The American Scene
In this issue . . .

The American Scene. One of the most important, but perhaps also one of the most ignored directives, of Vatican II's Constitution on the Sacred Liturgy is the directive regarding adaptation—cultural adaptation. Here are the pertinent Council decrees:

"37. Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not involve the faith or the good of the whole community. Rather she respects and fosters the spiritual adornments and gifts of the various races and peoples . . . ."

"38. Provided that the substantial unity of the Roman rite is maintained, the revision of liturgical books should allow for legitimate variations and adaptations to different groups, regions, and peoples, especially in mission lands. Where opportune, the same rule applies to the structuring of rites and the devising of rubrics.

"39. Within the limits set by the typical editions of the liturgical books, it shall be for the competent territorial ecclesiastical authority . . . to specify adaptations, especially in the case of the administration of the sacraments, the sacramentals, procession, liturgical language, sacred music, and the arts, according to the fundamental norms laid down in this Constitution."

In this issue, NPM begins an examination of the American Scene. The survey of NPM members conducted by the Franciscan Communications Center uncovers some of the major areas where adaptation is desired. Vosko probes the uniqueness of our culture—and the effects it has on our music. The most numerous musical resource—indeed the most numerous liturgical resource—in the United States is the misalette (Bagnell). Among professional liturgists and musicians, there is a deep concern about the role of the misalette in the liturgical renewal: among pastors there seems little doubt about its economic value and practicality. Additional elements usually referred to only casually, but which have a great effect on the American musical scene, come from the monastic traditions (Thiesen). Central, perhaps, to adaptation in the U.S. is the Eucharistic Prayer (Keifer, part II). The legitimate source of adaptation and change must be in the spiritual life of the musician (Walsh). In fine summary fashion, Rev. Robert Oldershaw gives his opinion on what has worked and what we still need to address in our parishes.

The American scene is vast. We've omitted several important areas—the ethnic and racial cultures, non-territorial parishes and campus ministry, to name but a few. With this issue our hope is to provide a glimpse of the American scene and a reminder that adaptation, so clearly called for by the Council, has only just begun.

V.C.F.
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Cover: "In My Father’s House Are Many Mansions" Irving
Amen. Woodcut, 1961, numbered 62/300. From a private
collection.
Like Mr. White, I write and arrange pastoral music mainly of the "folk" genre for my parish. The three compositions which I submitted to the NPM competition were given virtually the lowest possible scores on both technical and subjective judgments. I was shocked (naturally anyone would be!) but especially so because I have a very solid background in composition and classical training: for example, a B.A. in music (Phi Beta Kappa) from Harvard University, a nearly-completed graduate degree from Columbia University, broad performance experience and several years of experience teaching piano, theory, composition, and other subjects.

I was very disappointed that the judges could not recognize the care that goes into my pastoral compositions. It takes all of my training and ingenuity to produce music that is creative, challenging, effective and yet simple enough for my enthusiastic volunteer choir (most of whom do not read music) to master, and my congregation to sing from the heart.

Like Mr. White, I reject any implication that "an organ piece [is] automatically better than a guitar piece." I do not believe the judges evaluated the guitar music adequately, and sincerely hope that NPM can, in the future, better affirm the diversity of gifts within our ministry.

Kathryn Donovan Wiegand
New York, N.Y.

In the June/July issue of Pastoral Music, I was awe-struck upon reading the letters section; so much so, that I had to comment. One letter concerning the recent music competition especially assailed my intelligence. Mr. White first sings the praises of the competition and then in the very next breath condemns it as "perpetuating a cycle of ladder climbing from audience to stage." It makes me wonder why, if the gentleman was so against competition in the first place, did he enter a number of songs of the folk genre into the contest? And why did he become disenchanted with the idea only after the winners were announced and his name was not among them? This "sour grapes" attitude is highly unprofessional, as was the particular criticism leveled at the mentioned winning piece and the circumstances surrounding the judging.

More on NPM Music Competition

My warmest thanks to Jerry White for articulating in his letter the sense of disappointment I shared about the NPM music competition.

Mike Oppen
St. Theodore Parish
Westland, Mich.

Holy Name Cathedral, Chicago, Ill.

Striving for Excellence

The October-November issue of Pastoral Music is splendid! The three pieces by Donald Hanson, Charles Conley and Marie Therese Kalb were particularly comprehensive and yet inclusive. I urge that they be read together as a unit since they illuminate each other in a magnificent way.

Sometimes fellow musicians do bristle at the suggestion that we always keep in mind that it is the assembly itself that is the prime instrument of praise when we gather to celebrate liturgy. I think this is because they fear that such language is a back-handed, coded way of encouraging us not to bother striving for excellence. Over the years, however, NPM has made it clear that this is not the Association’s stance. Sloppy playing and singing never encouraged anyone to partici-
I ask him, since when is music to be judged on any merits beside the musical ones? When considering choral music, both good text setting and quality musical material are essential ingredients for good music. The gentleman's criticism of one of the winning pieces as not being "pastorally effective" was quite interesting. Perhaps if we had his definition of that vague term we could better understand the nature of his complaint. If a work of quality music, performed under the proper circumstances, raises the consciousness and spiritual intensity of a congregation, it is "pastorally effective"! (If this was not the case, then why a prolonged standing ovation from 3,000 people?) For too long now, we have let good taste stop being our guide in church music and have settled for turgid tunes that were designed for the most incompetent musician to struggle through. Perhaps this "Jacob's ladder" of competition will foster some dissention as Mr. White fears, but let's face facts -- not all musicians are equally talented. But then again, why should we be afraid of a little healthy competition? Perhaps this will inspire better music and, even more important, help create the competent and qualified musicians that the Roman church so severely lacks!

Somehow I cannot accept this man's "Sarah's circle" of mediocrity that has doomed us for so long. This kind of thinking would deal the final deathblow to music in the Catholic Church, music that is finally showing signs of progress with the help of organizations like NPM.

A stirring round of applause goes out to NPM for this competition and I look forward to seeing more efforts in this area.

Edward M. Savoy
Cohoes, N.Y.

Remote Control Organ

I feel I must write to object to an article entitled "Remote Control Organ," under Music Industry News (August-September).

After I played at a recent wedding, the officiating priest, who was from another diocese, came up and greeted me with: "In my parish we have something that puts people like you out of business. We have a remote control organ, the priest has the controls under his vestments."

Pastoral Music is supported by musicians. If this magazine encourages remote control organists, then live organists are, in fact, out of business. The logical conclusion is that your magazine goes out of business.

Heed the warning.

Anthony Fusco
Chester, Penn.

I hardly think that giving the I.T. Verdin Company of Cincinnati publicity on their remote control organ is appropriate in your journal, as such a device has no place within our liturgy. If I recall correctly, our Diocesan Liturgical Commission has informed appropriate persons in our diocese of this fact.

I was pleased to see that you printed the text of a letter of Pope John Paul II, addressed to the 7th International Church Music Congress. He reiterates the plea of many previous Popes and the Second Vatican Council for the use and retention of Gregorian Chant. It is unfortunate that liturgists and musicians alike have chosen to ignore the many documents and Papal statements regarding Gregorian Chant which is the one unique universal musical heritage of Roman Catholicism. Why is it that Pastoral Music ignores this traditional Catholic musical form while continually promoting every new form that comes along?

We all would do well to read and implement both conciliar and post-conciliar documents in their entirety; we cannot pick and choose those elements we prefer and discard those which we dislike.

Jim Benzmiiller
St. Stanislaus Parish
Stevens Point, Wisc.

Cartographic Confusion Critiqued

It grieves me to view the map showing the 1982 regional conventions. You have done with one fell stroke what all politicians have failed to do; grafted the Upper Peninsula of Michigan to Wisconsin! Now, one of the most livable, scenic areas in the United States has been relegated to anonymity. We've lost our identity.

Unfortunately, your geographical error has also created a question. Which convention do the residents of the U.P. attend? We are located in Region V according to the map. However, the lower peninsula is located in Region II. Please advise.

Warren Weber
Iron Mountain, Mich.
Regional Convention Planning Meetings

Plans for all six 1982 Regional Conventions are now complete. Those of you who have attended past conventions know the exhilaration of meeting new people, learning new skills, hearing new music, and renewing your sense of purpose and vitality about your ministry. Share the fun: tell others about the convention in your area. Tell your pastor, your choir members, your liturgy committee, your colleagues in neighboring parishes. It may be the best gift you could give them.

The Melody "...of things seen and unseen"

Food for the imagination is the substance of the Green Bay program. Convention delegates will be invited to explore the mystery of God, to transcend mere structure in celebrating the Eucharist, and to enjoy a festival of liturgical arts—"A Feast for the Imagination."

Core Committee: Rodney Weed, Chairperson; Rev. Peregrin Berres, Ronald Carkoski, Reneé Forrest, Mary Kempen.


Do You Know When Your Convention Is?

Those of you who have been following the Regional Convention ads in the past several issues of Pastoral Music and Notebook may have noticed a few changes in the dates, and sometimes the places of conventions. The current correct information on dates and places is as follows:

- Providence, R.I. — June 22–25
- Pittsburgh, Pa. — July 20–23
- Orlando, Fla. — June 30–July 2
- Ft. Worth, Tex. — June 7–9
- Green Bay, Wisc. — August 10–13
- Santa Cruz, Calif. — August 24–26

The two biggest changes have been the change in dates for the Pittsburgh convention and the transfer from Monterey-Carmel to Santa Cruz for the California Convention. The Pittsburgh dates were changed from the original June 15–18 to July 20–23 in order to avoid a conflict with the Notre Dame Center for Pastoral Liturgy Summer Conference. The California convention is still near beautiful Carmel, but is now using the lovely and much less costly accommodations of the University of California at Santa Cruz, overlooking the Pacific Ocean.

Don't miss the convention in your region!

FDLC Meeting — On Assembly

Assembly was the theme of this year's meeting of the Federation of Diocesan Liturgical Commissions—an organization of staff and volunteer people in the area of liturgy from each diocese, and the Bishops' Committee on the Liturgy, the committee of the National Conference of Catholic Bishops responsible for liturgical implementation in the United States.

The major thrust of the meeting was to underline the emerging theological position that the assembly, the group of people gathered to worship at a specific liturgy, is a minister. The consequences of this theology are that the assembly as minister needs training (just as any minister does) self awareness (just as any minister does) and skill to perform its ministerial role (just as any minister does).

Of special interest to NPM members was the announcement that the planned revision of the 1972 document, Music in Catholic Worship, has been replaced by a second statement on liturgical music (in preparation at this time). The new
Music, and Gesture. Of particular interest to pastoral musicians were the presentations by Mark Searle and Rev. Nathan Mitchell, OSB.

Mark Searle examined the meaning of gestures in our secular or human society, pointing out that "ceremony is the very glue of civilization." Quoting Ralph Keifer, he called the New Testament "a book of etiquette for the table." But the main thrust of his presentation was to explore the gestures of the Mass performed by the laity: kneeling, standing, sitting, the sign of the cross, etc. His definition of gesture included three elements: 1) it must be significant; 2) it must be significant by excess or redundancy; 3) it contains formality or conventionality with a focus on attitudes (as opposed to feelings).

Nathan Mitchell, OSB, addressed "Music and the Mass." With his usual insight, he insisted that liturgy be seen not as a product but as "the art of worship," the "art of music." Extending the metaphor, we are in the "sketchbook" era of the liturgy, not in the final form. Music, an element of liturgy, must be of and in the heart. "If there is not a song in the heart, there can be no song in the liturgy." And some music is so rich that it lives in the heart, without sound, as dance.

Mitchell developed four central liturgical principles: Christian Liturgy is God's word, not ours; Christian liturgy is a part (a small part) of the liturgy of the world; liturgy is tainted or impure because it is human or earthy; and finally, liturgy is for those who think the unthinkable.

And music doesn't belong to the artist – it isn't and can't really be owned... we must trust the earth to tell us who God is!

Music at the Convention had four aspects worth noting for the membership of NPM. First there was a convention hymn sung before every major session and at every major prayer service. While somewhat didactic in nature, it did serve as a unifying factor in the convention.

Second, there were three evening prayer services celebrated simultaneously: a simple parish Evening Prayer showing how possible it is for a parish to have evening prayer, an informal Evening Prayer using contemporary music and gesture, and a solemn Evening Prayer involving a choir in a lovely Gothic setting. Third, the rite of Departure used Richard Feliciano's Cosmic Festival, directed by Richard Proulx, with electronic sounds and expanding and contracting patterns, circular in design, much like the motion of the celestial bodies.

Finally, the Conference provided the setting for the World premiere of a new oratorio, The Book Of Glory, by John Foley, S.J. This significant event for American church music will be reported and reviewed in detail in the January issue of Notebook.

These musical celebrations demonstrate the commitment that the Chicago Office for Divine Worship has made to developing music within the liturgy of its diocese and to providing the leadership for developing pastoral music in this country. Congratulations on a fine job well done.

Diocese of Patterson

Over 300 musicians and clergy gathered for a one day music program spon-
sored by the Diocese of Patterson, N.J., entitled "Music in Worship 81." Archbishop Rembert Weakland, OSB, in his keynote, insisted that the Sacraments are celebrations of the faith of the community—the local community as reflecting the universal Christian community. A challenging "dream" for the Archbishop is to see a wedding celebrated at a Sunday liturgy, so that the whole community might participate. As an aside, he also suggested annulments might also be celebrated with the parish family, as a reminder that failure in a relationship signifies the failure in the entire community.

For musicians, he called for musical texts that are more biblical and more poetic; he urged musicians to practice their basic role, i.e., to reinforce the faith of the community; and he called on all present to reevaluate the goal of obtaining a large emotional response at liturgy. He decried our moving into a neo-baroque era—seeking liturgies to "wow," and he challenged musicians and clergy alike to celebrate in a simple, prayerful style using less music (not more music), but of higher quality.

Other speakers included Theodore Marier, John DeChiaro, Marilyn Keiser, Rev. Dermot Brennan, and Rev. Virgil C. Funk. NPM congratulates Alice V.K. Maleski, Director of Music, Bishop Rodimer, the NPM Chapter, and all who made the day so successful for motivating and training the musicians and clergy of the Patterson Diocese.

Exsultet is Recorded

The Youngstown Diocesan Choir recorded a very fine performance of Everett Frese's Exsultet at its 1981 Choir Festival held at St. Columba Cathedral in Youngstown, Ohio. Under the musical direction of Anthony DiCello, the work for two cantors, choir and congregation is beautifully performed. The recording, which contains the entire Choir Festival, may be obtained from Rev. Bradford N. Helman, 144 W. Wood Street, Youngstown, OH 44503.

New Prefect Named

Archbishop Guiseppe Casoria has been named pro-prefect of the Congregation for the Sacraments and Divine Worship, by Pope John Paul II. Casoria, who will receive the title of Prefect of the Congregation when he is elevated to the College of Cardinals, is 72 years old and is the former secretary of the Congregation for Saint's Causes. He is a consultant to the Pontifical Commission for the Revision of the Code of Canon Law, a member of the Commission for the Interpretation of the Decrees of the Second Vatican Council and a former consultant to the Congregation section of the Congregation he now heads.

As pro-prefect of the Congregation for the Sacraments and Divine Worship, Casoria replaces James Cardinal Knox, who has been appointed President of the Pontifical Council for the Family. It was during Knox's term as Prefect that many important liturgical texts were released by the Vatican, including the Eucharistic Prayers for Masses with Children.

Sue Seid-Martin

Sue Seid-Martin, professor of Music at the University of Notre Dame, has been appointed to the campus ministry team and the music faculty of the College of St. Catherine in St. Paul, Minnesota. She will direct the areas related to liturgical music at St. Catherine's, including the new Certification in Church Music Program.
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Personal Renewal: Come to the Water

BY MATTHEW WALSH

I'd like to share with my fellow pastoral musicians some reflections on an area which has occupied an increasing amount of my time and energy over the past several months. The area is personal renewal, and my time and energy have been spent in trying to achieve it for myself. It hasn't been easy, but with the help of many others, I've had some success.

When I release the last chord of the postlude after the major Sunday liturgy, I am exhausted. My body drags and my mind is nearly blank. Choir members know not to tell me things right after Mass unless they are things that they don't want me to know.

Why should I be so tired after an hour's work? I can play basketball full tilt for a couple of hours without feeling mind-numbed; and I can work on an article or research paper all day without physical exhaustion. It is bad enough that I can't go in and play for the folks for an hour and come out unimpaired, but the feeling of exhaustion can carry over from week to week and get deeper and deeper.

I think that the fatigue comes because playing the organ for liturgy is a total experience. Nothing else we undertake so fully taxes our physical, mental, emotional, and spiritual resources. We organists face a tremendous drain in these four areas.

We must be physically prepared in the technical sense. Our bodies need to be trained to make the right moves at the console.

We must be mentally ready. We deal with the slight variables in particular liturgies, especially in timing. We are alert to note what works and what doesn't so we can better plan future liturgies.

We must be emotionally prepared for acceptance, rejection, or indifference to the music we present, and also for the inevitable distractions such as falling kneelers and crying babies.

We must be spiritually prepared to participate in our own personal 'summit and source.' To be prayer leaders, organists certainly need to be praying, even in the face of great distraction.

Our problems come when we are constantly expending energy in these four areas without replacing it. If it is true that when we come to a job we are physically, mentally, emotionally, and spiritually "filled up," then it is also true that we must have physical, mental, emo-

Playing the organ for liturgy is a total experience. Nothing else so fully taxes our physical, mental, emotional and spiritual resources.

Mr. Walsh is a faculty member of the NPM Ministry Formation Program.
with the problem of running dry.

Physical renewal can take the form of further study. Good teachers are available in most areas, and it is important, for us and our congregations, to continue growing musically and technically. All of us, at any age, can learn to play better, but we must try to be satisfied with steady progress, and avoid the trap of giving up if we have a long way to go.

Mental renewal can involve the study of music theory, music history, liturgy, the history of the organ in the liturgy, or any other topic of interest. Formal or informal study in these fields will spark new ideas and insights that are useful in our work. We can also keep abreast of the thinking of our colleagues across the country by reading the numerous journals and magazines concerning the organ and church music.

Emotional renewal, for me, has come about through a process of sharing. This sharing doesn't just happen; it has to be sought out. The sharing process is one of exchanging our hopes and experiences with another person or with a group. We can get involved in many activities with other organists with whom we have common problems and opportunities.

Professional organizations such as the NPM and the American Guild of Organists serve this function. We can start participating in diocesan musical activities and start some if none exist. (I have had particularly good experiences along these lines.) Finally we can do things as simple as inviting each other to dinner in order to have a time to share ourselves and be renewed.

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Emotional renewal comes about through a process of sharing.

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Spiritual renewal is both simple and difficult. The proven way of spiritual renewal is prayer. We do need to pray. However, because prayer is, in a sense, our work, we sometimes have special problems. When we are running dry, there is a deadly sameness that can creep into our approach to the liturgy which is anything but renewing. Even at the best of times, a liturgy may not renew us if we are distracted by things going wrong, or the difficulty of a particular piece of music.

The spiritual problem is difficult, but it must be faced if we are to remain effective as pastoral musicians. We can seek out liturgical prayer away from the liturgies where we have professional responsibilities, even if we must go outside our own parish. We can consciously develop our personal contact with God through daily private prayer. We can embrace the view that our entire day can be prayer, if we give our day to God.

I think we can accomplish all this, and I suspect we must. We need to remember that renewal isn't reaching a state of perfection; it is accepting progress toward our own chosen goals. We don't need to have a formidable organ technique, encyclopedic knowledge, impeccable emotional health, or living canonization in order to be renewed. However, renewal does consist of working at our own pace towards these goals.

Our Sunday morning exhaustion is natural, the result of a total physical, mental, emotional and spiritual experience. In order to be able to constantly repeat that experience, we need constant renewal. Let's keep practicing, studying, sharing and praying.
The Eucharistic Prayer, Part II: Restoring the Assembly’s Role

BY RALPH KIEFER

The move away from words of institution to words of consecration appears in the fourth century, in the development of what we know as Eucharistic Prayer I, the Roman Canon. This is not to suggest that there is any direct connection between the prayer in the Apostolic Tradition and the Old Roman Canon, for whatever the origins of the Roman Canon, they are not rooted in the same prayer tradition as the Apostolic Tradition. But what we can discern in the development of the Canon is an originally similar usage of the institution narrative—as justifying the eucharistic act of oblation. In the ancestor of the Roman Canon, the prayer cited by Ambrose in De Sacramentis, the narrative is framed by invocation: “Make this oblation be for us right, spiritual and acceptable, for it is the sacrament (figura) of the body and blood of our Lord Jesus Christ.” The prayer then continues with the narrative “…on the day before he suffered, he took bread…”

This conception of the eucharistic sacrifice is different in many ways from that found in the prayer of the Apostolic Tradition. In that prayer, what the Church sees itself as doing is offering itself. Here, what is being offered is the sacred gifts as sacraments of the body and blood of Christ. One may argue, and rightly, that it is all the same thing. But what is in the forefront of the Church’s consciousness now is different. In the Apostolic Tradition, it is the Church as a holy people offering itself that is in the forefront. In the earliest text of what would later be known as the Roman Canon, it is Christ as victim and priest that is in the center of consciousness; there is a higher estimate of the action of Christ in the Eucharist, and a lower estimate of the action of the assembly. There is a certain disparity between Christ and the Church in the prayer known to Ambrose that is not present in the prayer of the Apostolic Tradition.

The enactment of the Eucharistic Prayer in speech, song, and gesture is critical. In a certain sense it is everything.

But what does remain the same is that no consecratory function is yet ascribed to the citation of the New Testament narrative. This is clear from the very words of the prayer. Before the narrative, the gifts are described as figura (sacraments) of the body and blood of Christ. The gifts are perceived as consecrated quite independently of the recital of the narrative—which is why the very beginning of the Roman Canon can describe the gifts as haec sancta sacrificia inlibata—these holy and unspotted oblations; that part of the Canon obviously dates to a time when the narrative was seen as having no consecratory function.

The narrative is, at this stage, framed much more dramatically then it had been in the Apostolic Tradition: it is set off by a petition preceding it, and the details of Christ’s activities at the Last Supper are heightened. It now mentions him looking up to heaven, breaking the bread, and giving the command to drink, to say nothing of the fact that it describes him as taking the bread into his holy hands. But all this is simply part of the general heightening of the sense of Christ’s action in the Eucharist common everywhere in the fourth century.

One might describe the difference between the function of the narrative in the Apostolic Tradition and in the prayer known to Ambrose as this: in the prayer of the Apostolic Tradition, the narrative functioned as justification for the Church’s offering itself the Eucharist; in the prayer known to Ambrose, the narrative functioned as justification for the Church’s offering the sacrifice of Christ.

With Ambrose, the narrative begins to be interpreted as consecratory; he describes the citation of the words of Jesus as the “heavenly words” by which the bread and wine are changed into the body and blood of Christ. The impact of this devaluing of the Eucharistic Prayer as a whole found its way into the later Canon. One of the most significant departures from the text known to Ambrose is in the invocation before the narrative. Where Ambrose’s prayer spoke of the gifts as the sacraments of the body and blood of Christ, the Roman Canon prays that they may become the body and blood of Christ.

It is not surprising that, once the Roman Canon gained ascendancy as the Eucharistic Prayer of the Christian West, theology concentrated on the narrative’s preoccupation with how the bread and wine are the body and blood of Christ, and piety embroidered it as a focal point of adoration. The stage was set for it at the very heart of the Western Eucharistic Prayer tradition, and it was set, not as some kind of accretion, but during its most significant formative period.

This development was not altogether fortunate. The heightening of the sense of Christ as victim and priest in the eucharistic action was achieved at the cost of diminishing a sense of the role of the assembly. This development was understandable. Under the pastoral conditions of the fourth century and beyond, the Church would have been hard-

Dr. Keifer is professor of liturgy at Chicago Theological Union and Notre Dame University.
pressed to discourse about the Eucharist at all if it had not seized on that sense of the awesome presence of Christ; there was precious little that was awesome about the quality of the average assembly.

The current new Eucharistic Prayers of the Roman Rite represent an effort to restore something of the sense of the importance of the assembly's action in the Eucharist, both in language and gesture. It must be noted, however, that the stress on Christ as victim and priest is pushed home with a vigor that even the innovators of the fourth century would blush at. If the simple bread and cup of the Apostolic Tradition became the bread of life and the cup of everlasting salvation, a pure sacrifice, a holy sacrifice, an immaculate sacrifice in the Roman Canon, it was left to the authors of Eucharistic Prayers III and IV to speak so blatantly of offering the body and blood of Christ, thereby leaving even less room for the suggestion that what is critical in eucharistic celebration is that the assembly offer itself, through Christ, with Christ, and in Christ to the Father.

And as much as theology may wish to describe the whole Eucharistic Prayer as consecitory, that is not what our prayers and gestures say. The framing of the narrative with an epiclesis for consecration retains the stress on the narrative as a consecatory moment, as do the rubrics for concelebration.

Perhaps the most significant attention to the earlier eucharistic tradition can be found in the first part of Eucharistic Prayer III. The evocation of the Spirit working in the Church immediately before the epiclesis indicates that the gifts are sanctified precisely because they are offered by God's holy people. Here, then, the heavy stress on Christ as priest and victim (see "the victim whose death had reconciled us to you") is counterbalanced by a strong ecclesial sense. The eucharistic action can be perceived as a revelation or epiphany of the Christ who is in the midst of the Church. This sense is weaker in Prayer IV, where the work of the Spirit can readily be misunderstood as referring to the historical past.

And it is absent altogether in Prayer II. Prayer II retains all the disadvantages of Prayer I, while abandoning its rich and colorful language.

All this, by the way, has important implications for Church music and musicians. Prayers are not prayers as long as they remain on the pages of liturgical books. They are only prayers insofar as they are enacted in a real praying assembly. The very act of praying interprets the text, shapes it, and gives it meaning. And so the enactment of the Eucharistic Prayer in speech, song, and gesture is critical. In a certain sense it is everything.

These then, are two major inadequacies in our Eucharistic Prayer tradition, not only as we have inherited it, but also in its present reformed version. First, that the institution narrative is conceived as consecatory and enacted and spoken as such (This may or may not be an inadequacy, but other alternatives are not unthinkable, and as liturgical traditions go, this particular understanding of the Eucharistic Prayer is of relatively recent date and conditioned by a pastoral situation that has in many ways ceased to exist.) And second, that the heightening of the narrative is directly related to another shift in eucharistic piety—the stress on Christ as priest and victim at the expense of the assembly's role. More concretely, this was part and parcel of a progressive clericalizing, or maybe more accurately de-laicizing of the liturgy.

That we need a further development in the Eucharistic Prayer is obvious. What I think may not be obvious is how we are to go about it. And so my suggestion is not to besiege Rome or BCL or ICEL for more or better texts. The trauma of the liturgical reform of the past fifteen years should have left us wary of putting our life of prayer in the hands of committees and experts, however exalted. Liturgical reform in the hands of committees and experts has done very little to heighten people's sense of themselves as a holy assembly, while leaving vast numbers feeling that
the liturgy has been "de-sacralized." However unbalanced our eucharistic prayers may be, artificial outside interference with them will not correct the problem. Moreover, the type of prayer represented by the prayers for the masses with children and the prayer for reconciliation indicate no willingness on the part of officialdom to experiment with the basic structure and content of the prayer; at best, they follow the model of Prayer III.

On the other hand, free composition on the local level is, for the most part, still out of the question. Most eucharistic assemblies in this country, outside of very small groups, attract a constituency whose life together as a church is essentially what it has been since the fourth century — a very mixed bag of believers, many of them with very tenuous or nonexistent commitments to one another. A prayer which spoke more powerfully of the sanctity of the common offering of the assembly would demand a community with commitments beyond those the average parish demands.

More important, perhaps, is that the liturgical text takes on new meanings in the course of usage. What piety did with the narrative was to make it far more than what is caricatured as simply a moment of adoration. With its reference to the Last Supper, and the body/blood of Christ language, it became an evocation of the passion of Christ — so much so that medieval piety and even theology virtually forgot the resurrection. As an evocation of the passion, the narrative functions as a kind of prism whereby worshipers are drawn into — not simply worship — but identification with the crucified Lord. The vigor of the narrative in the present prayers stands as a critique of the vapid optimism and syrupy sentimentality that often passes for a "resurrection Christian" style of worship in many assemblies. However, much one may be critical of the life-denying masochism of many pieties and spiritualities of the past, it is worth more than passing notice that we are the only historical religion which sees the historical event of the death of its founder as a central datum for its interpretation of reality. And however important the resurrection may be in the Christian proclamation, it has never suggested other than that death is the only way to resurrection or that the joy of being a Christian is ever achieved except at the price of the pain of becoming one. The prominence of the institution narrative in our prayers renders this unforgettable, even at altars draped with butterflies at Lent.

In some world of abstractions where historical research would determine the course of history yet to come, and where committees could be creative, I suppose it would be possible to frame a eucharistic prayer without a heightened narrative that would carry a sense that what Christians are about is dying and rising. The prayer of the Apostolic Tradition did just that. But we do not live in that kind of world. In the real world authentic prayer forms grow organically from pre-existing ones. The prayers of the Didache are a witness that even in the first flush of its youth, the Church did not create out of whole cloth, but drew upon the patterns of prayer learned in synagogues and Jewish homes. In the creaking old age that Christianity is experiencing in our own culture, we would be ill-advised to look for wholly new forms.
There is more to be said about the role of the assembly in the Eucharist than the present texts actually say. We certainly don’t need to “protect” the institution narrative because it is to be understood as a consecratory moment. And we need to take our traditional death symbolism more seriously than the average assembly is now taking it. If the role of the assembly is to be taken with any kind of seriousness, something more must be present than the mood of self-congratulation which is often communicated at the present time. The mood, if not the theme of much current heightening of the assembly’s role comes out, “And they will know we are Christians by our love.” In a post-holocaust, post-Vietnam, post-Watergate world, that is just not enough. We need to experience a Eucharistic Prayer that says, yes we are the holy people of God, and glad to be, but the price of it is death, death even unto the cross.

Let me draw some musical conclusions. The American Sunday favorite, Eucharistic Prayer III, presents the greatest opportunities for achieving just what I have suggested. Its post-sanctus—“From age to age you gather a people to yourself so that from east to west a perfect offering may be made to the glory of your name”—clearly indicates that the cutting edge of the work of the Spirit is within the people of God, so that the presence of Christ upon the altar is seen as an extension, an epiphany if you will, of the hidden presence of Christ within the assembly. At the same time, the death language of the anamnesis, “Look with favor on your Church’s offering, and see the Victim whose death has reconciled us to yourself,” suggests that there is a lot more to being a holy people of God than hoisting joy banners.

What is wrong with present conventional musical treatment of the prayer is an insufficiency and misplacement of acclamation. In the Roman Eucharistic Prayers, the anamnesis is integrally linked with the institution narrative; its first line echoes it (“Father, calling to mind the death your Son endured…”), and respects the proclamation of coming to resurrection through death. The placement, then, of an anamnesis acclamation between the narrative and the anamnesis is puzzling to say the least. Puzzling that is, in terms of the language of the prayer. If one checks the Latin, it is clear that it is a sop to unintelligent conservatives. The unintelligible Mysterium fidei of the Old Roman institution narrative was removed from the narrative and the words were transposed to the invitation to the memorial acclamation, translated in English as: “Let us proclaim the mystery of faith.” But placement of words in new contexts changes their meaning. This kind of political damage to the Eucharistic Prayer really should be remedied in practice. The proper place for an acclamation is not in its present conventional place, but after the lines, “We offer you in thanksgiving this holy and living sacrifice.” In its present position the anamnesis acclamation does more than interrupt the flow of the prayer from narrative into anamnesis. It also subverts the sense that the recital of the narrative is an invitation to people to express their own commitment to sharing in the sacrifice of Christ—an invitation that would be unmistakable if it followed the “we offer you…” Furthermore a sung narrative and anamnesis would form an excellent crescendo to the people’s acclamation as in the manner of the Preface-Sanctus sequence. I might add too that the different placement of the anamnesis acclamation would not only heighten people’s sense of what the prayer is saying from the narrative through the anamnesis but would give some hope that congregations would be able to remain attentive to the better part of the petitions. It is not the number of words that make our prayers so difficult to listen to, it is the number of uninterrupted priestly words. The placing of the acclamation between the prayer’s expression of offering and its petitions would do much to evoke a sense that we are a people who stand under the judgment of the cross; it is the perfect liturgical enactment of “Lord, I believe, help my unbelief.”

Another place which might well be enhanced by acclamation is after the lines, “. . . you gather a people to yourself so that a perfect offering may be made to the glory of your name.” The prayer would have more “punch” if people were drawn into it with some sense that they are the people of the prayer. Religious professionals underestimate the power of the lay imagination to remove themselves from what is being said. The imagery as easily floats off into an imaginative vision of people in togas somewhere else as it goes to grounding what is being said in this concrete assembly. If for instance, those critical lines were followed by an acclamation like, “We praise you, we give thanks to you, we bring our lives to you,” the space between the sanctus and institution narrative would be less a woolgathering moment waiting for something to happen, and more of an invitation into wholehearted involvement. Then too, the epiclesis which followed could be experienced as saying something about what the assembly is doing there, and not simply as a prayer over bread and wine disconnected from the lives and investments of the assembly.

Having ranged from the airily speculative to the practical and from the remotely historical to the present parish situation, I think it may be best to sum up by saying that on the one hand our “new” eucharistic prayers represent a rather conservative revision of only one eucharistic tradition. On the other hand, they do not in practice present so many formidable difficulties as is often supposed. It is not so much the prayers we use that need adjustment, as the use we put them to. And here is a matter that is fully within the reach of the musician to make the appropriate adjustments in that use.
There is often a feeling among clergy and others that liturgies for the elderly, particularly in retirement centers or nursing homes, do not require much planning. With pressing schedules and parish priorities it is possible that Masses said specifically for the old people are rushed affairs, done expeditiously and without much forethought. Old folks, one commonly thinks, can't hear too well, so why bother singing? The senior citizens can't see all that well, so what's the need for banners or fancy vestments? Old men and women can't walk very briskly, hence why bother with processions and the like?

As a musical liturgist who celebrates Mass regularly with the very old and infirm, I find the contrary is true. The liturgy, so rich in sense and symbol, is a marvelous means of communicating with the elderly. Certainly there are handicaps that come with age, but rarely do all the senses flicker out evenly. The man who has a sight deficiency may be able to sing just fine. And the lady who is not able to walk without aid can read with assurance and great meaning from a large-print Bible. Thus in each community of elderly an effective liturgy can be worked out. But the key word is work, implying interest and much preparation.

Having Mass twice a month in the local retirement center may be all the parish priests can afford to do. Looking closely at it, though, might not a quickly said Mass without singing or music be occasionally improved by substituting a more leisurely Bible service (morning or evening prayer), or Benediction, or the liturgy for anointing of the sick? In some cases, a holy communion service could be added. There can then be a fuller participation in traditional or seasonal hymns and psalms.

An unfortunate myth holds that our

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old Catholic faithful do not appreciate the liturgical changes wrought by Vatican II. I have found no reason to believe that older people do not enjoy learning new hymns and psalm refrains provided that the same effort is expended in teaching them as would be in a Sunday parish setting. And many aging Catholics can sing Latin hymns and chants by heart, songs by no means excluded in conciliar documents. With some creativity, such remembered choruses and verses, as well as short refrains from familiar hymns like "Holy God," can even become acclamations at appropriate places in the liturgy.

The basic principle in dealing with

Respecting traditions that neatly dovetail with renewed liturgy is the key to effective musical liturgy among older assemblies.

liturgies for older persons is simply this: they are aware and perceptive human beings. This is true even of nursing home residents who may be incontinent, paralyzed by strokes of various degree, partially sighted or partially hearing. Senility, it should be noted, has many gradations. Thus a person may be unable to handle personal affairs, senile to the extent of being less than fully in contact with daily reality and perhaps only partially aware of persons and places; even such a person may be open to the experience of liturgy, capable of individual and common prayer that goes beyond childlike patterns.

The environment is important. If Mass is celebrated in a lounge or common room of the residence, a liturgical banner—a beautiful one making good use of color and texture as well as image — should be strategically placed near the altar to create a feeling that "this is now different." A slight rearrangement of chairs from the usual pattern of the recreation room or dining hall can help convey the message that "now we are at worship."

Where organ or piano music cannot be used to accompany hymns, a cassette recorder can play pre-recorded organ music as people are gathering for Mass. This could lead into an opening hymn from the previous Sunday parish Mass with the elderly worshippers now joining in with the recording.

One of the musical problems in liturgy for the elderly is a purely physical matter. The voice box deteriorates with aging and the general congregational singing of very old people is not as tuneful as with the young or middle-aged. But this is a question of the output or aesthetic effect of their singing. The point that I am making is that simply because elderly voices crack and creak to the musical ear, one may not conclude that they are not interested in singing and making the needed effort toward a songful response, a songful prayer. I recall my musical studies with a well-known teacher in her late 80's. Her eyes were dimmed, but she knew every note of Bach's "Well Tempered Clavier" (and most of the literature of music) by heart, and maintained an ear of absolute pitch! Thus she could teach music and correct the mistakes of her much younger students unerringly. However, her voice had become a very low tenor, and she was barely able to sing a short melody. What a pity if her local parish denied her the right to sing out her love of God and music in prayer! Yet it is just that denial which takes place unthinkingly in so many liturgies for the aging.

It should be clear that the author feels elderly Christians can participate fully in acclaiming and proclaiming songful worship, and this primarily at Mass. It is a matter of taking the five extra minutes of rehearsal seriously, explaining hymns and pages, playing the eucharistic acclamations (preferably the simple "Danish" ones) and alleluia tunes on an instrument, getting the group first to hum the tune, then sing the words (at least partially memorizing them). If a cantor or an organist is not available, the priest can do most of this himself. There is nothing incorrect about singing a capella. And patient repetition from liturgy to liturgy is absolutely of the essence in developing a singing community of elderly. The memory is more retentive in age than may first be evident. Priests who alternate with liturgy for groups of the elderly should work carefully together so that repetition and continuity may be certain.

What is the result of musical celebration with the elderly over against a perfunctory, spoken liturgy? I believe there is an intangible measure of hope, the communication of interior joy, the symbolization of that eternal life they know is near. It is truly the extra measure of happiness and confidence that beauty provides throughout liturgy that makes it an imperative quality in liturgies for
our older people.

If there is to be innovation (as, for example, in introducing the group to the singing of an acclamation or a litany), there must also be a concomitant respect for the familiar melodies that they know so well and really like to sing. Hence the "Lourdes Hymn" in May and a Sacred

One of the profound mysteries of extreme old age is the openness to life it frequently brings.

Heart hymn in June (and some of these hymns may be ones we have at times tried to forget!) may balance the unease some older people have with the newer music. To respect traditions that neatly dovetail with renewed liturgy is the key to effective musical liturgy among older assemblies.

Surely the joy of the resurrection is the central message which worship must bring to all the elderly. That is precisely what makes the "new" liturgy of such great importance for older folks—when it is properly celebrated. That liturgy of ours is centered on our individual and communal identification with the whole paschal mystery. The elderly live this out in their bodies, in their spirits and are most ready for it in their prayer. They are so open to this! One of the profound mysteries of extreme old age is the openness to life that it frequently brings.

All this being said, one should confess that it is somewhat easier to celebrate musical eucharists with the aging than it is to plan a songful liturgy of that sacrament which is closest to them and their needs: the sacrament of anointing the sick.

The sacraments are for singing. Surely now that we are accustomed to the sung responses and hymns at Mass, we must move on to renewed celebration of all the sacraments. So what of the rite of anointing and the rite of viaticum? How does music fit in these?

The priest who celebrates the sacrament of anointing in a local nursing care center should take a look at the obvious places where the rite calls for song. An opening hymn is appropriate and a sung greeting is possible. Why not sing a simple "Lord, have mercy" (or a remembered Kyrie) as the penitential rite? The blessing of the oil can also be chanted, and a simple alleluia or Amen used as an acclamation several times within this prayer of thanksgiving. Silence is usual during the imposition of hands, but at the anointing itself a popular hymn invoking the Holy Spirit might be used. "Come, Holy Ghost" would often be agreeable. The prayer after anointing
can easily be chanted. If distribution of communion follows, a well-known "Lamb of God" or fitting hymn may be used. It should also be noted that when several scripture readings are done, there should be silence and/or the singing of psalms between these readings.

Viacicum is the sacrament of the dying according to the conciliar reform. Thus it will usually be done without Mass in the room at home or in the hospital, hopefully with the recipient in a conscious stage. As the situation, even in cases of advanced age, can be sad and tearful for those relatives present, music and singing may be difficult. But sometimes the litany responses may be simply sung and a very well-known hymn can be sung following the communion. (Note that the rubrics indicate that communion under the form of wine is appropriate. Frequently the dying person is calm and alert, but the tongue and mouth are too dry to receive the host, in which case the wine alone is most appropriate.)

Whatever liturgical song accompanies viaticum should be for the comfort of the Christian about to sleep in the Lord, and should therefore not be mournful, but rather joyous. Perhaps the dying man or woman has a favorite hymntune which should be heard now. One must remember that in the providence of the moment the dying person may be the most resigned and prayerful, even the happiest Christian in the room! Even in final pain, he/she may be most receptive to the full consolations of the liturgy and its songful responses.

If the distinguished Elizabeth Kubler-Ross had her way, the last rites of viaticum would always be done in an atmosphere of tranquility, with the recipient’s feelings as the guiding force in absolving the family’s inevitable mood of depression and even guilt. I recently brought viaticum to a youthful victim of incurable disease and when I asked what song she might want to sing, her eyes immediately brightened—incredulous that it was okay to sing in a hospital bed—and we burst into three verses of "Kumbaya," her favorite hymn! Amen.

Any priest celebrating the sacraments for the aging ought to be cognizant of the various stresses that many of them experience. The new rites have been with us for a few years and the great numbers that we have ministered to may have lulled us into thinking that everybody over sixty emotionally understands the different emphases in, for ex-
ample, the sacrament of anointing. Yet now and again, even after a homily on the healing power of Christ through the Spirit, you can confront a person who sincerely feels that anointing means "extreme unction" and thus can be quite afraid. Other times, an older Christian who has been struggling hard to survive a debilitating illness may become depressed when the priest shows up to anoint. Occasionally old scruples pop into the consciousness of the aging and they refuse all sacraments, especially the Eucharist. After all, older people have experienced at least two rather divergent kerygmas of the Mass and sacraments within their lifetime. We should try to understand why some resistance may be based on tender conscience matters and so cannot be dismissed as senility.

The problems of kerygma and conscience can best be overcome by a few moments of individual care and listening, then explaining the overwhelming mercy of Christ. The peculiarities, the quirks, the fixed patterns that are so much part of getting older don't finally impede the basic good sense that the reformed liturgy proclaims to all ages!

It is terribly important to involve the parish liturgy and music people in all aspects of liturgy with the aging.

One vital aspect of liturgy for the elderly is its relationship to that of the parish. Few nursing homes are directly affiliated with parishes. Usually the priests from the parish "cover" the senior citizens. Yet a 1975 statement from the American Catholic bishops says: "Healing the ruptures between society and its elderly members requires a major effort to change attitudes as well as social structures." ("Society and the Aged: Toward Reconciliation") It seems terribly important to involve the parish liturgy and music people in helping with the singing, the accompaniment and all aspects of liturgy with the aging. Often there has been a certain break between a parish and its older, confined residents. A fine paper by Father Herman Kenning of Cincinnati and the talented sociologist, Dr. Bruno Manno, proposes the following goals for a parish: "To encourage the development of positive attitudes toward aging and the aged in their parish; to help all the members of the parish see old age as a continuum with the rest of life and thereby deal realistically with their own aging; to involve older members more fully in the life of the parish; to minister more effectively to the special needs of older members."

I would like to add to those goals: there is no better place to begin such parish leadership than with the liturgy group approaching older parishioners, at home or in common residences. Any attempt at reconciling the whole parish, healing the divisions the bishops speak of, can begin by saying: "No shortchanging our oldest members with unplanned, perfunctory liturgies that lack the music and the arts so necessary to the rendering of the mysteries." The parish should face liturgical demands of the elderly with the compassion that views all the works of the local church in a continuum of life.

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Music in Catholic Worship
The NPM Commentary

Music in Catholic Worship, the document produced by the Bishops' Committee on the Liturgy in 1972, is a classic! Straightforward language and crystal clear ideas make it the most important post-Conciliar document for clergy and musicians. On the tenth anniversary of its publication, the presentation of the document and NPM's extensive commentary on it give insight into the pastoral practices of musical liturgy in this country.

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Edited by Virgil C. Funk.

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Koinonia and Constructive Criticism

According to the NPM Chapter Manual, the four-fold purpose of Koinonia is "to provide a means whereby musicians of the Chapter can:

a. get to know one another;

b. get to trust one another;

c. comfortably support one another in their work, through prayer;

d. become so comfortable with one another that they can give and take criticism from one another, especially in the area of musical skill."

The fourth clause contains the seed of the most subtle and decisive fruit of NPM Chapter formation. NPM Chapters exist not merely for mutual support among musicians, but for change — real, observable improvement in the skills of pastoral musicians.

The NPM Chapter Manual states that "education is a continual process. It begins with analysis of one's own experience, and then tests that experience against the experience of others and against formal principles. Skill learning is essential to the roles of both musicians and clergy in all areas of ministry. It requires both repetition and evaluation by others. Skills improve only with constructive criticism. Criticism requires mutual support and acceptance."

For nearly a year in a Chapter's development the groundwork is carefully laid for the introduction of constructive criticism as part of the Exchange for Learning. This groundwork is the most important purpose of Koinonia, since mutual trust and a sense of true community are prerequisites of effective criticism.

During the Exchange for Learning, Chapter members discuss questions pertaining to the topic at hand and exchange their knowledge and ideas. In addition, when the Chapter is ready, the Exchange for Learning provides a time for the Music Showcase parish, after demonstrating a particular aspect of its music program, to hear constructive criticism and suggestions from their fellow Chapter members on how they might improve their skills.

Criticism, if it is to work, must be handled with great sensitivity by both givers and receivers. Effective criticism is both positive and negative and separates objective judgment from matters of taste. For this reason, the topic suggested for the first meeting at which criticism is introduced is "Use of Guitar and Organ." The Exchange for Learning begins with a discussion of criticism in general, before moving to specific criticism of the Showcase parish. The Exchange for Learning plans include the following questions for discussion:

"1. Before you decide to criticize another person's work, what must be done to guarantee that the person is helped and not hurt?

2. Here are some guidelines. Putting yourself in the performer's shoes, discuss which of these would be helpful, and which would be harmful.

a. The criticism must be true.

b. The critic should tell everything s/he observes about my performance.

c. The critic must be as competent as I am in order to criticize me.

d. The critics can say anything they want, as long as they say it nicely.

e. I can only be helped in those areas where I want help. I should state the areas in which I want help.

3. After a general discussion on criticism, move to the specific criticism that the Showcase people requested. How was their musical performance? How were their communication skills with the group? How effectively did they make their points? What worked?

4. At the end of the critique, the Coordinator for Planning should ask: How is everybody feeling about criticism? Is this going to work? Is it going to scare people away from our group? Will it help or hinder the formation of the Chapter? Has sufficient socialization taken place to make the criticism comfortable? Or are these persons who have not reached a sense of mutuality?"

The Music Showcase-Exchange for Learning, incorporating honest, caring criticism among members, provides the forum envisioned by NPM for advocating musical excellence in liturgical celebration. What happens at every liturgy in every parish is the concern of the NPM Chapter.

Permanent Chapters

Both the new permanent Chapters are hosting NPM conventions - St. Louis, Mo. is looking forward to the National Convention in 1983, and Providence, R.I. is preparing for a Regional Convention in 1982.

The St. Louis Chapter officers are Joan Marie Weissert, Director; Marie Kremer, Coordinator for Planning; Sr. Dorothy Vehnhaus, SSND, Assistant Director for Recruiting; Barbara Fog, Animator for Koinonia; Mary C. Christian, Secretary; Patricia Dwyer, Treasurer.

The Providence Chapter officers include William J. O'Neill, Jr., Director; Linda Reid, Coordinator for Planning; John Hubert, Assistant Director for Recruiting; Jo Ellen Flaherty, Animator for Koinonia; Lucy Chapman, Secretary-Treasurer; Althea Allard, Public Relations.

Temporary Chapters

The latest recipients of temporary charters are the Chapters in Amarillo, Tex., Wilmington, Del., Cleveland, Oh., and Fall River, Mass.

Chapter officers in Amarillo include James Wolden, Director; Joyce Shank and Betty Keller, Coordinators for Planning; Shirley Greener, Assistant Director for Recruiting; Cathy Steele, Animator for Koinonia; Matilda Gaume, Secretary-Treasurer.

The Wilmington Chapter officers are J. Michael McMahon, Director; Marion Pohl, Coordinator for Planning; James Kelly, Assistant Director for Recruiting; Linda Plummer, Animator for Koinonia; Linus M. Ellis III, Secretary-Treasurer.

The Cleveland Chapter officers are Bro. Terrence A. Nafer, C.P.P.S., Director; Noel Ig, Coordinator for Planning; Rosemary Grochcki, Animator for Koinonia; Mary Garmane, Secretary-Treasurer.

The Fall River Chapter officers include Glenn Giutari, Director; Joanna Alden, Coordinator for Planning; Ron Allison, Assistant Director for Recruiting; Geraldine Boles, Animator for Koinonia; Patrick Gannon, Secretary-Treasurer; Sr. Claudette Lapointe, RJM, Member-at-Large.
American Culture vs. American Worship

BY RICHARD S. VOSKO

The foreign film, "The Tin Drum," based on the book by Gunter Grass, is a bizarre, funny and eccentric tale of a three year old boy named Oskar. Oskar despises the pretentiousness of the society he was born into and protests by beating on his tin drum, shrieking his voice and refusing to grow up. This best foreign film of the year reminds me of the struggle going on between culture and worship in the United States.

Oskar's antics were meant to be counter-productive demonstrations every time he witnessed something he perceived to be innate and dishonest. Oskar's family was threatened by the ominous presence of Nazism and the thought of holocaust. They, like many others, turned to dehumanizing levels of gluttony, intoxication and promiscuity in order to find temporary relief from their anxiety and pain. Oskar delivers a commentary on all of this and he makes his statement loud and clear.

Many believe that the quality of life in America is deteriorating in the face of difficult times and that this is having a suble impact upon worship practices. I think of worship when I think of Oskar in this context. Worship ought to be that steady, festive, honest celebration of a community’s peak experiences with its God. It is a constant factor in people's lives based on a lively faith which is unadulterated by earth's empty promises. If Oskar can be perceived as taking prophetic action amidst a confused and ribald society, all the more can worship in America be an expression of belief in a higher life that refuses to submit to the fluctuating stresses of the human dilemma.

Worship belongs to no single person or special interest group. It cannot be confined by any dimension of space or time.

If ritual making has any value today it will continue to take on the best forms of play-acting in the face of oppression and hard times. How else can people survive? The big question is, can worship survive those same pressures which tend to dehumanize and demystify the life patterns of ordinary people? Can worship rituals benefit from being integrated with our culture without losing their prophetic character? Can there still be something mystical, transcendent and even “out of this world” about a worship service which is sometimes deemed so imminently necessary for survival here on earth? Can American people worship seriously without being too serious? I am suggesting that worship here could be in trouble because of at least four elements which I feel typify life in a very cultured America.

1. Narcissism. Authors like Christopher Lasch (who wrote The Culture of Narcissism, Warner Books, New York, 1979) remind us that this country has been plagued by ecological, political, economic and international portents of doom. These apocalyptic signals have forced people to forget their hopes for the future of society. Living only for the present moment, men and women have now turned their thoughts to self-preserva-

Rev. Richard Vosko is director of Design Resources in Albany, N.Y., and former director of the Liturgy Center in Albany.
tion, self-identity and self-improvement. In a country preoccupied with physical fitness programs, proper and balanced diets, overcoming tears of pleasure and self-indulgence and so on, Lasch would say that self-survival is the catchword and narcissism is the disposition.

But there is no room for narcissistic behavior in American worship. Individualism, yes; narcissism, no. The practice of Sunday worship can not be threatened by parishioners who ask “what can I get out of it?” or ministers who consistently “do their own thing.” Narcissism disguised by the bare threads of pluralism has infiltrated the worship of the community with a new rubric of proprietorship. Worship belongs to no single person or special interest group. It cannot be confined by any dimension of space or time. Narcissism is at work in a most seductive way when the effectiveness or success of a worship service is dependent only upon the personality of the presiding minister or the cleverness of the worship committee or the use of popular prayer help-aids or the great sound of the folk group.

Worship is a tireless work of the entire community. The uninhibited presence of the group is what renders it vulnerable to the Spirit. It is in this Spirit that the ritual play of the community engages everyone in that timeless festival of creation which borders on God.

2. Therapy. There is little doubt that many Americans suffer from anxiety, depression, lack of gratification, inner emptiness, overwork and underpay. The great desire is to achieve peace of mind and heart. The new cultural high priests are the many therapists who propound their services to help people in their struggle for mental health, the dissolution of inhibitions and the immediate gratification of every impulse. Lasch would say that this is a sort of anti-religious antidote because it espouses rational explanations or mere scientific methodologies.

In many aspects, American worship leaves many people depressed and wanting. Somehow, going to church has been thought of as something that will make us “feel good.” A lot of people, therefore, anticipate that a successful worship service will turn them on and render them totally spirited, fulfilled, gratified and holy. This attitude could be symptomatic of the American drive to excel and overachieve. To place such expectations on a worship ritual is to render it therapeutic. But worship is not therapy. The notion that it is could subject congregations to new rudiments however fashionable they may be. The pressure to celebrate the rite in the most proper way, the delivery of the most perfect homily, the singing of the sacred “top 40” could be naive efforts to guarantee liturgical success which will make you pray. Instead, the service is confined by methodical and tech-

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threshold of a higher life.

3. *Entertainment*. A very important part of ordinary American life is the vacation from work. This free time is usually spent pursuing popular interests. Play time is often perceived as the opposite of work time. Oftentimes, however, according to Gordon Dahl in his book *Work, Play And Worship* (Augsburg, Minneapolis, Minn., 1972), people worship their work and work at their play. Many Americans have a very hard time at

Can American people worship seriously without being too serious?

play. Their desire to excel at work is coupled with over-achieving goals and they say they have little time to frolic and be frivolous. Play sometimes has to be scheduled in for people who are too busy or forget to play. Many times, play is organized and organized play is known as sport. Competitive sports promote professional athletics and many people would rather watch the professional play the game they themselves wish they could play. Spectatorship thrives on entertainment. The more exciting the player, the team, the game is, the more entertained the spectator becomes. Watching has become a favorite national pastime whether one watches sports, drama, dance or pigeons in the park.

Obviously, there is no room for spectatorship during worship. However, there is the temptation to do the worship service in an entertaining way. A whole new core group of professional worship makers are pressured into providing congregations with delightful arrangements of prayers, homilies, songs, musical interludes, dance routines and post-worship activities in an effort to make the service attractive. Was it prayer or entertainment? Now that many ministries are getting so good at carrying out their liturgical roles (whatever they are), the congregation could be indirectly encouraged to watch rather than participate. Recognizing talent that is trained and accepted for service in the community is one thing, but the inadvertent development of contemporary but hieratic ministries could engender a new passivity among the members of the community.

4. *Consumerism*. It has been observed that even during a recession, Americans have not lost their ability to consume conspicuous amounts of material goods. Aside from the purchase of those day to day essentials, this society, generally speaking, has spending power that thrives on fads, the latest and the newest this or that. The commercial world is telling people what they should like and dislike. Advertisements on radio, television and even in the theatre program can computerize human beings into consumers of sundry goods. One store in New York City prides itself on being able to "market taste" and sell the "new" designer jeans to the person who doesn't want to be left out. As the market grows, quality is bound to dwindle and originality almost ceases to exist. How many "one of a kinds" can there be? The real issue with consumerism is that the public is so busy buying so many goods (many of which are disposable items poorly made) that people are losing a sense of ownership and a sense of aesthetic quality.

Is American worship something that is consumed like other commodities? Are packaged liturgical services being marketed and sold to congregations who want to be the first in their diocese to try out a new this or that? Perhaps worship has become a big business where even the smallest entrepreneur has a chance to market a liturgical product. The stole with the newest pattern, the alb with the tailored look, the homily with all the right clichés, the repertoire of the latest songs and packaged liturgies for all occasions are just a few examples of the things a parish can buy. The market is flooded with books, tapes, albums, vesture, furnishings and statues, and the pressure to keep up to date is overwhelming.

It seems to me that the real task of Vatican II renewal has to do with helping the Rites speak to our culture. This is a task which belongs to the local community in its growing awareness of itself in relation to the entire Church community. Are parish liturgies changing or being changed? If worship is something that is consumed it will stand little chance of survival in the marketplace. Worship is serious business, not big business.
1982 Fifth Annual National Convention

The National Association of Pastoral Musicians

Six Regions, Six Conventions
Six Different Musical and Educational Events

All for You.

Musicians and Clergy Together.
Conventions provide the best musicians and the best clergy the opportunity to share their experiences together. Musicians sing, clergy celebrate. And from this sharing comes an experience of the beauty of community prayer like never before. It is a time apart—and a time together.

It is a Time of Learning.
Showcases and Exhibits.
The new music of the best publishers will provide the pastoral musician and clergy an opportunity to hear for themselves ways to deepen the prayer life of the worshiping community.

There is Nothing Like It.
When musicians gather, music is made. Music conventions celebrate with music—in churches, in the halls, in the corridors. Jam sessions will be both formal and informal.

Come, Make Music With Us.
For musicians, clergy, choir leaders, cantors, educators, toe-tappers.
Participation, participation, participation—for 15 years the community has been called to participation. Hymnbooks, song sheets, missalettes have helped us. Now it is time to step back and ask: Just what do we mean when we call people to participation?

**MAJOR SPEAKERS**

**Full, Conscious, Active Participation**

REV. PATRICK REGAN, OSS, Professor of Liturgy, St. Joseph's Abbey, St. Benedict, La. The keynote examines the meaning of participation...involvement of the congregation, clergy, and musicians in the liturgy.

**Understanding Your Community**

JOE WISE, Composer and recording artist, Louisville, Ky. Explore what you need to know about your community to encourage full, active conscious participation. There are different styles of music and different understandings of the nature of God. Your music should match your community's theology.

**The Sacred Partnership**

MAUREEN MORGAN, author, lecturer, church musician, graduate of Union Theological Seminary, New York, N.Y. The relationship between clergy and musician—a look at the traditional view of music and the developing role of the trained musician as a channel for the creativity of the worshiping community.

**It Is More Than Singing!**

REV. NATHAN MITCHELL, OSS, Assistant Professor of Liturgy and Doctrinal Theology, St. Meinrad School of Theology, St. Meinrad, Ind. What liturgists and musicians have learned about active participation since the Council—that even full singing congregations may still be missing a critical ingredient. Find out how to move ahead in the '80s.

**Study Day for Priests**

Because the clergy have an important and distinct role within the liturgy—apart from but in conjunction with Church musicians—NPM is offering a one-of-a-kind day for clergy. Discover, discuss and learn about the relationship between clergy and pastoral musicians and how and what to do to improve your style of celebration. The clergy can attend the one day only for $30.00, or for just an additional $25.00 can attend the Conference in full and Clergy Day. Either way, it's an ideal and unique opportunity to meet other clergy and discuss problems and solutions on the art and style of liturgical celebration.

Clergy are Vital to Active Participation—The opening workshop by Rev. Virgil C. Funk explores the role clergy play in obtaining full, active, conscious participation of the parish community. This is a no-nonsense session of practical suggestions and techniques.

Return to Square One—Rev. James Comis, Pastor and Diocesan Director of Liturgy, Amarillo, Tex., takes on some basic priestly stipulations. What you believe about God and about Church makes a difference in the sermon you preach, the liturgy you celebrate, even the music you support. Confront head-on the concert burn-out—is this all there is to reform?

Note-Worthy Participation Without Singing—For clergy who can't sing, but wish to encourage musicians, Rev. Msgr. William Greer, Pastor and Diocesan Director of Liturgy, Baton Rouge, La., explores what a priest can do to enhance the celebration, without singing a note.

This special day for clergy concludes with Maureen Morgan, noted musician, author and lecturer, exploring with the entire convention The Sacred Partnership—the musician and the clergy.
A new call to participation.

SPECIAL INTEREST SESSION 1

Musician to Musician—Sr. Mary McLarty. A probing discussion among musicians about how you relate to one another...parish music directors with other musicians...volunteers with paid staff...how musicians support each other.

Name the Problem—Rev. Virgil C. Funk. Join in a lively discussion of the current state of clergy-musician relationships. Air your feelings, frustrations, and hopes.

The Liturgical Maestro—Dr. Fred Moleck. An exploration of the not-so-delicate balance of musical competency and liturgical expertise. For a successful pastoral musician's career, scales and bravura must be matched up with a deep understanding of liturgy, theology, and scripture.

Where Do I Fit In?—Rev. Bill Aaron. Venture step-by-step into the maze of musical and liturgical fundamentals, and emerge with a clear understanding of how they relate, and how they relate to you.

SPECIAL SKILLS, REPERTOIRE SESSIONS

These are special, two-part sessions by the same presenter. First, a session on musical skills (Session 2), and then a second session on repertoire to go with them (Session 3). These unique two-part sessions will highlight your learning.

The Folk Group—Dan Onley and the Pastoral Arts Associates Team. The volunteer folk group: the new backbone of Catholic parish music! A serious session on celebration priorities and repertoire.

Celebrating with Mixed Musical Styles—Dr. Elaine Rendler, Dr. Fred Moleck, Word, Inc. Develop an eclectic repertoire from all styles and use them well.

Hymns and the Music of Taizé—Mr. Robert Batastini, G.I.A. Publications. Over 350 hymns and songs are now in common domain. Learn how your parish repertoire can be doubled overnight, with little or no cost to you. Also, explore the music from Taizé, new to this country.

The Vietnamese Parish—Rev. Dominic Luong, Vietnamese Apostolate. How to select and use American repertoire for Vietnamese communities, and what music is available from Vietnam.


SPECIAL INTEREST SESSION 4:
Visit the Exhibits

This time has been set aside to visit the wide variety of exhibits because quality resources are essential to effective music ministry. Explore the best-instruments, music, books, liturgical vesture, A/V equipment, and more at your leisure—all in one place. Experts will be on hand to demonstrate, answer questions, and help you find whatever you need. Don’t miss this liturgical, musical gold mine.

SPECIAL INTEREST SESSION 5

Animator: Enabling Minister—David Haas. Animating is more than getting people to sing...it is breathing life into all who gather...pointing the community toward praise in song.

Basic Liturgy for Musicians: Take It From the Top—Dr. Elaine Rendler. A basic course in liturgy for people new to the exciting field of liturgical music—a fresh look at the musician at Mass.

The Cost of Being Volunteer—Roger Petrich. Whether you are professional or amateur in skills, find out what you can offer your parish, and what you can expect from your parish in return.

Embodying the Mystery: The Rite Examined—Rev. Ken Hannon, OMI. For advanced liturgists, an exploration of both possibilities and tensions inherent in the present Rite of Mass. When participation becomes the guiding principle in preparation, discover how the Mass might be celebrated.

The Traditions of the Old West...The Excitement of the New West

That’s Fort Worth, where the West began. Fort Worth is famous both for its rich Old Western heritage, found in the daily cattle auctions, the weekly rodeos, Log Cabin Village, and the White Elephant Saloon, and for its exciting new attractions, including sophisticated hotels, shopping centers, and world-renowned museums. Come to Fort Worth, the land of open smiles and howdy y’alls!

Special Events

Musical conventions are loaded with activities. Here are a few of the unique events that make Fort Worth such a varied and exciting convention.

Hymn Festival—Join Don Saliers, Associate Professor of Theology and Worship at Emory University, to explore the world of hymnody. A sing-along, with explanation of the history, use, and sometimes mis-use of hymns. This delightful musical feast always leaves people asking for more.

Texas Barbecue and Jubilation—in a down home country flavor, the second evening begins with an outdoor barbecue with all the trimmings. Then join Jubilation (Revs. Dan Williams, Bill Aaron, Tom Hauser, Bob Breen, and Mr. Joe Koubia) in singing beautiful liturgical melodies, as well as some not-so-liturgical songs, right out of Texas. This is a time of relaxed summer fun—and learning.

CONVENTION SCHEDULE

JUNE 7
9:00 Registration, Pre-Convention Concerts
11:00 Keynote: Rev. Patrick Regan, OSB
12:30 Lunch
2:00 Session I
3:45 Mr. Joe Wise
5:00 Dinner
7:00 Evening Prayer
7:30 Hymn Festival: Dr. Don Saliers
9:00 Jam Sessions

JUNE 8
8:15 Morning Prayer
9:00 Session II
10:30 Session III
12:00 Lunch
2:30 Session IV
4:00 Ms. Maureen Morgan
5:30 Break
6:15 Convention Barbecue
7:30 Jubilation
9:00 Jam Sessions

JUNE 9
8:15 Morning Prayer
9:00 Session V
10:15 Brunch
11:00 Rev. Nathan Mitchell, OSB
12:00 Eucharistic Celebration

Come make music with us.

1982
Fifth Annual
National Convention

Send in your Convention Registration today!
The Clergy-Musician Dynamic

GETTING IT ALL TOGETHER

Orlando, Fla.
Rollins College
June 30–July 2, 1982

Take an in-depth look at the clergy-musician relationship: what it is, what it can be, what it may become. Both musicians and clergy share their best insights on a very pressing topic.

MAJOR SPEAKERS

Exploring the Clergy-Musician Dynamic
REVEREND THOMAS CAROLUZZA, Pastor of Our Lady of Nazareth, Roanoke, Va. The psychology of the clergyman and the church musician—a keynote analysis of authority, delegation, and the concerns of clergy and musicians working together.

We Are the Church
REVEREND JOHN GALLOW, SJ, Theologian and liturgist, St. Ignatius of Loyola, New York, N.Y. The assembly is the primary worshiper; explore what this means for the presider, the musicians, the ritual, the assembly. Consider how life ritual and church ritual meet in worship.

Special Events

Questions and a Few Answers—Convention delegates will address a panel consisting of Rev. Thomas Caroluizza (a pastor), Rev. John Gallen, SJ (a liturgist), Sister Joyce LaVoy, OP (a musician), and Dr. Elaine Rendler (a musician) on the concerns they have about clergy-musician relationships. The panel will record these concerns and respond to them on the second evening in a Few Questions and More Answers.

A Prayerful Event—Rev. Bob Duffer, SJ and Rev. Dan Schutte, SJ of the St. Louis Jesuits provide an evening of scripture, prayer and music directed toward clergy and musicians of all styles.

The Celebration Dynamic
REVEREND RONALD KRISMAN, Associate Director of the Bishops’ Committee on the Liturgy, Washington, D.C. A provocative examination of style—the musical styles, the celebration styles of clergy, the styles of church architecture all have their effect on liturgical celebrations.

Dynamic Resources: Unearthing the Hidden Potential
SISTER JOYCE LAVOY, OP, Director of the Office for Worship, Adrian Dominican Congregation, Adrian, Mich. Limited resources do not mean limited results. Bring to light the human potential in small parishes. Examine new roles for the volunteer and part-time musician.

CONVENTION SCHEDULE

JUNE 30
9:00 Registration
11:00 Keynote: Rev. Thomas Caroluizza
12:00 Lunch
1:30 Rev. John Gallen
2:45 Session I
4:00 Exhibits
5:00 Dinner
7:00 Questions and a Few Answers
8:00 St. Louis Jesuits
9:30 Jam Sessions

JULY 1
8:30 Morning Prayer
9:15 Rev. Ronald Krisman
10:30 Session II
12:00 Showcase I
1:15 Showcase II
2:30 Showcase III
3:45 Session III
5:00 Dinner
7:00 A Few Questions and More Answers
8:15 Festival of Pastoral Arts
9:30 Wine and Cheese
11:00 Jam Sessions

JULY 2
8:30 Morning Prayer
9:15 Sr. Joyce LaVoy
10:00 Session IV
12:00 Eucharistic Celebration
SPECIAL INTEREST SESSION 1
Planning the Liturgy: A Pastoral Partnership (Part I)—Dr. Elaine Rendler. Learn to plan liturgy by actually doing it. Guided by one of the foremost liturgists in the country, the group will plan a liturgy in this session, actually celebrate the liturgy they have planned the next morning, and evaluate it in Session II.


The Guitar and Its Liturgical Use—Rachael Clifton and Meg Frey. Explore the fundamentals of using the guitar...the guitarist as accompanist, instrumentalist, and musician in the liturgy.

Plan for Beauty—Rev. Thomas Caroluzza. A thorough discussion of the salient points of Environment and Art in Catholic Worship, including the importance of acoustics for the congregation and elements of sound amplification. Especially for clergy, architects, and liturgy committees planning to build or remodel a church.


SPECIAL INTEREST SESSION 2
Planning the Liturgy: A Pastoral Partnership (Part II)—Dr. Elaine Rendler. The evaluation of the liturgy planned and celebrated on the previous night.

Pastoral Ministry and the Mixed Choir—Jim Burton. From a choir director who started from scratch, how to recruit and form a choir...keep it alive through music, liturgical, and spiritual growth...the importance of the market in the community...helping, building, and reusing repertoire.

Charismatic Music and the Liturgy—Jim Cavner. Find out what gift songs in the charismatic style have to offer to the liturgy.

Directory of Masses with Children—James Haas. For those who celebrate—theology and reasons behind the directives.

Celebration Style—Rev. Thomas Caroluzza. A practical workshop for clergy on improving celebration style at Eucharist, with special emphasis on the major feasts (Christmas, Easter, etc.).

SPECIAL INTEREST SESSION 3
Documents and Instructions on the Liturgy—Rev. John Galen, SJ. Examine what the major documents really say about the Mass...what is legal and what is not...special overview of the recent Ordo Missae study.

Children’s Choirs—A Vocal Approach, Part II—Paul Eisenhart. Questions, answers, and discussion based on the presentation from Session I. Don’t miss this opportunity to put new knowledge to work.

NPM Chapters Work!—Miami, Pensacola-Tallahassee, Orlando, and other Chapters share results with one another and offer to dioceses who do not yet have Chapters ideas on why and how to get started.

Prayerful Liturgy of Today—Rev. Bob Duftord, SJ and Rev. Dan Schutte, SJ. Hear the experiences of some of the most popular church musicians in the United States.

The Tourist Parish—Rev. James Fetcher. A discussion of the problems and solutions for the parish with a changing Sunday community...how to plan liturgy for lots of visitors.

SPECIAL INTEREST SESSION 4
What Do I Do When I Get Home?—Rev. Bob Duftord, SJ and Rev. Dan Schutte, SJ. Suggestions for implementing new ideas...how to start a liturgy planning group, how to educate your congregation, how to organize your work and parish involvement better.

The Art of Service Playing—Rev. David Fedor. The organist is the primary leader of congregational song. Review basic techniques, the importance of confident service playing, and ways to develop your skills.

Music in Catholic Worship: “How Firm a Foundation”—Dr. Elaine Rendler. The Bishops’ Committee on the Liturgy discussed that every church musician must learn. If you’re new to the field, this will give you all the basic knowledge of liturgical norms; if you want a refresher course, this is the best you’ll find.

Dance the Prayer—Sister Nancy Murray, OP. The basic theories and techniques of liturgical dance...the importance of praying with the whole body.

Administration and the Parish Musician—Rev. Virgil C. Funk. Answers to copyright questions...how to plan more effectively...techniques for getting things done.

Take an in-depth look at the clergy-musician relationship.

A Special Note to Clergy
While many of our conventions have special days for clergy, this entire program is planned for you. The keynote of Rev. Thomas Caroluzza, a pastor speaking from a parish viewpoint, addresses the personalities of the musician (the artist) and the clergy (the administrator) alike. Rev. John Galen, SJ explores the everyday rituals in our cultures (especially the Irish) and compares them to liturgical rituals. The first day concludes with a prayerful celebration with Rev. Dan Schutte, SJ and Rev. Bob Duftord, SJ, members of the St. Louis Jesuits. You won’t want to miss this.

On the second day Rev. Ron Krisman, Associate Director of the BCL explores different styles of music for musicians; different styles of celebration for clergy. The clergy workshop that follows, by Rev. Caroluzza, is a practical session on clergy celebration style for the Eucharist. The afternoon sessions provide a wide range of choices on liturgy, on music, on the sticky problem of “tourist parishes.” The evening Festival of Pastoral Arts will be an inspiring combination of songs, ideas and events you can use in your parish—for special occasions, of course.

The final day opens with Sister Joyce LaVoy helping solve the problem we all struggle with—what if you don’t have enough resources? A practical workshop on administration by Rev. Virgil Funk concludes the program for clergy. The convention climaxes with a liturgical celebration, musicians and clergy united, to inspire your worship.

Clergy, come to this convention. Demonstrate your interest in the work of your musician. Learn how to help your parish celebrate better.

1982 Fifth Annual National Convention
Send in your Convention Registration today!

Sing and Celebrate in Orlando
Rollins College is the home of the beautiful Knowles Memorial Chapel, where Harold Cleason and Catherine Crozier taught organ. All convention facilities are completely air-conditioned. Disney World and Sea World are only 30 minutes away by car or bus, and an hour’s drive will take you to the Florida beaches. Come a day early, or stay an extra day and take advantage of the special tour bus to Disney World.
Speakers

Rev. Bill Aaron Jubilation member and Pastor, St. Rita Parish, Ft. Worth, Tex.
Mr. Robert J. Batastini General Editor, G.I.A. Publications, Inc. and Director of Music, St. Barbara’s Parish, Brookfield, Ill.
Rev. Bob Breen Jubilation member and Associate Pastor, Immaculate Conception Parish, Denton, Tex.
Mr. James Burton Director of Music Ministry, St. Margaret Mary Catholic Community, Winter Park, Fla.
Mr. James Cavnar Director, Servant Publications, Ann Arbor, Mich.
Ms. Rachael Clifton Guitarist, organist, pianist and teacher, St. Catherine of Siena Cathedral School, Allentown, Pa.
Rev. James Comiskey Director of Liturgy, Diocese of Amarillo and Pastor, Christ the King Parish, Lubbock, Tex.
Rev. Robert Dufford, SJ Composer, member of the St. Louis Jesuits, Seattle, Wash.
Mr. Paul Eisenhart Artistic Director, Miami Choral Society, Inc. and Director of Music, St. Thomas Episcopal Church, Miami, Fla.
Rev. David Fedor Director of Liturgy, St. Margaret Mary Catholic Community, Winter Park, Fla.
Rev. James Fetcher Diocesan Director of Liturgy, Miami, Fla.
Ms. Meg Frey Guitarist and teacher, St. James Cathedral School, Orlando, Fla.
Rev. Virgil C. Funk Founder and president, NPM, Washington, D.C.
Rev. John Gallen, SJ Theologian and Liturgist, St. Ignatius of Loyola, New York, N.Y.
Mr. David Haas Author of works on children’s liturgies, Severna Park, Md.
Rev. Ken Hannon, OMI Assistant Professor of Systematic and Sacramental Theology, Oblate School of Theology, and Chairman of Liturgical Commission, San Antonio, Tex.
Rev. Tom Hauser Jubilation member, Vocation Director and Campus Minister, Texas Christian University, Ft. Worth, Tex.
Rev. Robert Hoefnagel Diocesan Director of Liturgy, Orlando, Fla.
Mr. Joe Koubal Jubilation member and Music Minister, Immaculate Conception Parish, Denton, Tex.
Rev. Ronald Krieman Associate Director, Bishops’ Committee on the Liturgy, USCC, Washington, D.C.
Sr. Joyce LaVoy Director, Office for Worship, Adrian Dominican Congregation, Adrian, Mich.
Rev. Dominic Luong Director, Vietnamese Apostolate, New Orleans, La.
Sr. Mary McMorris, SSM Diocesan Director of Music and Director of Liturgy and Music, St. Peter the Apostle, R. Worth, Tex.
Rev. Nathan Mitchell, OSB Assistant Professor of Liturgy and Doctrinal Theology, St. Meinrad School of Theology, St. Meinrad, Ind.
Dr. Fred Mielec Associate Professor of Music, Seton Hill College, Greensburg, Pa. and Organist and Choir Director, St. Michael’s of the Valley Episcopal Church, Ligonier, Pa.
Ms. Maureen Morgan Author, lecturer, church musician, graduate of Union Theological Seminary, New York, N.Y.
Sr. Nancy Murray Dancer, Campus Minister, Regina Dominican High School, Wilmette, Ill.
Mr. Dan O’Hearn President, Pastoral Arts Associates, Old Hickory, Tenn.
Mr. Roger Petrik Director of Music, Cathedral of Our Lady of Perpetual Help, Oklahoma City, Okla.
Rev. Patrick Regan, OSB Professor of Liturgy, St. Joseph’s Abbey, St. Benedict, La.
Dr. Elaine Rendler Director of Liturgical Arts, Georgetown University, Washington, D.C.
Mr. Leon Roberts Director of Music, SS. Paul and Augustine, Washington, D.C.
Dr. Don Saliers Associate Professor of Theology and Worship, Emory University, Atlanta, Ga.
Rev. Dan Schirato, SJ Composer, member of the St. Louis Jesuits, Seattle, Wash.
Rev. Dan Williams Jubilation member, Chancellor and Vocation Director, Diocese of Ft. Worth, Texas.
Mr. Joe Wise Composer and recording artist, Louisville, Ky.

Attend the one closest to you and your parish. Or choose another. Each has its own theme, exciting and inspiring speakers and sessions, showcases, glorious services, and an important bond:

They’re all for You!

1982 Convention Centers:

FORT WORTH TEXAS
June 7, 8, 9, 1982

Full, Conscious, Active Participation
MORE THAN SINGING

ORLANDO, FLORIDA
June 30, July 1, 2, 1982

The Clergy-Musician Dynamic:
GETTING IT ALL TOGETHER

GREEN BAY, WISCONSIN
August 10, 11, 12, 13, 1982

THE MELODY
"of things seen and unseen"

PROVIDENCE, RHODE ISLAND
June 22, 23, 24, 25, 1982

Plan
SUNDAYS & SEASONS
Celebrate

PITTSBURGH, PENNSYLVANIA
July 20, 21, 22, 23, 1982

Reflections on a Vision
ASSEMBLY

SANTA CRUZ, CALIFORNIA
August 24, 25, 26, 1982

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Win a trip to Sunny Santa Cruz!

Sponsor new NPM members and get your Convention Registration FREE!

New members often wonder, "Why didn’t someone tell me about NPM before?" YOU are that SOMEONE! You know what NPM membership means to you—Pastoral Music magazine, conventions, Notebook, Hot Line, discounts—professional excellence that only a National Association can offer.

Share the National Association of Pastoral Musicians with your friends and colleagues!

HERE’S HOW TO WIN:

If you sponsor:

2 Regular Memberships (2 memberships of a clergyman and musician together)

OR

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6 Subscriptions to Pastoral Music magazine

YOU will get your 1981 Convention registration FREE!

YOU will get special recognition at the Convention!

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3. Your full name, address and membership ID number must accompany each membership or subscription form that you sponsor. The membership ID number is the seven-digit code above your name on your mailing label. For each new member you sponsor, your name must also accompany the sponsorship.

4. Payment must accompany each sponsor form. (Visa and MasterCard accepted with proper information—account number, date of expiration). Checks should be made out to NPM.

5. Send in sponsorship and subscription forms as soon as you receive them. As long as you provide the proper information, we will keep track of the names you send in and notify you as soon as you've earned your free convention registration.

6. Mail all sponsorships and subscription forms to NPM Membership Contest, 225 Sheridan St, NW, Washington, DC 20015.

7. The contest runs from December 1, 1981 to August 15, 1982. The first prize will be given to the SSCO Chapter that alone achieves the contest goals and the second prize will be given to the SSCO Chapter that achieves the second highest goal. The contest closes five days before the beginning of each Regional Convention. (For example, for the free registration to the Fort Worth Convention, which begins June 7th, the contest closing date is June 2nd.)
Music and Today’s Monastic Communities: Influence Beyond the Walls

BY JEROME THEISEN

Historically the monastic movement within the Church of Christ offered mixed reviews of music. Some monks of the past viewed music with disdain because it led them away from a single-minded attention to God. A desert father wrote in this manner to his disciple:

Alas and alack, my child, the time is not far distant when monks will be abandoning their solid nourishment, the word of the Holy Spirit, to become addicted to hymns and songs. What compunction, what tears must have been occasioned by these troopers who behave thus in the church or in their cells, lifting up their voices like oxen? ...Monks did not retire into solitude to comport themselves before God in giving themselves airs, in singing tunes, in conducting melodies, in waving their hands about and leaping from one foot to the other... (Quoted in J. Gelineau, Voices and Instruments in Christian Worship, p. 48).

On the other hand, monastic tradition, especially the cenobitic or community form of monasticism, valued music and developed forms of music for its offices of communal worship. The Rule of Benedict makes provision for the singing of psalms, hymns, and canticles. Hymns, indeed, were popular forms of prayer, but Benedict was not reluctant to accept hymnody and to include it in his arrangement of public prayer.

Medieval monks continued to debate the appropriateness of music, or particular types of music, but generally they fostered and promoted the musical expression of prayer. The author of Speculum virginum said that it is better to sing in a hoarse voice than to be bored in choir (see J. Leclercq, The Love of Learning and the Desire for God, p. 300). It should be remembered too that a monk, Odo of Cluny (d. 942), provided the “first systematic use of letters for musical pitches” (E. Routley, The Church and Music, p. 83). We might boldly survey a whole tradition by stating that some monks maintained a healthy, or even an unhealthy, suspicion of music in prayer but many more saw its value and promoted it as an expression of deep religious feeling.

The monastery is the Church in miniature; it is the gathering of Christian believers in and around the Word of God, the Eucharist, common work and service. The monastic life is a gift of the Spirit to the Church of Christ; as such it brings to focus essential features of the Church: attention to God in prayer, reflection on the sacred Scriptures, and charitable service. The monastic life is one way of living the Christian life, a way that represents clearly basic modes of Christian existence.

Any gathering of Christians is the Church in miniature. Any assembly of Christians brings to light these aspects of the Church: the remembrance of God, the proclamation of the Word of God, the service of guest and neighbor. Since the monastery is one example of the local church in prayer and work, its ways of approaching the value of music can be of benefit to other local churches.

The first words of the Rule of Benedict express a fundamental aspect of the Christian life: “Listen, my son, to the words of the master and incline the ear of your heart.” And St. Paul said “Faith comes from what is heard” (Rom 10:17). In other words, Christians are those who hear and believe. Listening is the first attitude of monastic life as well as of the Christian life. Disciples listen to the words of Jesus because his instruction is filled with life. Christians put themselves in a monastic setting so that they may listen to the word of the master in active silence. The master speaks especially through the Word of the sacred Scriptures. The monk comes to the monastery to listen to the Scriptures, to reflect on them, to mull them over in his heart, to make them the point of departure for vocal or silent prayer in the presence of God. Every Christian is encouraged to approach the Scriptures in the same fashion—to meditate.

Listening is the first attitude of monastic life as well as of the Christian life.

Rt. Rev. Jerome Theisen is Abbot of St. John's Abbey and Chancellor of St. John's University, Collegeville, Minn.
on them in a prayerful manner. But monks pursue this practice by profession; it is one of the reasons for the existence of monastic life; monks listen to the words of Scripture as the verses sound in their ears through audible reading and recitation.

Monks also listen to the words of the abbot and to the words that they speak to one another. They come to the monastery in order to be directed by an experienced spiritual guide and by the help of their fellow monks. They come to listen and to share the Word. Any local church, in fact, does the same. The believers come together to listen to their spiritual leader and to encourage one another.

Monks proclaim the Word to one another, especially at the time of public prayer. The psalms are not just prayers which monks appropriate and direct to God; they are also the Word of God to the community of believers. Monks take up this Word and proclaim it. They also, of course, proclaim other sections of the Scriptures. The whole service of public prayer is a service of proclamation and of listening. They address the Word to one another, and the very address is an inducement to listen to the Word, to reflect on it, and to take it to heart. Monks can inspire one another in the proclamation of the Word; they can make it easier for each to respect and to receive the Word.

The same dynamic is at work in any prayerful gathering of the local church. Believers come together to listen, to proclaim the Word to one another, to use the words of the master (the master Jesus or his spokesman) as the point of departure for prayer. The believers of the local church come together to inspire one another and to share their reception of the Word of faith.

Monastic music must be seen in the context of listening and proclaiming. Monks sing, not just to God, but they take up the Word of God and sing it to one another. The Word comes to the monks with musical color and expression. It is still the Word, but is now the Word that receives an added depth of emotional tone and coloration. Music provides the Word with an impact that meets other levels of the heart and mind. If monastic life is listening, then listening to the Word in song widens the range of reception. Listening to the Word in music means listening with ears of the heart and with the sensitive antennae of the human spirit. Music widens the scope of listening and therefore widens the very meaning of monastic life as well as of Christian life. Listening is available to all, even to the non-musician monk.

The same is true for any Christian assembly. Believers sing songs to one another as well as to God. They listen...
as they sing. The Word comes to them, not in monotonous which cause only certain dimensions of the human spirit to resonate, but in the full and rich tones of the human voice in song. The full range of the Word is emitted and the full range of listening is received in song.

Song builds up the monastic community and fosters its unity. "Union of voices expresses union of hearts" (J. Gelineau, Voices and Instruments in Christian Worship, p. 22). Union of voices not only expresses a union of hearts but it also effects a union of hearts. Unity is the grace of community, but perfect unity is never achieved; it is always in the process of being built-up. Unity of songs builds up and welds the monastic community. This is true whether the songs are the preserve of the monks or are common to the Church at large. In the latter case the singing of songs in the monastery is a way of uniting the monastic community with the whole Church.

The same unifying effect is true of any community of believers. Song unites the members of the singing community as it helps them to overcome their divisions: "While they sing, they forget their quarrels; for who can bear enmity against one with whom he has lifted up his voice to God?" (St. Ambrose, In Ps. I enarr.). Song also unites the community with the Church at large which sings the same or similar songs. A medieval tradition held, moreover, that the singing assembly is united with the universe as a whole; it picks up the tune of the universe and sings in harmony with creation (see E. Routley, The Church and Music, p. 87).

The unity effected by the singing of hymns and psalms does not imply that everyone has to sing everything. Monastic tradition presents many ways of rendering songs and verses. First, there is antiphonal singing, and the alternation of one choir with another or one voice and the congregation. This type of singing is older than Christian monasticism and is evident in pre-Christian Judaism. There is also solo singing and responsorial singing, an alternation between a solo voice and the whole choir. There is the alternation between a small group of singers and the whole choir. Finally the whole choir may sing together in unison.

These ways of rendering hymns, psalms, and other songs are available for congregations today, along with the alternation between voices and instrument or instruments. In every case there needs to be a judgment about the ability of the group to engage in these various ways of rendering song. The manner chosen must be within the competence of the assembly.

If the music is beyond the competence of the assembly, the unity we hope to effect by song is endangered. One element of monastic tradition has always sounded this warning: do not lose the simplicity and interiority of prayer. If the songs and methods are beyond the capacity of the congregation, the essential purpose of prayer in song may be lost. This does not mean, of course, that music must be directed to the least talented in the group. But neither does it mean that only the musical expert can take part in the prayer of song. Every group will

have the hardly talented in music and the exceedingly talented. The group needs to be comfortably challenged even as it expresses itself with attention and joy. Music, like the Eucharist itself, can be a cause of disunity. It is an embarrassing phenomenon to discover that the Eucharist, the table of unity in the Christian religion, is also the source and expression of disunity; Christian traditions remain divided at the table of the Lord. The same is true of music; it too can be a source of irritation and division. Perhaps this is inevitable, given the human condition of sin and division. Perhaps it is utopian to expect that music is always going to bring the community together, that everyone is going to appreciate the modes and choices of songs. In any case, there is need for tolerance and understanding in the singing community. "Each should try to be the first to show
respect to the other, "support with great patience one another's weaknesses of body or behavior" (RB 72.3–5). Patience is needed in monastic communities. It is no different in any assembly of believers.

St. Benedict calls the public prayer service of the monks the opus Dei, the work of God. It is the work of God because the service is an action performed for the honor of God and in the presence of God, and because it contains the Word of God. But it is also work (opus). It is a discipline comparable to the ancient ascetical practices of the monks: fasting, sleeplessness or vigils, celibacy, and manual labor. The public prayer service is work. It is a discipline. It requires attention, dedication, labor, preparation, endurance, and persistence. It is not easy for the monks to come together many times a day to pray and to sing. It requires effort. It is the same with any assembly of believers. Singing is an opus. It requires discipline, labor, and effort. The work aspect of singing does not necessarily detract from its enjoyment, but the enjoyment does not negate the need for discipline.

Music enters into the art of the monastic life. Music is an art and a method. Music as an art enhances the quality of worship. As an art it is not pursued for its own sake. In a monastic context it is not an end in itself. Monks do not exist for the sake of music, nor do they exist propter chorum (for the sake of choir). They do not make monastic profession so that they can stand in choir and sing. Music is part of their life, an enhancement of their worship, but not life itself. The same is true of any gathering of Christians; their worship is not for the sake of music but music beautifies their worship.

A medieval tradition held that the singing assembly is united with the universe as a whole; it sings in harmony with creation.

Music enters into the method of monastic life. Monastic life is one method of seeking God. Insofar as music assists the method it assists the search and the encounter. If God is encountered in work, music augments the possibilities of that work and assists the monk in his main task. If monastic life is a method of listening to
God, the sung word adds dimensions to the listening reception. If monastic life is a method of remembering God, music assists in the task of remembering. The sung words of a psalm or a responsory linger in the mind and bring the person back frequently to a remembrance of the presence of God. One need not sing a tune out loud to have it reverberate in the spirit.

Monastic life is a method of revealing the divine to one another. The divine is revealed in word, gesture, service and song. The singing of a hymn or a refrain can engender thoughts of the divine presence and can be the very medium of the divine in our lives. If symbolism means anything in a monastic approach to God, it means that the monk encounters God in sign and symbol. Music is a sign or an added dimension of a sign to enable the encounter of the divine. In this sense one may also see the value of instrumental music which can be an expression and a medium of the transcendent. Signs, of course, have many levels of meaning and in matters of revelation they do not dissipate the mystery of the transcendent. It is the same with music in song or instrument. It can point to the sacred without proving the beyond; it can refer to another reality for those who are disposed to receive the reference. Perhaps it is sufficient to say that music enters into the whole sign value of worship; it is an integral part of the sign which attracts us to and expresses the divine without transporting the monk and the Christian from the realm of faith and mystery.

The sung words of a psalm or a responsory linger in the mind and bring us back frequently to a remembrance of the presence of God.

Prayer is a method of attending to God. Music underscores and prolongs the attention. It provides added meaning to the words. Attending to the words was important for St. Benedict: “let us stand to sing the psalms in such a way that our hearts are in harmony with our voices” (RB 19:7). This passage echoes a statement from St. Augustine’s Rule: “While you are praying to God during the chanting of the psalms and hymns, what you express with your lips should also be alive in your hearts” (Chapter 3). Attending to God is the important issue. This is effected through an attention to the words. But the words themselves are enhanced through the introduction of music. Music is the added dimension in the attention to God.

The monastic life is also a method of salvation, that is, a way of placing oneself in the context of salvation: faith and ecclesial community. It is a method of salus, salvation in the full sense of spiritual well-being, health, integrity and love. Monastic life as well as the Christian life is a way of living in the realm of salus. Music enters into the total context of salus. It is music for the sake of salus; it is music for health’s sake. It is music that is expressive of the situation of Christian salus, Christian salvation in the Lord.

Finally, music is expressive of the joy and delight of the Christian life. The Christian life as well as the monastic life is directed to joy and praise. As Jean Leclercq says of the medieval monks and their liturgical poetry: “They had to sing, accentuate, proclaim and reiterate their happiness at what God was doing for man” (The Love of Learning and the Desire for God, p. 296). While enthusiasm permeates the Christian and monastic life, music expresses the dominant strain of joy.

The monastic life, therefore, and music as a part of it, is a method of remembering God, attending to God, listening to God, living in a context of salus, uncovering the divine in our midst, seeking joy and delight. But these activities are not confined to the monastic life. They are found in any Christian assembly where music is a method of attending to God, uncovering his presence, and fostering community.
Missalette: Can It Work?

BY MARY BAGNELL

For more than ten years now, Catholics have been arguing about the value of missalettes. Musicians and liturgists have generally scorned the “paperback mass,” but parishes go right on investing in The New Leaflet Missal, We Worship, Praise and the other missalette offerings of publishers.

What can be said about the missalette? Is it possible that this tool in the hands of a careful, competent and creative music director can help produce a worthwhile music program for the celebration of good liturgy? Recall the question from Scripture, “Can anything good come from Nazareth?” and the answer, “Come and see.”

The first point to remember about the missalette is that it was born in the confusion following Vatican II. By emphasizing the integral role of music in Catholic worship, introducing the vernacular, and stressing the importance of congregational singing, Vatican II placed new demands on its music and musicians. And musicians, struggling to meet the new needs of the Church while maintaining the beauty of true art, were faced with the problems of waiting for approved texts and working out the rhythm and syllable differences that occur when translating Latin hymns into English. Countless were the sleepless nights and moneyless days spent trying to meet the needs of change. During this period a few hastily written hymns appeared, along with some

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adaptations, some compositions of folk music and a few hymns from the Protestant tradition. The four hymn strait jacket became the popular thing and the celebration of ministry in music seemed, for a time, to have disappeared.

Through trial and error, and suffering on all sides, the publishers finally came to the rescue. They developed a tool that would bridge the gap. It would serve as a little missal and provide music for all the roles and moments in the liturgical celebration. Moreover, it would change every month and capture the attention of the people through covers designed for the different seasons of the Church year.

The missalette was born in the confusion following Vatican II.

Like every child, the missalette has gone through stages of growth and change. And it will continue to grow in the future. Publishers are looking for comments and suggestions so that they can improve this tool for us. Whatever your personal feelings for the content and format of the missalette, let us judge it here on its service to the ministry of music and its usefulness to celebrants, singers and musicians, and congregations.

For the celebrant, as well as for all involved in Church music, the missalette can serve as a basic resource. For example, We Celebrate, published eight times a year, is a seasonal missalette that contains many alternate settings for clergy. As you go through each of the missalettes, you will find that the music they offer for dialogue between celebrant and congregation covers the entire celebration of the liturgy. A parish with no other resources at all can have meaningful liturgy with this first degree of participation, even without the assistance of instruments. Also included in the missalette is the special music for the celebrant taken from the sacramentary.

The missalette can also serve as a helpful resource for cantors and leaders of song. Cantors, after all, are working to get people to sing, and the missalettes provide music for all the occasions when people can sing in the liturgy. Of course, the missalette will be most helpful when the music team takes time before Mass to bring themselves and the congregation together in song. Sometimes it is wise to select some tune the people have been singing and use part of it as a responsorial refrain. Or an Alleluia can be used as refrain material. Take, for example, the hymn “All Men on Earth Rejoice.” After singing this, take the first line and add the final Alleluia. This method works and it builds confidence in the congregation. They are more apt to sing this type of responsorial refrain and then proceed to others that are printed in the text. People will sing only if they feel comfortable with the tune. If it is complicated melodically or rhythmically, you are in trouble, no matter how well you sing.

Leader of song is one of the most difficult roles in music ministry; you have to be all things to all men, women and children. The missalette can help by providing the song leader with acclamations, alleluias, settings of the ordinary parts of the Mass, great Amen, Lord’s Prayer, entrance and recessional material as well as the music for the offertory and communion. But be selective. Vary the amount you sing and stay with an ordinary for at least one year.

Missalettes such as Celebrating the Eucharist, published six times a year by Liturgical Press, contain a number of psalm settings that choirs can use well, with a little training. Take for example, “Cry Out with Joy,” by Pere Joseph Gelineau. If, while singing this psalm setting, you notice a variety of rhythm interpretations in your group, it may be necessary to stop the rehearsal and explain the accents in Hebrew poetry and the span of the line in aiming at that accent. A useful analogy is to think of the rhythm of a horse on a carousel as it goes up and down in perfect time; that is how we sing this psalmody: “Cry out with joy to the Lord all the Earth ... Serve the Lord with Gladness...”. The italicized words or syllables are the ones accented; it is the down motion of the horse that is stressed.

Descant material is always a must for the choir. Here the professional choir director can write or gather descant material from different sources to be used with the hymn material in the missalettes. Some missalettes also provide music settings in two or four parts, such as the settings of the Deiss psalms in the Paluch Monthly Missalette, or We Worship, where each musical setting appears in the place it is used. The choir director should examine the organ books that accompany the missalettes to see the possibilities they offer for enriching the music of the choir. But again, the missalette is only a basic resource; it is the creative and competent musician who makes music live; the notes cannot speak from the page.

Sometimes the missalette gives us the opportunity to experiment with songs for the first time.

Organists and folk groups can also get ideas and help from the missalettes. Organists and other instrumentalists have a need for good musical choices in keys the congregation can sing. Missalette publishers have helped here by providing original, medium and low key accompaniment books; parish musicians would be wise to invest in them. All the missalettes have some material for folk groups and guitar chords are included with the
songs. And if you are interested in certain song material you can get the name of the publisher from the missalette and invest in the whole collection. Sometimes it is the missalette that gives us the opportunity to experiment with these songs for the first time.

If the missalette has failed to be an effective tool, it may be, it part, because of common errors that have crept into the ministry of parish music, including:

1. Using only a few hymns from the back of the missalette instead of taking advantage of the broad range of options it offers.

2. Failing to meet the needs of the parish because of a lack of knowledge of the educational levels of parishioners and their cultural backgrounds.

3. Presenting a piece of music without any creativity. (If there are at least 10 ways to serve eggs, there must be at least three ways to present a piece of music.)

4. Depending on records. Records are helpful, but they can't tell you what is wrong with your guitar tuning or registration on the organ or the way you mutilate the value of notes and rests, etc. You need a music director to succeed musically.

5. Lack of interest in the resources of your parish.

The missalette is certainly not the last word in parish music ministry, nor is it a panacea for all of a parish's musical ills. But it can be a valuable tool and resource, if for no other reason than that the people have now accepted it and feel comfortable using it. In the hands of a creative, competent music director and team, and as long as the field of liturgical music continues to grow and change, the missalette can help a parish take that important first step toward becoming a participating, singing community.

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Pastoral Music in the U.S.: A Grassroots Survey

BY LEA HENKES, FSPA, AND PAUL FORD

What is happening in pastoral music across the country? How can one company with limited production resources make a contribution to music in worship? These were the two questions underlying the survey Franciscan Communications (TeleKETICS) of Los Angeles, CA, took among 2000 members of the NPM last year. If a 10% return can be considered extraordinary, then the fact that 19.25% or 385 people sent in (in some cases detailed) responses indicates that they were pleased to be consulted and wanted to share their perspective on the conditions and the needs of liturgical music in the U.S.

We at Franciscan Communications (FC) want to share with you the results of our analysis of 362 of these returned surveys. Our method will be to disclose the background for the questions we asked (why we asked what we asked) and the important written comments of those surveyed. Although all of those responding are members of NPM there was a sufficient sampling to give a clear picture of the current field of liturgical music ministry. (It should be pointed out that people had the opportunity to make more than one choice on many of the questions. Therefore, on those questions, accumulated percentages will be greater than 100%.)

Do parishes value their musicians? A third of the musicians responding work full-time and are paid; a third work part-time and are paid; and a third are volunteers. Of the volunteers, nearly 87% receive no stipend whatever. This means that at least 26% of the working musicians in our parishes throughout the country are not paid. Some of the people in our survey commented: 'Twenty dollars for six or seven hours a week, including three services and two choirs. Very unjust!'; '...full-time with part-time pay!'; 'I'm liturgy chairperson. Almost impossible to estimate time.'; 'Yes, I was paid, before I was asked to donate by the new pastor!'; 'I was paid for 56 years—not now.' A further questions remains: if people are not paid, how is their time, effort, and musicianship valued?

What do U.S. pastoral musicians do? Most are involved mainly in Sunday liturgy (93%), weddings (66%), and funerals (62%). Slightly over half (56%) are responsible for training musicians in their parishes. Forty-one percent are involved in children's liturgies, 28% in youth liturgies. Many are also involved in musically related activities within or outside their parish such as resource person, teacher, director of total parish music program, scheduling, choosing music, finding and rehearsing instrumentalists, setting parish music policy, liturgy formation workshops and composing. As one person put it: 'You name it!' The parish responsibilities of these musicians include being organist (72%), choir director (70%), song leader (59%), cantor (54%), folk group member (50%). Other responsibilities include music for special days such as holy days, seasonal services such as Advent or Holy Week, communal penance, paraliturgies, devotions, liturgy of the hours, school liturgies, ecumenical efforts, and retreat liturgies. And even though this looks like an enormous amount of involvement already, a significant number (10%) expressed a desire to have more sung prayer, even at daily Mass. Musicians aren't a stingy lot; they not only wish to give themselves generously, but find much spiritual nourishment in their activities as parish musicians.

What is the typical pastoral music situation? In 85% (or 308) of the
surveyed parishes, music is considered a vital ministry. Remarks about how vital ranged from enthusiastic ('enthusiastically'; 'I make it so'), to doubtful ('... to some'; 'I do, but I'm not sure beyond that'; 'not sure'), to painful ('People, yes. Pastor, no'; 'not any more'; 'parish disinterested').

A total of 75% (262) of the parishes indicated they have some type of liturgy planning committee. Most of these committees meet monthly and have a month intervening between the planning session and the actual liturgy. The greatest number of those responding are committee members: 49% (179), while 13% (47) chair the committee and 8% (29) are not involved with the planning committee at all. Some pertinent comments in this area included: "...had one but the pastor ignored our suggestions and we disbanded"; "...never plan—just pick and answer this question.

With our limited resources, we can't publish everything. So we need to know what kind of music we should be offering. We asked those surveyed how they would rate (on a scale of one to five) their greatest musical needs. The results were:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>41% (148)</td>
<td>congregation</td>
</tr>
<tr>
<td>21% (76)</td>
<td>choir and congregation</td>
</tr>
<tr>
<td>17% (62)</td>
<td>cantor and congregation</td>
</tr>
<tr>
<td>15% (56)</td>
<td>cantor, choir, and congregation</td>
</tr>
</tbody>
</table>

Then, when asked what kind of music they needed, they answered:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>14% (49)</td>
<td>choir</td>
</tr>
<tr>
<td>13% (47)</td>
<td>contemporary group</td>
</tr>
<tr>
<td>10% (36)</td>
<td>cantor</td>
</tr>
<tr>
<td>52% (190)</td>
<td>responsorial refrains</td>
</tr>
<tr>
<td>51% (183)</td>
<td>wedding music</td>
</tr>
<tr>
<td>46% (167)</td>
<td>hymns</td>
</tr>
<tr>
<td>40% (145)</td>
<td>funerals</td>
</tr>
<tr>
<td>40% (143)</td>
<td>sacraments</td>
</tr>
<tr>
<td>33% (120)</td>
<td>contemporary songs</td>
</tr>
<tr>
<td>25% (90)</td>
<td>ordinaries</td>
</tr>
</tbody>
</table>

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Here it is interesting to note that while music for cantor placed as a low need and the use of cantor and congregation was given a fairly low percentage. Responsorial refrains (which could and usually will use a cantor) received a response of 52%. This could mean at least two different things: 1) that the refrains are finally attaining their rightful prominence and people are searching for materials, or 2) the role of cantor is only in its early gestation period and, therefore, some of our respondents are not yet fully aware of their need for materials in this area.

As a company with access to many copyrights, and conscious of the desire many have to see publishers cooperate among themselves, we raised the question about the feasibility of looseleaf hymnals. From the responses, it would seem that only those who have not used looseleaf hymnals or who have an unlimited budget are enthusiastic. Fifty-seven percent of those surveyed wanted to try them, but the specific comments of those who do use them were both abundant and negative. In fact, not one respondent expressed delight with their looseleaf hymnal. On the contrary, these were some of their comments:

Have three now — messy.
No. Used it before and the pages fell out.

Had one — people delighted in taking it apart.
There’s always a mess for me to clean up.

Used one for ten years — too much work to keep it in good shape.
We have one and it wears very, very poorly.

While the idea of the looseleaf hymnal appealed to over half of those surveyed, even these people expressed concerns:

Not devotional enough;
Durability — ephemeral appeal of a “current hits” hymnal;
People object — want it to look permanent;
Want a book;
Would not survive;
Hardest part would be negotiating with publishers;
Worship of an unchanging God in a permanent edifice demands a permanent book;
Content and appearance would suffer by necessity;
Is it durable for 4000 families?

So, unless the looseleaf hymnal were done very, very well (sturdily made, of good size, including all publishers) the idea seems impractical.

TeleKETICS produces audio-visual materials for religious education. We asked ourselves whether there would be enough interest in audio cassette and/or filmstrips to merit the high costs of producing these instruction materials. So we asked those surveyed about the level of musicianship and the liturgical background of their parish pastoral musicians. The response: 40% (144) said their musicians needed more training in the musical basics of sightreading, hymn accompaniment, phrasing, etc.; 24% (87) said their musicians did not. In contrast, a total of 73% (263) thought their musicians needed training in liturgical basics, such as when to use music in liturgy, what makes music appropriate for a given point in the liturgy, etc. Only 20% (75) thought their musicians had sufficient liturgical training.

To everyone, we believe, one of the more important questions is: is there enough good music now or is the problem more one of collecting and indexing what is available? Thirty-two percent (117) said yes, there is enough good music; 55% (198) said no, there is not; 4% (13) were not sure. Some comments were of interest here:

Very much — would be great and save a lot of time;
No, deters from the creativity of the person;
Yes, (underlined four times);
Excellent idea, if other than folk is included;
Yes, you better believe it;
Desperate need;
Only if it covers the sources we already have.

And since the opportunities for teaching new music are so limited, we asked whether alternate new texts set to the same tune (familiar or new) would be useful. Responses were very much to the point, speaking of the skill needed in do-

St. Michael’s Church, Ar mandale, Va.
ing this:

Only if the tune and text really fit —not forced;
No crossing of seasons;
Confuses people:
If well done, not just fitting words rhythmically;
Good historical precedence;
If music is published along with the text.

Of those who responded 62% (225) would use, and 31% (11) would not use such alternate texts and/or tunes.

As a result of the survey, how would we characterize pastoral musicians in the U.S.? These musicians are people of obvious sincerity, dedication, and generosity. They were glad to be asked to take part in the survey and we at Franciscan Communications are grateful to them for their contributions to it. Musically, some of those who responded to the survey are well and thriving; others are unhappy with their present situation. They are able to express themselves well, they want to have a say and to be heard. These musicians look upon their role as one of true ministry and think that they deserve recognition within the parish. Many are frustrated at times by the dichotomy of how they feel about themselves as musicians and their ministerial role within the parish, and how they experience the feelings of others toward them. They are concerned about their involvement in parish music at a deeper level than just the nitty-gritty; not only do they want music materials of top quality but they realize how much the “look” of those materials affects the congregation. They need help in many instances and are willing to accept it. Even more, they wish for support, encouragement, recognition and the monetary means they need to do their work well.

Finally, how does the music situation look across the nation? Perhaps there are two basic types of parish music situations. Some parishes have good leadership, a strong music program, congregations that are ready for (or already are experiencing) the use of cantors, liturgical dance, and instrumental music in various forms. Such parish musicians are beginning to think in terms of more challenging music for their groups and congregations (several responses asked for SATB for congregation). Other parishes lack strong leadership and are asking for simple music for congregations, such as easily memorized refrains. Is the gap between these two widening?

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Introducing a Person of Note

Music has always been an avocation for Marianist Brother Howard Hughes, a "side dish," in his own words, but one which eventually became a main course for him. A native of Baltimore (b. 1930), Hughes' early career preparation was for teaching, including a B.S. in Education and a M.A. in French. While teaching High School in Cleveland, however, his work with a small liturgical ensemble mushroomed into the school's first Glee Club, with Br. Hughes as its director. Following three years of theological studies in Fribourg, Switzerland, he returned to teaching and directing, this time in Long Island. During this period Hughes had the opportunity to sing in the Collegiate Choir of New York under Abraham Kaplan, and acknowledges that this exposure to the great choral masters (which continues today in his singing with the Baltimore Choral Arts Society) greatly influenced his own composing.

That work began in the early 1960's when Hughes began writing liturgical music for his religious community. The support and encouragement of his brothers in these early efforts soon resulted in his first published work, "Mass for Peace." Subsequent works have been published under the auspices of the now defunct Composers' Forum for Catholic Worship, The Bishops' Committee on the Liturgy, the Federation of Diocesan Liturgical Commissions, and the International Committee on English in the Liturgy, as well as G.I.A.

Since 1971 the Marianist community has freed Br. Hughes to put his considerable musical talents at the service of the Church—a service we are most grateful for. Always the pastoral musician, Hughes writes music which is grounded in the pew and nurtured by the masters. We are happy to feature a recent edition of one such work in the following review.

Edward Foley, Capuchin

Choral

You Have Put On Christ

Howard Hughes. Unison voice (with canon), organ and instruments ad lib. G.I.A., 1969, G-2283; 60c

The Rite of Baptism for Children or Adults could appropriately conclude with this delicate acclamation, scored for two choral voices, organ, a pair of treble instruments and percussion ensemble. The voices begin in unison, divide near the end into canon, and are supported throughout by an organ part with its own personality. The piece is so delightfully engaging that one looks for additional verses. Surely another sentence or two could be taken from the adjacent verses in Galatians (3:26-29) or from similar verses in Ephesians (6:13-17). Then the lengthened acclamation could function as a full procession during Eastertide or the Ordinary Sundays of the year.

When in Our Music

God Is Glorified

Charles V. Stanford (1852-1924);
Russel Schulte-Widmar, Arr.;
Frederick Pratt Green. SATB and organ. G.I.A., 1980. G-2347; 60c

Charles V. Stanford, an Anglo-Irish composer popular in the later Victorian period, composed a considerable amount of music, much of it choral and useful for either Anglican or Catholic rites. The anthem under consideration is his setting of the tune Engelberg, combined here with a new text by Frederick Pratt Green.

The choral parts move along in grand unison up to the fourth stanza, where they divide into four. The fifth verse, supported by an independent and full organ accompaniment, progresses from unison choir to final cadence in the customary SATB division. This sturdy anthem is direct, respectable and a praise-
worthy contribution from the 19th-century.

J. Kevin Waters, SJ

The Choirbook for Saints and Singers

“All that Christians have in life is a story and a song, bread and wine, a little faith, and a longing to belong; that is what they have.” These words by Fred Kaan with music by Carlton Young open The Choirbook for Saints and Singers, and set the tone for the contents. Bright, contemporary, well crafted, and a truly “practical new choral and vocal” book, this collection is geared to renewing interest in the Church for choral forms, and to reaffirming the choir’s role in worship, education, and evangelism.

CFSS can appeal to the old, the young, the disenchanted and the adventurous. Its 92 items truly contain something for everyone, and considering the price, each number is only 4¢ a copy. Even in preinfestation times that would be a bargain! But more to the point is the collection itself. Here is music for a variety of different occasions, with suggestions for various voicings, involvement of readers, speakers, organists and other instrumentalists.

Some may object to the “simplistic” approach of some settings (bordering on the child-like), but this pastorally oriented volume eschews many sacred cows of liturgical literary etiquette to emphasize the message for the worshiping Christian.

The accompanying cassette features 44 choral excerpts from the 92, plus recorded interviews with 17 authors and composers who contain many enlightening remarks. The cassette is an ideal teaching vehicle, with its precise intonation, sharp diction, secure accompaniments, and an overall competency coupled with that special joy which comes when singers enjoy their work.

CFSS can be used with amateur choirs, children’s choruses, professional ensembles or whatever choral forces your church may have. The one thing you will need is a competent accompanist, fluent in a variety of musical styles.

James M. Burns

Instrumental

Praeludium und Fuge

Many compositions lend themselves to successful arrangement and transcription. Some do not. Ryohei Nakagawa’s attempt to arrange Bach’s Praeludium und Fuge in C minor creates several problems. Even though he creates a large brass sound comparable to a large organ sound, many shades and nuances are lost, especially in the Praeludium. Many unison and octave doublings, especially in scale passages, will present synchronization and intonation problems even for the professional artist. The arrangement of the fugue section, with its light texture of imitation, is more successful. Since the scale passages between the various instruments are harmonized with thirds and sixths, the intonation problems will be less evident. This is a difficult arrangement to perform successfully: a challenge to the mature performer.

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Minuet from "The Royal Fireworks Music"
G. F. Handel; Philip Gordon, Arr.

The full brass ensemble with optional timpani proclaims the opening theme of this three-part form composition. The first section ends with Handel's characteristic dotted pattern cadence. Dynamic and textural changes characterize the second section. The composition ends with a reiteration of the opening theme. The brass instruments in such Baroque style produce a stately, majestic and brilliant sound. The instrumental parts are not technically difficult. The composition could be useful for an entrance or recessional.

ROBERT E. ONOFREY, CPPS

Organ Toccata

This is a lengthy work (17 pages), free in style. The piece begins pianissimo, andante espressivo and builds through several different ideas to a quasi-fugue climax that winds down to a quiet, pastoral-like ending. The composer has catered more than most to the realities of the parish organist. The printing is legible, the textures are kept within reasonable limits, and patterns are used. Moderately difficult.

Three Pieces for Withycombe

Three lovely and usable pieces, reminiscent of Ralph Vaughan-Williams with their modal English quality. Moderately easy, they include Prelude, Saraband and Postlude. A fine bit of modern music with which to win a congregation's interest in new sounds.

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PASTORAL MUSIC IN PRACTICE

Edited by Virgil C. Funk and Gabe Huck

The church musician faces a wide range of challenges. The National Association of Pastoral Musicians, through its journal Pastoral Music, has gathered a distinguished list of authors—Weakland, Gelineau, Mitchell, Melloh, Diekmann, Conry, Dufford, Keifer, Bauman, Gallen, Batastini, Jonsca and Barker—to address the most pressing concerns: The Ministry of Music, Music and Our Prayer, Music in the Liturgy, Tools and Tasks. This is a book of liturgical theory—this is a book of parish practice. This is a book the church musician can't be without. This is the best of the best.

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Canto 11: Ashes of Rose
A free-form piece using a few basic new notational marks explained in the Foreword. Registration is adequately noted. The piece is made difficult through long, rapid 32nd-note passages that contain no pattern structure to aid learning. Print is large and legible.

KEITH CHAPMAN

Congregational

Gradual Psalms: Year A
The Standing Commission on Church Music of the Episcopal Church has been instrumental in helping its membership adjust to the new “prayer-book” songs and psalms which are part of their liturgical renewal. Having issued a new book of canticles and three different hymn-books, this present volume of Gradual Psalms for Year A continues the impressive educational and religious stress given to a deepening of liturgical worship and congregational participation within the Episcopal Church.
To provide easily sung congregational gradual psalmody, the SCCM decided to employ the simpler forms and styles of antiphonal psalmody drawn from Gregorian simple psalm tones. As the foreword states: “The compelling reason for doing this is the great value—practical, musical, and spiritual—of using these antiphon (refrain) melodies. They represent one of the most ancient traditions of Christian musical experience in a compact and accessible form...” The careful research and psalmic preparation of Dr. Richard Crocker blends well with the refrain texts supplied through collaboration with Captain Howard Galley, C.A.

The helpful “Guides for Use” contains many suggestions for effective presentation, as well as instruction for those to whom Gregorian chant formularies are a new musical style to be mastered. The utilization of the eight psalm-tones with differing endings, plus the “old Gallican” tone can bring a variety of musical treatments to the Service of the Word. By providing music which has been sung by the Church for centuries, the compilers have offered to the contemporary worshiper the traditional models of the Church, not only for singing the psalms, but also as inspiration for the creation of new liturgical psalmody.

Gradual Psalms: Year A is an important addition to the growing service music of the liturgical churches, and deserves examination by those who desire an easily learned and effective vehicle for the sung portions of the Service of the Word. Since much of the work parallels that of the Roman Lectionary, many Catholic churches will find this a useful supplement.

JAMES M. BURNS

By Name I Have Called You
Carey Landry’s latest recording is an uneven effort. Songs of little intrinsic value—musically, lyrically or liturgically—appear with songs of appealing melodies, well-adapted lyrics and clear liturgical possibilities. The only consistent aspects of this album are Landry’s Glenn Yarbrough-like voice (not necessarily a plus), a tendency to maudlin musical expression (characterized by “dramatic rubato”), and thick, over-orchestrated arrangements.

Three songs stand out as good candidates for liturgical usage. “Clothed in the Lord’s Love” is a setting of an early baptismal hymn, and could well be used as such today. “In Memory of Jesus” is an expansion of the Memorial Acclamation, with lyrics by Landry, which could be useful in a festival liturgy. “The Hand of the Lord” is a setting of Is. 55:1-3, and although the verses are a bit “sappy,” the refrain is excellent for congregational singing. “Bring Me a Rose” is far and away the best on the album. Composed by Ernie Sheldon, it really has nothing do with liturgical music, but is simply a lovely folk song.

Other songs on the album suffer from poor lyrics (“The Ones I Love,” “Man and Woman”), minimal musical content (“When You Seek Me”) or inappropriate interpretation. These last are the most difficult to critique, yet so often the settings or performances seem at variance with the lyrics. Landry and his arrange
Review Rondeau

There is a time for singing and a time for listening. Those ready for more listening might consider the following phonographic panoply for your vocal respite:

*Carols for Choirs*, performed by London's Bach Choir and the Philip Jones Brass Ensemble, conducted by David Willcocks (Oxford University Press, $7.98). This collection of 14 superbly executed Christmas Carols includes arrangements of 5 traditional and 9 original compositions. The recording is a companion to Oxford's *Carols for Choirs I, II and III* (reviewed in *Notebook*, September, 1981).

*Rejoice! Give Thanks and Sing*, performed by the men and boys/girls choir of Princeton, New Jersey's Trinity Church, directed by James Litton (Gamut Records, $9.50). This unique anthology of choral music by 20th century Americans was recorded in the Chapel of New College, Oxford, England. Featuring the works of Rorem (b. 1923) and Sowerby (1895-1968) as well as settings of folk hymns and spirituals by the likes of Copland (b. 1900) and Ives (1874-1954), *Rejoice!* is splendid listening fare.

*Hymns Triumphant*, performed by the London Philharmonic Choir and the National Philharmonic Orchestra (Sparrow Records, $11.98—double-play). From the other side of the Atlantic and the other side of listening comes this "Symphonic Choral Suite based on Forty-Two Traditional Hymns" by Lee Holdridge. This well performed but overblown choral/orchestral extravaganza is only for romantics who consider the Mormon Tabernacle Choir a group of purists. Rachmaninov would blush!

Finally, for those who are unaware of the explosion in "pop Jesus" music, consider experiencing: *SWB* by Scott Wesley Brown (Sparrow Records, $7.98), a kind of ecclesiastical cross between Barry Manilow and Dan Fogelberg; *Daniel Amos: Horrendous Disc* (Solid Rock Records, $7.98), which proves that "new wave" has hit the Jesus scene; *Silverwind* (Sparrow Records, $7.98), the Christian's response to *Abba: Mike Warnke Coming Home* (Myrrh, $7.98), a live recording of an evangelical comedian in concert, and the best of the lot.

Edward Foley, Capuchin

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Reach for the Rainbow

Various NALR artists; Sheldon Cohen, Arr. NALR, 1980. $7.98

*Reach for the Rainbow* is a production record for NALR as it "begins the 80s in the spirit of renaissance." This collection of disparate items from various NALR composers features the Choir of St. Mel's Church of Woodland Hills, California, under the direction of the album's arranger, Sheldon Cohen. Mr. Cohen's expertise as a staff arranger and music coordinator for NBC's West Coast Productions, including the Johnny Carson *Tonight Show*, is evident in RFTR's smooth, sophisticated offerings.

The choir of St. Mel's is a better than average church group which sings with impeccable diction and intonation, matching the colorful orchestration backing them up. Unfortunately every selection sounds the same. The tempi change, the orchestrations vary, the choral arrangements migrate from simple unison to "fragrant" Johnny Mann styles, but they all sound alike. It is as if NBC production standards have taken over church music. At its best, this is religious *musak* which recalls the arrangements of the PTL club. At its worst it is easily forgotten.

James M. Burns

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Albert Christ-Janer, Charles W. Hughes and Carleton Sprague Smith
$55.00.

Comprising two volumes and almost 1500 pages of tunes, texts and commentaries, American Hymns Old and New is an interdenominational panorama of four centuries of American Hymnody. Volume I contains 683 hymns, 41 of which (written by the likes of Roy Harries, Daniel Pinkham and Virgil Thomson) were commissioned for this publication. The hymns are divided by centuries, from the 17th to the 20th. Each century, introduced by a substantial essay, is further divided according to theme, style or usage. The 19th century, for example, encompasses “Hymns of War and Peace,” “Folk Hymns and Spirituals,” “Missionary Hymns,” “Christmas Carols,” “Sunday School Hymns,” “Revival and Gospel Hymns,” “Hymns of Reform” and “Denominational Hymns” (in turn subdivided into seventeen denominations).

Tunes have been transcribed for today’s musicians, with obsolete clefs and time signatures adjusted for contemporary usage. Separate parts have been transcribed into close score on two staves, except in certain tunes for three voices where the upper parts frequently cross, and so separate staves are used for each voice. Harmonies were added to chorales originally published as melody and figured bass, but the figures have also been retained. Texts too have been modernized in capitalization, spelling and punctuation, but obsolete words have been retained. Consequently, only changes in form and not in content (i.e., original harmonies and rhythms) have been altered; and where changes do occur, they are precisely noted in the commentary found in Volume II. Volume I also contains indices to first-line/title, author/composer, tunes, meter and biblical verses.

Volume II contains notes on all hymns, plus bibliographies of their composers and authors. Each alphabetical listing of a hymn includes composer, music publication date, meter, author of the text, and its publication date. Where applicable there is also reference to a hymn’s corresponding number in Johannes Zahn’s Die Melodien deutscher evangelischen Kirchenlieder (1936) or Maurice Frost’s English & Scottish Psalms and Hymn Tunes (1933). Following this standardized information is a brief historical discussion of text and tune, and a listing of all editorial changes, the original key (or interval of transposition for all tunes transposed), a listing of original clefs (for older tunes), indications of which voice sings the principal melody, the original time signature, and any reduction of note values. The second part of this volume contains biographical sketches of all composers and authors cited. Lastly there is a bibliography with 169 entries.
The avalanche of information contained in these volumes (which were twenty-eight years in the making) insures them to be the definitive work for decades to come. Furthermore, there is as much attention to the presentation of the data as to its breadth. All musical, historical and biographical entries are presented in patterned forms, explained in the prefaces of each volume. American Hymns Old and New is consequently a reader's delight. This editorial care, however, gives rise to one serious criticism.

Each section of hymnody is contextualized with useful introductions and essays. For the serious student, however, these essays are frustrating in their thoroughness, as they lack innumerable bibliographic references. In the introduction on the "Nineteenth Century," for example, the authors quote a "brief sketch by T.S. Arthur entitled The Circuit Preacher" (p. 274), with no further bibliographic reference and no such entry in Volume II bibliography. Continuing on this page, the editors quote a paragraph describing "A local tradition of Alstead, New Hampshire, (which) concerns an unusual way of singing the opening hymn." Following the descriptive paragraph, however, there is not the slightest hint of this quotation's source. All too frequently such quotes appear without reference to origin, e.g. an 18th century Boston sermon on music (p. 108), or a comment by conductor/composer Daniel T. Moe (p. 643). On those many occasions when a source is cited, e.g. Cotton Mather's Magnalia Christi, (p. 12), there is never an edition or page reference. A work so careful about supplying complete information on text and tune should have been equally careful in providing bibliographic information on the innumerable quotes which punctuate its text.

Despite this weakness, American Hymns Old and New remains an unparalleled contribution to the study of American hymnody. Furthermore, as a truly 'historical songbook,' it provides an inexhaustible source for the singing of this rich and varied literature. All musicians who purport to recognize sacred music as a great treasure must now expand their treasure to include this American heritage. We are grateful to the authors for making this so painlessly possible.

About Reviewers

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

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

Rev. Foley, Capuchin is a music reviewer for the National Catholic Reporter and is Music Review Editor of Pastoral Music.

Ms. Noonan is a graduate student in early music at Washington University in St. Louis, Mo.

Rev. O'neill, Cfps is assistant professor of music at St. Joseph's College in Rensselaer, Ind.

Rev. Storey is a professor of liturgy at the University of Notre Dame.

Rev. Waters, sj is Chairman of the Department of Fine Arts at Seattle University, Seattle, Wash.

Publishers

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

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Carol Stream, IL 60187
Alexander Broule, Inc.
225 W. 57th St.
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Basil Ramsey
(Alexander Broule, Inc.)
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Chicago, IL 60638
Hindon Publications
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Edward Foley, Capuchin
Roundelay

BY FRED MOLECK

This longevity was made possible by the endurance and stamina of people like Merton, More, Aquinas and Westendorf. Westendorf! Wasn't he the Dutch monk who was confessor to the dukes of Burgundy? Or isn't that the name of the priory where the monks sing in scriptural images all day? Confusion over that name could only occur in the minds of the under thirty crowd. Anyone who has sung or has directed the choir in the pre-vernacular choir loft would know that Westendorf is Omer Westendorf, the founder of the World Library of Sacred Music and champion of vernacular hymnody and service music of the highest caliber.

Those of us who have made the descent from the rear of the church choir loft to the animator's podium would know that World Library of Sacred Music was a welcome source of "modern music" for use at the High Mass, the Low Mass and other church functions. Modern music, of course, was anything written in this century which was not cast in the Caecilian ersetz Renaissance style. Modern music was to sound clean and fresh which was caused by open and parallel fifths and fourths. It was music which sounded a little like the music that other composers were writing. Perhaps like Aaron Copland or even Flor Peeters. It was music which the Latin reperitory choir condemned as being "weird" or "Chinese." All of this music could be found in the Annie Bank catalogue of European publications routed through World Library. This wonderful compilation of continental music was described in the most fractured of English/Dutch constructions. The divisions of reperatory were further divided and labeled into sections such as "we gotta toccata" and "we gotta lotta toccata." How could anyone resist?

It was my vision at the time that the World Library of Sacred Music was this vast, marble hall with a staff in white vesture directed by a wizened musicologist who sat in Oz-like splendor selecting this Mass from Italy or this motet from the Netherlands. That wizened musicologist was Omer Westendorf and that marble hall was his mother's house in Cincinnati.

"When I opened World Library in 1950, my mother had what I guess you would call a tenement house, an old house, a real long, single room narrow in width. Real ramshackle. When the music came from Europe I stacked it on the floor; there were no shelves. The front door of the house couldn't be opened because the floor boards were so warped. I was the staff. I answered the phone and took the orders."

How is that for an icon being "clasted" out of a choir loft fantasy? The European publications which were stacked on his mother's floor were items which were sent to World Library by the various firms Omer Westendorf represented. This interest in European music was spawned during World War II when he was an infantryman in the front lines of the European war theater. As a church musician, he would search out local churches to explore choir lofts, inspect the organs and discover what music was being used. This interest continued after the War as he imported material to be used with his choir, eventually expanding that material into the World Library of Sacred Music.

"During the Holy Year in 1950, I toured Europe setting up a network of publishers whom I contacted. I would be their representative. With barely $2,000 in the bank, World Library was founded."

It was a natural leap from importing to publishing. Because of the growing interest in hymnody in the fledgling liturgical movement of the 1950's, Westendorf was fascinated with the work of a few seminarists at the Theological College in Washington: a group that pre-dated the Greeley "new breed" of clergymen.

"Paul Arbogast, a seminarian from Kentucky, told me about the hymns they were using at the Theological Seminary in Washington. They were hymns taken from the 1940 Hymnal, the Episcopalian hymnal. They were Protestant hymns. It was these hymns that I printed on hymn cards to be used at Liturgical Conferences. Father Walsh asked me to print four hymns on the cards to be used at the Mass at the Conferences. Two of them were 'Praise to the Lord' and 'Humbly we adore Thee.' Well, I wanted a music book. In 1959, the Liturgical Conference would be coming to Cincinnati and I wanted to have a music book.
were problems with the printer and the binding, and it was getting late. The books were finally delivered to the church by the printer. They were first used at that Mass. That book was the Peoples Mass Book.*

Protestant hymns being sung at a Roman Catholic Mass broke open the fertile ground of hymnody at the Mass, a custom common in ethnic parishes and some parochial school masses; but hardly a widespread custom in the Church of the United States. At the threshold of Vatican Council II, there existed in the United States a hymnal and service book which would evolve as an important tool in the reform of the Church's liturgy—the sung liturgy which would be called normative. The Peoples's Mass Book broke open the soil from which other hymnals would grow. In that harvest would be the inexpensive, participation aid called the Missalette. The proliferation of this type of worship aid eventually brought about the demise of the Peoples's Mass Book. Hundreds of parishes opted for the missalette, thus discounting the use of a hymnal. Publishers abandoned hymnal projects. Eventually, World Library was sold to a larger firm. "I just didn't have the money to pay the printing bill," lamented Westendorf. Another dragon is discovered in another dungeon.

The sale of World Library signaled the end of an important period in the development of the liturgy for the American Church. That period was a period of struggle and groping for some identity as a worshiping Church and it is a struggle that continues today. But today's struggle has important victories behind it—the development of vernacular liturgy, with vernacular hymnody and service music made possible by the efforts of Omer Westendorf. It was his Peoples's Mass Book with its breakthrough in ecumenical hymnody that pointed the way to other collections of religious music. The Peoples's Mass Book can be seen as the parent to the post-conciliar hymnal and service book. Should this country ever see a National Hymnal and Service Book it will be because of the massive efforts made by Omer Westendorf in his quest for "decent music and texts."

After nearly a half century of battling dragons and working out of dungeons, he now practices his art of church music, pastorally, and with dignity. As a bard, as a knight and as a magic user, he would easily be hailed as a hero in the adventures in dungeons amidst dragons.

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CALIFORNIA

SACRAMENTO
January 16

FLORIDA

NORTH PALM BEACH
January 31-February 4
"Christian Initiation" workshop sponsored by the University of Notre Dame's Center for Pastoral Liturgy. Center staff and Rev. Larry Mick of Cincinnati. Held at the Our Lady of Florida Retreat, North Palm Beach, Fla. Write Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

ILLINOIS

CHICAGO
23 de enero

January 25
For the Parish Organist: Problems of registration. Richard Proulx. Place: Holy Name Cathedral, Superior and State. Fee: $12.00 ($10.00 by January 11). Parish rate: $30.00. Write Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690.

January 30
Easter Vigil. Focal point: Easter Vigil at Holy Name Cathedral, its growth and development during the past eight years. Rev. Robert Oldershaw. Place: St. Hilary Parish, 5600 Fairfield. Fee: $6.00 ($5.00 by January 18). Parish rate: $20.00. Write Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690.

INDIANA

FORT WAYNE
January 25
SOUTH BEND
January 26
Liturgy seminar and workshop to provide liturgical ministers with materials, suggestions, and music for Sunday celebrations in the parish. Write Liturgical Services, Church of Ft. Wayne-South Bend, 2827 Holton Avenue, Ft. Wayne, IN 46902.

FT. WAYNE-SOUTH BEND
Various Programs: Afternoons of Recollection, Liturgy Assessment, Ministers of Communion, Parish Lectors, Choir Director Training Program, Sing A Song At Sight Sessions, Practical Workshops in Liturgical Organ Playing. Write Liturgical Services, 2827 Holton Avenue, Ft. Wayne, IN 46902.

NOTRE DAME
April 18-25
Workshop at Center for Pastoral Liturgy: Church Building and Renovation. Write Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

MARYLAND

CAMP SPRINGS
January 5, 12, 19, 26
Lector Training Program conducted by the Word of God Institute, facilitated by Mary Collins and William Daley, held at St. Philip Church, 5416 Henderson Way, Camp Springs, Md. Fee: $15.00. Write the Liturgy Office, 1725 Rhode Island Ave NW, Washington, DC 20036, or call (202) 347-3842.

ROCKVILLE
January 12
Workshop on Planning/Sharing for Lent, facilitated by Rev. G. Thomas Ryan, held at the Shrine of St. Jude, 12701 Viers Mill Road, Rockville, Md. Fee: $2.00. Write the Liturgy Office, 1725 Rhode Island Ave NW, Washington, DC 20036 or call (202) 347-3842.

SILVER SPRING
January 20
RCIA: "The Rites of the Catechumenate." Fr. Michael King. Held at St. Bernardette Church, Silver Spring, Md. No fee. Write the Liturgy Office, 1725 Rhode Island Ave NW, Washington, DC 20036 or call (202) 347-3842.

NEW MEXICO

ALBUQUERQUE
January 18-21

NEW YORK

NEW YORK
December 20, January 24
Inaugural Sunday Concert Series, sponsored by the New York School of Liturgical Music. December 20: Christmas Music for organ, solo voice, choir and audience participation: January 24: organ recital by Joseph B. Smith. The Sunday Concert Series is held at Holy Trinity Chapel, 58 Washington Square South, New York, NY, at 5 p.m. Free will offering at the door.

WASHINGTON, D.C.

January 7, 14, 21, 28

Please send "Calendar" announcements to Rev. Lawrence Heiman, CPPS, Director, Rensselaer Program of Church Music and Liturgy, St. Joseph's College, P.O. Box 815, Rensselaer, IN 47978.
Hot Line

Hot Line continues for members on Tuesdays and Thursdays, 10 a.m. to 4 p.m. at (202) 723-5800. Copy must be submitted in writing on or before the 1st of the month preceding publication of Notebook, and the 15th of the second month preceding publication of Pastoral Music magazine.

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

Hot Line listings will be removed from the files six weeks following the last referral or the last contact with the person(s) or parish involved. Please notify the NPM National Office when your search is completed.

Musicians Available

Highly qualified, experienced organist/choir director/liturgist seeks full-time position in ministry of music at cathedral/diocesan level. HLM-2721

Director/Organist: Thirty years experience in large programs. Education: Master's degree plus. Published articles and music. Desires position in general Mid-Atlantic states area. HLM-2726

Organist/Choir Director seeks position in Roman Catholic church with comprehensive music program. M.M. degree and 14 years experience. Currently employed full-time in an Episcopal church. Excellent credentials and references. Prefer metropolitan New York or Boston areas. HLM-2733

Positions Open

Full-time Music Minister for 1200 family parish with 5 weekend liturgies. Must be able to coordinate and work with people. Established choir. New church with multi-media set-up. Contact: Rev. James Noto, St. Edward's Church, 2700 Dofield Drive, Richmond, VA 23235. Phone: (804) 320-1962. (HLP-2719)

Full-time organist/choir director for St. Monica's Parish. 222 W. Mishawaka Avenue, Mishawaka, IN 46545. Contact Rev. Thad Kwak. Phone (219) 255-2247. (HLP-2722)

Director of Pastoral Music/Organist: 1300 family parish; new pipe organ. Four weekend liturgies, funerals, weddings, special services, planning, SATB and children's choirs, congregational singing. Work with liturgical committees. Cooperative clergy. Must be sensitive to good liturgical celebration. Salary negotiable and benefits. Send resume/references to Rev. Daniel O'Connell, St. Mary's Catholic Church, 1420 Monte Sano Ave., Augusta, GA 30904. Phone (404) 733-6627. (HLP-2725)

Liturgist/Music Director: full-time for campus parish. Four weekend liturgies -3 folk, 1 organ. In charge of liturgy planning and song-leading. Must have keyboard experience. Also work with guitar-folk groups. Send resume and tape to Rev. Bob Schlitt, St. John's Parish, 201 N. Knoblock, Stillwater, OK 74074. (HLP-2728)

Director of Liturgy: new position for Toledo parish. Master's degree in liturgy, choir and keyboard skills preferred. Must have knowledge of current body of Catholic Church music. Includes some work in the grade school. Full-time organist already employed. Contact: Rev. Herb Williams, Christ the King, 4100 Harvest, Toledo, OH 43623. Phone: (419) 475-4348. (HLP-2730)

Part-time Pastoral Musician for small, musically active Episcopal parish in suburban Boston. Guitar, keyboard, and choral directing skills necessary. Must value and enjoy children and the music which engages them. Contact: The Rev. Russell Ayers, 116 South St., Foxboro, MA 02035. Phone: (617) 543-8191. (HLP-2731)

Music Director for suburban Chicago parish. Organist/choir director/coordinator to be responsible for music at all liturgies (including school liturgies). Also responsible for folk groups. Must work with director of liturgy in planning. Contact: Rev. Thos. Enright, St. Joseph's, 1747 Lake Avenue, Wilmette, IL 60091. Phone: (312) 251-9771. (HLP-2732)

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The Office of Worship of the Diocese of La Crosse announces the third publication in the series “Proclaiming the Passion.” Specifically adapted for Passion/Palm Sunday proclamation this liturgical text contains the entire NAB version of Mark’s (Cycle B) Passion Narrative as well as notes on the background of Mark and suggestions for the proclamation. This Passion narrative is divided among three (or 6) voices and is a scene by scene retelling of the core story of Christianity. Copies may be obtained for $2.50 from the Office of Worship, Diocese of La Crosse, Box 69, La Crosse, WI 54601. Order early as last year the demand exceeded the supply.

New from NALR

Glory and Praise (vol I and II) has now been indexed for easy use. In addition to the index of this music by Titles, Composer and index of first lines, three special liturgical indexes are given. The first is an alphabetical index, providing a general idea of those songs especially suited to a given season of the Church year. The second is an alphabetical index for Liturgical Rites offering suggestions for sacramental celebrations. Finally, there is an arrangement of the Music for Sundays and Special Celebrations, containing specific suggestions for every Sunday of the year for all three liturgical cycles of readings as well as for major feasts in the calendar of saints. Users of Glory and Praise will find this helpful for planning. Contact: NALR, Phoenix, AZ 85029.

Choral Music – for Christmas


Blessings on your Head!

Mozetov

Rev. Thomas G. Simons has written a book entitled Blessings, published by Modern Liturgy Resources, P.O. Box 444, Saratoga, CA 95070. This book serves as a reappraisal of the nature and purpose of blessings, and provides a collection of traditional blessing texts. While not directly connected with music, the collection contains texts—and some directives regarding blessings—that will be of interest to the pastoral musician.

New Publisher Services

Two publishers have recently announced new policies to help their customers.

Liturgy Training Publications has established a new standing order Service that will automatically send all LTP books, pamphlets and tapes (except Liturgy 80 and the Chicago Catechumenate) to you as soon as they are published. Subscribers to the service will be billed semiannually for materials and postage and may discontinue the service at any time. To be put on the LTP standing order service, write to Liturgy Training Publications, 155 East Superior Street, Chicago, Ill. 60611.

Word Music Group has adopted a program to stretch the shrinking choir director’s budget while also helping the local Christian bookstore increase sales. They have followed up their successful Word Record and Tape Club “I free with 4” promotion with a similar project for printed music called the “Word Music Club.” Under the new plan choir directors who buy 40 songbooks in a cooperating Word Music Club store can get ten more free. The “1 free with 4” plan applies to all new musicals, choral collections, vocal solo books and instrumental arrangements from the Word Music Group and Maranatha! Music. Hymnals, octavo and sing-along books are not included. For more information contact the Word Music Group, P.O. Box 1790, Waco, TX 76796.

News from PAA

Pastoral Arts Associates of North America has moved into its new headquarters and established the PAA Library, Studio and Study Center, in Old Hickory, Tenn. The new center will offer a wide variety of conferences and workshops in ministry, liturgy and music, and will serve as a resource center for church musicians and other ministers. Programs may be arranged for as few as two or three persons, with groups of fifteen to fifty participants being the norm for most sessions. Food and lodging are available. PAA and its Library, Studio and Study Center is at 4201 Old Hickory Boulevard, Old Hickory, TN 37138.

Organ teachers in demand

Now is a good time to become an
organ teacher: that was one of the conclusions reached by a new study of keyboard teachers released recently at the annual meeting of the International Association of Organ Teachers USA. A high volume of organ sales to buyers who are increasingly interested in sophisticated sound delivery systems is combining with a continuing shortage of good teachers to make organ teaching an increasingly attractive career, says IAOT. At the same time teachers are adapting to modern cosmopolitan musical tastes, using modern teaching methods, attending more workshops and clinics and adopting more efficient business methods. The International Association of Organ Teachers USA is at 7938 Bertram Avenue, Hammond, Indiana 46324.

Praises of God from G.I.A.

G.I.A. Publications has marked the 80th anniversary of the birth of St. Francis of Assisi by releasing a new recording of original compositions by Franciscan Friar Robert Hutmacher set to the texts of St. Francis and scriptural texts that reflect Francis' life and spirituality.

The recording, entitled "Praises of God," is supplemented by a booklet containing six of the works—for small groups—and separate choral editions of the larger works. Praises of God (MS-161) $8.00 and the music booklet (G-2467) $1.50, are both available from G.I.A. Publications, Inc, 7404 S. Mason Ave., Chicago, Ill 60638. Or call 312/496-3800.

New Choral Magazines

The Lorenz Corporation is publishing two new music magazines: The Young Chorister—for the church pre-teen program, offering music arranged in two parts with occasional unison, and accompaniments primarily intended for the piano but easily adapted for the organ, and The SAB Choir—offering a year-round program of balanced, usable music for groups lacking a strong tenor section. All Lorenz magazines come with a no-risk guarantee and samples can be obtained by sending $1.00 to the Lorenz Corporation, 501 E. Third Street, P.O. Box 802, Dayton, OH 45401.

Patterns...

The first issue of Patterns, a new parish newsletter, has been published by Peace Publications in Issaquah, WA. Patterns is dedicated to helping clergy and parishioners in evaluating resources facilitating greater unity and fostering mutual understanding. Upcoming issues will deal with several topics, including "rating of hymnals," "evaluation of hymn texts and their theology" and "examination of the major religious education programs." The introductory issue contains an extensive article on missalettes by Fr. John Rotelle, OSA, former director of the Bishops' Committee on the Liturgy, former executive secretary of the International Commission for English in the Liturgy, and current secretary of Societas Liturgica, an international, ecumenical society of liturgists. In his article, Rotelle discusses what to look for in a missalette and then rates the various missalettes on the market today. Reprints of the missalette article ($2.50) and subscriptions to Patterns ($15.00 for eight issues) are available from Peace Publications, 370 Mt. McKinley Drive, Issaquah, WA 98027.

So Full of Deep Joy

A new LP stereo album, "So Full of Deep Joy," has been released by Western Priory productions. Intended for reflective listening and liturgical celebration, the album contains 12 new songs composed by Brother Gregory and sung by the monks of Weston Priory. Rooted in the Gospel of Jesus and the tradition of Saint Benedict, the songs reflect the human struggle for justice, peace and freedom and are presented to give hope and encouragement to all who work for a better world. Weston Priory Productions is located in Weston, VT 05161.

New Liturgy Center at Georgetown

Georgetown University and Holy Trinity parish in Washington have jointly established the Georgetown Center for Liturgy, Spirituality and the Arts. Through its research, teaching and participation in the worship life of the parish and university, the Center will work for the improvement of public worship in the Church and will offer courses, conferences and workshops through the Georgetown University School of Summer and Continuing Education. Rev. Lawrence Madden, S.J. will serve as the Center's director, and the part-time staff includes Walter Burghardt, S.J. (theology, preaching), Elaine Rendler Fuller (music, arts), Betty Beckman (dance), Paul Cioffi, S.J. (liturgy), Henry Berne (psychology, symbolism), John Buscemi (architecture, art), Mary Kay Liston, C.S.J. (spirituality), and Robert Callhoun Smith, FAIA (architecture). Write to the Georgetown Center for Liturgy, Spirituality and the Arts, 3514 O Street, N.W., Washington, D.C. 20007 for information.

BCL Publications

The Bishops' Committee on the Liturgy has issued eight publications thus far in 1981: Reproaches for Use During the Veneration of the Cross, Litanies and Acclamations for Use in the Celebration of the Eucharist; Liturgical Calendar for 1982; BCL Report No. 2; Ritual Revision, A Status Report; BCL Newsletter 1976-1980 (one volume); two hymn texts, "A Hymn of Praise" (text by Omer Westendorf) and "A Living Hope" (text by Michael Jones); Study Text VI: The Liturgy of the Hours and the Ordo Missae Study workbook The Mystery of Faith (published by the FDLC). All BCL publications can be obtained from the Publications Office, US Catholic Conference, 1312 Massachusetts Ave. N.W., Washington, D.C. 20005.
A recent brochure offered a remarkable solution for the pastor who has trouble finding an organist for daily Mass and funerals: a remote-control organ. The $3,000 system consists of recorded tapes, a tape player, speakers and a pocket-sized remote-control box. At the touch of a button the presider can “play” one of four hymns (which are recorded in sequence). Which four hymns? You guessed it—entrance, offertory, communion and recessional.

When I was asked to share some reflections on the current state of liturgical music or musical liturgy, my first thought was that wherever we are, the so-called four-hymn syndrome is history. Now I'm not so sure. I believe that any assessment of the present state of things is going to reveal a great mixture.

Some of the good things I see and hear happening come to mind. “Alleluias” and Eucharistic Prayer acclamations are catching on. Cantors are gaining their rightful place. Choirs are singing better; their repertoires have improved; their numbers are being augmented. Folk groups are developing into musically sophisticated vocal and instrumental ensembles. Composers are writing new and more substantive material.

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There are other sights and sounds. People, though they are singing more, are not necessarily singing better. Acclamations are being sung but they are not often acclaimed! Cantors have emerged but often lack the fundamental skills needed to animate the assembly. Organists and song leaders are still doing battle and so are confusing the people. Many organists still cannot lead congregational singing; in place of a brilliant detached sound that will inspire congregational song, there is a pot of musical mush. This is often exacerbated by the type of instrument that is provided for the organist to use. Church musicians are still underpaid, expected to make music “for love of God”; to survive, they have to work in occupations foreign to their musical art. Though composers are creating better music, many are still hesitant to write for the Church because of their concern over poor quality of performance. Too many “folk groups” have locked into one composer or one style; others have become polished performing ensembles entertaining rather than leading and animating the assembly. We're still limiting the musical diet to a rather mushy, soft-symbol music that makes people feel good rather than do good. And on and on.

Too many people are still seeking cheap, easy solutions. Push a button and the folks will sing, the organ will play, the guitars will strum, the symphony orchestra will perform. Maybe one day we can push a button and the presider will sing! It's not surprising that pastors still ask the same question: “How can we get our people to sing?” The answer hasn't changed. It still amounts to a financial investment, constant effort and moral support. What has changed is the number of parishes in which musical liturgy is happening. The number is growing.

I recommend a visitation of such parishes. I think you will find that these parishes which have singing assemblies, thriving choirs and folk groups, active cantor programs and generally fine musical liturgies have three things in common: good professional leadership, supportive environment and adequate tools.

Good leadership most often begins with a musically and liturgically competent music director, salaried according to the guidelines in Music in Catholic Worship, (#77). This person supervises and is responsible for the entire music program including personnel, programming and parish education in liturgical music.

A supportive environment is, by and large, good acoustics. People sing better where there is no carpet to absorb their sound and vocally isolate them. There are churches where the environment provides such encouragement: people cannot not sing!

A third element for making liturgy musical is a good musical instrument and substantive participation aids. The clearly articulated, brilliant sound so critical to

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vigorouc congregational song can be best produced by a pipe organ and, contrary to some popular myths, is within the budget of most parishes. Regarding participation aids, I believe that at this point in our liturgical/musical development a hymnal/order-of-service sheet combination provides flexibility while fostering education. Whatever the participation aid—hymnal, missal-ette or throwaway sheet—care should be taken that it not get in the way by cluttering up pews or sanctuary but rather enable all to be a celebrating assembly.

The brochure advertising the remote-control organ included a testimonial from a pastor who admitted that it took some practice to "play" the right tune at the right time. I seriously doubt that mastering that push-button technique will "get the people singing" or make liturgy really musical. It's the combined effort of pastor and pastoral staff, of pastoral musicians and assembly who will make musical liturgy happen. It requires a great deal more than pushing buttons.

For pastor and pastoral staff it means first of all being convinced that there are few things more important than doing good musical liturgy when the whole parish family is assembled. It means, furthermore, providing

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the necessary musical leadership, environment and tools as well as the irreplaceable example of singing presiders and lots of moral support (visiting choir rehearsals is a good example of this).

For the pastoral musician it means a constant and continuing effort to improve musical skills and liturgical understanding, a willingness to deal more pastorally with the assembly and members of the pastoral staff. It requires a readiness to surrender the territorial imperative, to search out and affirm the good musical moments in other parishes and to borrow an idea or two, at the same time offering to share one's own successes. It means exploring the vast array of musical styles and rhythms, not allowing oneself to get "locked in" to one musical period. It means growing in the conviction that God can be praised with a great variety of sounds from chant to electronic music.

For all who want musical liturgy to happen, whether we are pastoral staff, musicians or members of the assembly, it means realizing that we are music makers all. Making music to praise our God requires that we plunge deep into those baptismal waters that are cold and dark at times, that we take the risk of being changed, broadened, enlarged into a people who can honestly and joyfully acclaim with the psalmist: "I will sing to the Lord all my life; make music to my God while I live"

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