with four SATB settings, are within the range of the volunteer church musician.

Thematically the seasons of the church year are touched upon, plus selections for “national days,” ordinations, and a variety of other liturgical occasions.

Musically these are catchy works, with melodies which can be sung after one hearing, often with congregational refrains of two or four measure patterns. The length of some refrains (e.g., 30 words) does pose problems. Continued usage, however, could provide the familiarity necessary to overcome the refrain length problem.

Fr. Jabusch’s talent as a hymn writer and arranger is well known. His research into folk melodies has offered to many worshipers ethnic melodies which have been restricted to national parishes, or even to specified countries. Perhaps he will be to church music what the LoMAXes have been to American folk music.

There are some uneasy moments, such as “...everybody doing frisky capers out of joy,” which in itself conveys the idea but can be unnerving when sung. Again, whether “I stir up the people, I’m a fool and a tramp” will endear itself to congregations is moot. The ideas are patent; the expressions seem strained.

The accompanying recording enlists the talents of Alan Moore as arranger-conductor. The arrangements at first hearing are surprising since they embody the full-blown panoply of the contemporary musical scene. They have all the color, rhythm and sassiness of commercial rock and country. It may not be everyone’s favorite “worship music” recording, but it will create a stir, and possibly some reflection on the future of music in worship.

James M. Burns

About Reviewers

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

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Another practical tool the Society established was the St. Gregory Society White List of approved music. It was a listing of liturgical music, the quality of which was considered to be higher than that of most of the stuff in use. One is hard pressed to muster any recognition of the composers included in the list other than the ubiquitous Palestrina, but the list provided a clear, concrete guideline of what to do and when. When asked if there was a "black list" of forbidden music, Mr. Higginson replied, "Oh, there was, but I didn't bother myself with that. There were other black lists in some dioceses such as the Pittsburgh one by Carlo Rossini. But it was the white list which was the important one." Mr. Higginson describes the lists' falling into disuse: "We stopped using the lists when a sister from Rochester, I believe, wrote in and suggested that we change the form or name of the lists because of the racist implications. It's good that we did. We saved ourselves a lot of problems."

Any organization must be pretty sure of itself to publish a listing of acceptable music and a listing of not so good music. There is probably not a diocesan music person who has not heard from some corner, from either a pastor or a bishop, the plea, "Why don't you list the songs which are forbidden at the wedding?" Ah, if only it were that easy!

Mr. Higginson represents to many in the Church a symbol of the stamina and the devotion which characterize an organization like the St. Gregory Society. Hearing about Mr. Higginson's numerous articles on hymnody, his monographs on American hymnody, and his

Their work and their witness send forth a beacon to all of us in the NPM, the FDLC, the BCL, the NAAL and even the NCCB.

music for the liturgy (his pen name was Cyr de Brant) gives one the impression that much of NPM's success is due to his efforts and those of others like him.

Mr. Higginson exudes a solidness for which the St. Gregory Society stood, and which would be trivialized by baptizing it the "SGS." Their work and their witness send forth a beacon to all of us in the NPM, the FDLC, the BCL, the NAAL and even the NCCB. OK? OK.
Calendar

ILLINOIS

CHICAGO

October 9–11
Third Diocesan Liturgical Conference: “The Mass: Sacred Moment, Human Event” at Holy Name Cathedral, Quigley Preparatory Seminary North, and Medinah Temple Auditorium. Special sessions for clergy and catechists on Friday afternoon. Regular conference begins Friday evening. Designed for all liturgical ministers and parishioners. Speakers for general sessions: Bishop Thomas J. Grady of Orlando; Mary Collins, OSB; Rosemary Haughton; Nathan Mitchell, OSB; John R. Powers; Thomas Richstatter, OFM; Mark Searle; Sue Seid-Martin. Sixteen seminars for those more advanced in liturgical study or pastoral experience. Over 75 special interest sessions. Fee: $25 (after September 14, $30.00). Write Office for Divine Worship, Liturgical Conference, P.O. Box 1979, Chicago, IL 60690.

November 6

November 7–8
Children’s Choir Festival (#117.13), sponsored by Chicago Office for Divine Worship. For children’s choirs, 5th to 8th grade and directors. Fee: $3.50 per child. Write Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690.

BRIDGEVIEW

November 9
Advent/Christmas/Epiphany Celebration. Michael Ahlstrom, Christine Tamani, Michael Cymbala. St. Monica’s Parish, 5135 North Mont Clare, Chicago and St. Fabian’s Parish, 8300 South Thomas, Bridgeview. Sponsored by Chicago Office for Divine Worship. Fee: $6.00 ($5.00 before September 14/October 26; parish rate: $20.00). Write Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690.

LAGRANGE PARK

November 30
Cantor Repertoire Hearing Session (#112.6), sponsored by Chicago Office for Divine Worship. For: Cantors and parish music staff. Thomas Cademartrie. Fee: $6.00 ($5.00 on or before November 16; parish rate: $20.00). Write Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690.

November 20–21
Cantor Workshop (#1130.10), sponsored by Chicago Office for Divine Worship. The cantor as minister, vocal development, the cantor and the congregation, basic liturgy for cantors. Mary Jane Matecki, Thomas Cademartrie, Richard Wojcik, Robert Batastini. Fee: $25.00 ($20.00 on or before November 7). Write Chicago Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690.

ORLAND PARK

November 12
Workshop: Basic Liturgy for Pastoral Musicians (#1112.6), sponsored by the Chicago Office for Divine Worship.

INDIANA

FORT WAYNE-SOUTH BEND

October 26–27
Seminar in materials, suggestions, and music for Sunday celebration in the parish. Thomas Jones and Ed Throm. Fee: $10.00. Write Liturgical Services, Church of Fort Wayne-South Bend, 2827 Holton Ave., Fort Wayne, IN 46806.

NOTRE DAME

November 8–13
Worship on liturgy and pastoral life: “The Rites for the Sick and Dying,” sponsored by the Notre Dame Center for Pastoral Liturgy. Write Bro. James Field, CFX, P.O. Box 81, Notre Dame, IN 46556.

MARYLAND

BETHESDA

October 1–22

SILVER SPRING

October 5, 19, 26
Organ Training Program for group sessions. Saint Camillus Church, 1600 St. Camillus Drive, Silver Spring, Md. Fee: $10.00 for three sessions, facilitated by Dr. Gerald Muller. Write the Liturgy Office, 1725 Rhode Island Ave. NW, Washington, DC 20036, or call (202) 347-3842.

October 7, 14, 21, 28 (conclusion November 4)
Cantor Training Program, to give individual help in the areas of music and liturgy. Holy Trinity Mission Seminary Chapel, facilitated by Dr. Gerald Muller. Fee: $15.00. Write the Liturgy Office, 1725 Rhode Island Ave. NW, Washington, DC 20036, or call (202) 347-3842.

October 26
Workshop for Celebrants: Music in the Sacramentary, to help the celebrant feel at ease with the music in the
sacerdotal. Workshop offered by Dr. Gerald Muller. At Holy Trinity Mission Seminary Chapel. Fee: $3.00. Write the Liturgy Office, 1725 Rhode Island Ave., NW, Washington, DC 20036, or call (202) 347-3842.

November 4
Cantor Training Program (continuation). Holy Trinity Mission Seminary, 9001 New Hampshire Ave., Silver Spring, MD. Dr. Gerald Muller. Write the Liturgy Office, 1725 Rhode Island Ave., NW, Washington, DC 20036, or call (202) 347-3842.

ROCKVILLE
November 3, 10, 17, 24
Lector Training Program conducted by the Word of God Institute, facilitated by Mary Collins and William Daley, held at Saint Patrick Church, 4101 Norbeck Road, Rockville, Md. Fee: $15.00. Write the Liturgy Office, 1725 Rhode Island Ave., NW, Washington, DC 20036, or call (202) 347-3842.

November 18

MASSACHUSETTS
BOSTON
October 25
Children’s Liturgy Workshop. With Rev. Frank Strahan, with special emphasis on music in the celebration of First Communion, First Penance and Confirmation. Fee: $10.00 per person, materials included. Write Music Seminars, 127 Lake St., Brighton, MA 02135.

November 15
Organists’ Workshop. With Rev. David Fedor of Winter Park, Fla. Fee: $15.00 per person. Write Music Seminars, 127 Lake St., Brighton, MA 02135.

NEW YORK
NEW YORK
October 17

OHIO
CINCINNATI
October 17

WASHINGTON
SPOKANE
October 17–18
Northwest Catholic Congress: "Drawn Together in Faith." Bishop Nicholas Walsh, Michael Cavanaugh, M. Fances Hession, John Steiner, Margaret Andre Waechter, CSC, Janet Gorman, SNJM, Rosa Zarate. Write 1981 Northwest Catholic Congress, Registration, P.O. Box 1453, Spokane, WA 99210.

November 12, 14, 17, 20, 22
Workshops on seasonal planning, Margaret Andre Waechter, CSC. St. Mary’s Church, Spokane, Wash. Write Sr. Margaret Andre Waechter, CSC, St. Mary’s Convent. 14601 4th Ave., Spokane, WA 99216.

WASHINGTON, D.C.
October 6, 13, 20, 27
Lector Training Program, facilitated by Mary Graham and William Daley. At Nativity Church, 6001 13th St. NW, Washington, DC, upper church and lower lounge. Fee: $15.00. Write the Liturgy Office, 1725 Rhode Island Ave., NW, Washington, DC 20036, or call (202) 347-3842.

October 6–13
Workshop: “Gospel and Contemporary Music in the Catholic Church” (conclusion). Facilitated by Mr. Leon Roberts, held at SS. Paul and Augustine Church, 1419 Vee St. NW, Washington, DC. Fee: $5.00. Write the Liturgy Office, 1725 Rhode Island Ave., NW, Washington, DC 20036, or call (202) 347-3842.

November 14
RCIA: "A Structure for the Initiation of Adults." Facilitated by Rev. John Gurreri. The faithful reflect upon the value of the paschal mystery and renew their own conversion, and by example lead the catechumen to obey the Holy Spirit more generously. Queen of Peace Church, Washington, DC. No fee. Write the Liturgy Office, 1725 Rhode Island Ave., NW, Washington, DC 20036, or call (202) 347-3842.

WISCONSIN
MILWAUKEE
October 19–22

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

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Organists/Directors wanting part-time positions should consider the Central West Coast (eleven counties of 'Suncoast'). Positions open from time to time, especially for church musicians who by choice or of necessity desire to reduce workload. Contact Mr. Carroll Andrews, Director of Music, Diocese of St. Petersburg, P.O. Box 13109, St. Petersburg, FL 33733. Diocese is one of the most rapidly growing areas of the country. HLP-2714

Musicians Available

Director of Music/Organist: nine years parish experience in organ, choir directing, liturgy, children's liturgies, school music. Seeks cathedral and/or diocesan position; good pipe organ required. HLM-2649

Organist/Music Director: for small or medium-sized parish. Must have good organ and a liturgy planning committee. Will direct choir(s). Have worked with soloists and cantors. Also have been involved with children's liturgies. Very ambitious about expanding music in parish. NPM member. Prefer Pittsburgh, Pa. and surrounding communities. Seven years playing experience in churches. Contact: Paul Kusler, 672 Prestley St., Carnegie, PA., 15106. (412) 279-6289. (HLM-2709)

Experienced Director of Music seeks position as full-time parish music director in New Jersey area. Available early 1982. HLM-2713

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Angels We Have Heard On High*
The First Noel
Oh, Rejoice! You Merry Gentlemen
Good Christian Men, Rejoice*
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Music Industry News

J.S. Paluch Co., Inc.

The J.S. Paluch Company is beginning the process for revision of the We Celebrate hymnal. A questionnaire and evaluation form have been sent to all parishes who use We Celebrate. The process is expected to last ten months, with three major consultants participating in the evaluation and recommendations.

Each hymn will be reviewed from the point of view of its use and of its worthiness to be retained in the hymnal. In addition, questions will be raised concerning the number of traditional hymns, their range, the role of guitar chords, the number of guitar songs, the number of hymns for sacramental celebration and special occasions, and suggestions for other hymns not presently included.

Paluch continues to lead the way in uncovering a broad perception of need for music at the parish level.

La Familia de Dios Celebra

The San Antonio Music Ministry Association (SAMMA) has announced the publication of a new Spanish hymnal, La Familia de Dios Celebra. A compilation of Mexican-American hymns and songs for all kinds of liturgical celebrations, including the sacraments, para-liturgies and typical Mexican feasts such as quinceanos, its 400 songs include 300 new compositions, acclamations, songs and hymns and 100 traditional and popular religious songs. All the songs are scored with melody line and chords.

SAMMA was founded in 1978 for the purpose of developing leadership in the music ministry in the Mexican-American Christian communities of San Antonio.

The new 700-page hymnal, priced at $35.00, can be ordered from St. Jude’s Church, 130 S. San Augustine Ave., San Antonio, TX 78237. Telephone: (512) 432-8044.

Unless You Become

G.I.A. Publications, Inc. has announced the release of the record Unless You Become, a liturgy for children composed and conducted by Alexander Peloquin, and recorded live at the 1981 NPM National Convention in Detroit. The recording is priced at $8.00 and available in both record and cassette. For more information write G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638, or call (312) 496-3800.

News from G.I.A.

The fall mailing of the G.I.A. Choral Subscription Service will contain a special bonus packet. Along with music for Advent and Christmas by such notable composers as Robert Edward Smith, Carroll Thomas Andrews and Erik Routley, the packet will also include the new complete liturgy by Alexander Peloquin, Lord of Life (commissioned by His Eminence Terence Cardinal Cooke in celebration of the Year of the Family, 1980). Also included are two Mass settings by Bro. Howard Hughes, SM and Noel Goemanne, and a special music excerpt and demonstration record of the Music from Taizé (first introduced in this country at the 1981 NPM National Convention in Detroit). The one low fee of $10.00 brings three subscription mailings per year. All new subscriptions received prior to December 1, 1981 will receive the special bonus packet. For information write G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638, or call (312) 496-3800.

Cooperative Ministries, Inc.

A new group of musicians and liturgists, under the direction of Rev. William Hartgen, SD have joined to form a new publication, Accent/Reviews, and to publish cooperatively records, music and books. The contributing editors and managers are Rev. Michael Joncas, Marty Haugen, Rev. Tim Schoenbachler, Carol Dick, Rev. Christopher Wilcox, SJ, Vincent Ambrosetti, Phil and Susan Esserwein, John and Ann Marie Scalea, David Haas, and Bill Halsey. Editors-at-large include Ralph Keifer, Rev. John Gallen, SJ and Rev. Eugene Walsh, SS.
Accent/Reviews promises to offer guidance on materials for use in pastoral ministry, and reviews of materials for worship, music, dance, fine arts, film, ethics, scripture, preaching, religious education, health ministry, family ministry, ministry to the elderly and young adults, spirituality, adult education, ministry to the Black community, ministry to the Hispanic community, communication, music for Christian listening, and more. The first issue is scheduled for October 1981. For more information, write Accent/Reviews, P.O. Box 4463, Washington, DC 20017. One year subscription: $19.50.

Family Festivals

Director Bill Burns of Resource Publications, publisher of Modern Liturgy, announces a new publication, Family Festivals: Celebrating God's World with Families. Notably, Rev. Andrew Ciferi, O. Praem., has been chosen as Theology Editor. The purpose of Family Festivals is to bring Christian tradition into the home. It's goal is to help the family experience the presence of God in everyday family life, through suggested ritual activities appropriate to various seasons. Included are songs, stories and rituals with special foods for the supper table. The new publication is available at a subscription rate of $16.00 per year, from Resource Publications, P.O. Box 444, Saratoga, CA 95070.

Alfred Publishing Company

Four new titles have been published by Alfred Publishing Company of Sherman Oaks, Cal. Songs of Life ($3.95) is a collection of songs and photographs designed to help the reader develop life skills and focus on self-awareness; its author, Bonnie Wolfgram, is a registered music therapist.

A resource set entitled Elementary Music for All Learners includes a teacher’s book, a student workbook, a series of charts and three LP albums. Authors Rosalie Pratt and Meg Peterson offer expertise in modern classroom pedagogy and include special attention to the needs of gifted students and students with learning disabilities.

Another resource package is the Basic Skills Through Music series ($24.95 per kit), compiled by Aden Lewis, an elementary school specialist. The series is designed to enable preschool through third-grade children to learn basic skills through joyous singing and movement, and includes teacher suggestions for games, dances and extra alternative procedures. Four kits, complete with game cards and one LP album each, are currently available, with the remaining four scheduled for release this winter.

The fourth publication is Rock-It!, a contemporary text for the junior high school general music class. Compiled by Jane Beethoven and Carman Moore, the total-teaching package contains a student text, a student workbook, a teacher's manual and two LP albums. Information on any of these publications is available from Alfred Publishing Company, 15335 Morrison St., Sherman Oaks, CA 91403. Telephone: (213) 995-8811.

News from PAA

Pastoral Arts Associates of North America (PAA) has announced the appointment of Mr. H. Myron Braun as Senior Music Editor, responsible for standards for music publishing by PAA. Formerly Music Editor for the Curriculum Resources Division of Abingdon Press in Nashville, Mr. Braun has edited a vast quantity and variety of liturgical music in preparation for publication. In addition, he is an Associate of the American Guild of Organists, a member of the AGO National Committee for Sharing Skills and Resources, and the author of numerous journal articles.

Pastoral Arts Associates, which specializes in publishing liturgical resources and music intended primarily for the Catholic parishes of the 80s, is located in Old Hickory, TN 37138.

A Song Heard Round the World

William Mathias’ setting of Psalm 67 had its world premiere on the occasion of the wedding of the Prince of Wales and Lady Diana Spencer, used as the closing song for the wedding ceremony proper. The anthem, “Let the People Praise Thee, O God,” was commissioned by Prince Phillip, with the request that it be “preferably joyful in nature and likely to be understood not only by the congregation gathered in the cathedral but also by the television viewers who will be sharing in the service.” The television audience has been estimated at 750 million!

The anthem has been published by Oxford University Press, with a bright red cover that features the plumes of the Prince of Wales and the coat of arms of the house of Spencer. For more information, write Oxford University Press, 200 Madison Ave., New York, NY 10016 or call (212) 679-7300.
Commentary

Memories and Ponderings

BY DAVID THAYER

Voice 1
Who am I?
A voice
A woman's treble
Finally free
Free of man's illusions
Free of queenly garb
Free of flowery devotion
Free to be
Who I am
A voice
A woman's cry
Caressed by silence

Antiphon
You are my God

Voice 2
Once again
I can be
Who I was
A tanned teenager
Blushed by love
Bloomed into motherhood
By God's marvelous deed
Helper
Of an aged cousin
Sweeping forth
God's praises
From my heart
And the heart
Which grows within me
A displaced traveler
Sheltered in a stable
Crying forth
In joy filled child bearing pain
God's love
To an unlistening world

Antiphon
You are my God

Voice 3
Once again
I store treasure
In my heart
Ponder in silence
The strange paths
The Father
His Father
Our Father
Has chosen for me
I am
a bereft mother
Whose child
Has been ripped
From her
By Temple wisdom
and the Father's business
I am
a middle aged matron
Denied access
To my son
By his own words
Words
Which
Stun me into silence
By the fact

That I
Am his mother
Only
Because
I heard
God's word
And kept it

Antiphon
You are my God

Voice 4
I am
a weary widow
Clutching
My suffocated son
To my breast
As once
I did
So long ago
Again
As before
I offer
Him over
To an unlistening world
I am
A wise woman
Listening in silence
To multilingual
Proclamation
Of my son's
Death become life

Only silent now
I praise
The Father
His Father
Our Father
For his strange
And
Marvelous ways

Antiphon
You are my God

Voice 1
Who am I?
A voice
A woman's treble
Finally free
Free of man's illusions
Free of queenly garb
Free of flowery devotion
Free to sing
A tiny truth
The truth
That I am really you
For what
Is my life?
Like yours
One of
Singing in silence
The silence of a caress
The silence of daily deeds
The silence which
Sings by action
The marvels
God has done
For each of us

Antiphon
You are my God

This canticle was first used for the Marian morning prayer at the NPM convention in Chicago, April, 1979. Fr. Thayer, SS is currently pursuing his doctorate in philosophy at Penn State University, State College, Pa.
Music Directors:
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6. Planning the Worship Service
7. The Orchestra: How to Use, How to Choose
8. The Impact of Small Ensembles
9. The Choir Director as Producer
10. The Choir Director as Composer
11. Taped Accompaniment—Friend or Fever?
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Andrea Wells Miller

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