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In this issue...

NPM takes a look at Baptism in the Parish. There is no doubt that, in the past two or three years, liturgists have been placing a great deal of emphasis on the revised form of Christian Initiation, published originally in 1972 as the Rite of Christian Initiation of Adults and now known in liturgical circles as the RCIA.

Aidan Kavanagh, OSB, no stranger to the readers of this periodical, has stated on many occasions that the RCIA is the most revolutionary document to come out of the Second Vatican Council. His position is based on the presumption of the authors of the RCIA document that the community into which the adult is to be baptized is, in fact, a Christian community, functioning close to an ideal model: it celebrates liturgy well; it lives with a deep sense of community alive in its members; it serves its neighbors with visible care. These are presumptions challenging the average parish to reevaluate its celebration, its community, its mission, and to revise its method of religious education. For the method of education envisioned in the RCIA is founded on the importance of experiencing the reality of Christianity, not simply learning about its truths. Thus, experiencing the celebration, retelling the story of the conversions and faith journeys of the members of the community and beginning to live in Christian community are essential to the RCIA.

And these values, so obviously needed for the RCIA, are beginning to receive more attention in the other initiation rites of the Church. In many parishes, the baptism of children is more frequently taking place at Sunday liturgy and questions are being raised about the appropriateness of celebration for the parish Sunday liturgy. Pastoral musicians, who usually expend most of their efforts on Sunday liturgy, major celebrations and weddings, are now being called to lead congregations in the celebration of baptism.

In this issue, we examine the theology of baptism in the parish (Searle), and the role of music in the preparatory rites (Fragomeni). The important meeting on the RCIA at Esquesing Park, Colo., serves as a starting point for an examination of the next critical steps for the development of the RCIA (Lewinski). But the topic of the RCIA is not all there is for the musician looking at baptism. There is the repertoire of music for baptism (Finn); there is the parish celebration of children’s baptism (Sullivan); there is the annual celebration of the Easter Vigil—always a baptismal feast (Brassard); and every Sunday, there is the opportunity to celebrate the neglected sprinkling rite at the beginning of Mass (O’Dea).

Baptism is a time of new life. The six regional conventions of this Association, the time when we gather as members of a very unique community of the Church’s ministers, is closely related to our baptismal experience. It is the time we remember our beginnings, retell our stories, feel the support of one another and, most of all, celebrate the glory of our God. We hope to see all of you there.

V.C.F.
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Conventions

Everything is ready for the 1982 NPM Regional Conventions this summer. If you haven't heard about them, then you are missing what NPM is all about.

Plans have been in the works for more than a year now. Convention sites, themes and speakers have already been carefully chosen. Literally hundreds of people have been working all over the United States to perform the preparations for your arrival, your education, and your good time.

There are at least three unique aspects to this year's six regional conventions. First, the convention themes are more sophisticated and integrated. In the past our conventions had important themes, but this year the six regions are dealing with topics that are central to the life and work of musicians and clergy -- planning and celebrating, Sundays and seasons; the clergy-musician relationship; full, conscious, active participation; the assembly: a reflection: the tension between transcendence and immanence; the importance of imagination; moving from venture to vision.

Second, exhibitors are responding more enthusiastically, and with a clearer understanding of the role of NPM, than ever before. Third, each convention is designed with a large, festive celebration built into it -- a time for musicians to be musicians, and a time for the community to experience itself.

But you and I both know that all this planning depends on you, our members, attending. So plan now to attend yourself. And then contact your musician and clergy and invite them to attend with you. It is vital that both musicians and clergy attend; that's how communication and ideas really get shared. Make it part of your vacation. All the convention sites have attractions nearby -- things that you could do to make this week really a memorable experience. And finally, and most important, invite those musicians and clergy in the nearby parishes (Catholic and other denominations as well). If there is a parish that does not celebrate well, take some time -- an evening or so -- and invite them to attend. Just think what influence that little invitation could have: a clergyman or musician has a good experience at the convention liturgy and decides to change his/her whole ministerial effort, and the entire parish is affected -- just because you took the time and effort to make a personal invitation. Here's a chance to make it happen. Here's a chance to really do something for the church musicians in this country. Here's a chance to change. You'll learn more than you can imagine.

ICEL Study on the Psalter

The International Commission on English in the Liturgy (ICEL) is working on a pilot project on the Psalter that is of great importance for pastoral musicians. The study project seeks to determine whether a new English translation of the Psalter can be produced that would better meet the needs of liturgical worship.

What makes this study so important are the principles and goals ICEL has set for the translations. As outlined in ICEL's 1977 Annual Report and its January-March, 1979 Newsletter, these goals include:

1. To respect the basic nature of the psalms as "song." It is clear that the psalms were originally meant to be sung and not merely recited as poetry. Hence, melody must be seen as an integral part of the use of psalms in worship.
2. To respect the rhythmic patterns of the original Hebrew. In the Hebrew texts the rhythmic structure helps to convey the meaning of the psalm. It is difficult to transfer rhythmic qualities from one language to another, but in the ICEL translations, "every effort must be made to use rhythm to communicate the meaning of the psalms and for the sake of congregational or group (non-professional) singing..." In addition, the translations must seek to convey the power of the original Hebrew to contemporary worshipers.
3. To respect the various types and classes of psalms. This is, perhaps, the most important part of the ICEL study. Modern biblical scholarship has identified several classes or families of psalms. The translations should reflect this. In addition, the various psalm families should not all receive the same musical treatment or be presented in the same way in the liturgy. "It is not enough to provide 'psalm tones', " says ICEL. "To reduce different 'classes' or 'families' of psalms to the same musical expression offends against diversity (not to mention colorfulness) of expression found in the Psalter, although we recognize that liturgical tradition has sometimes found this feasible. Such musical settings merely serve to flatten the text and press the words into a mold for which they are not necessarily fitted. The indiscriminate use of 'psalm tones' for different 'classes' or 'families' of psalms destroys any interpretative power that the music might have. A 'psalm tone' which is used for both 'Hymns' and 'Laments' cannot have the same effect in the two cases; it will nullify one or the other, if not both together."

In addition, the ICEL translations will seek to respect the liturgical usage of the Church, and be faithful to the sacred text.

As part of the psalter project, ICEL recently issued a booklet containing new translations of psalms 22, 23, 26, 66, 91, 100, 118 and 145 with sample musical settings by Sr. Theophane Hytrek, OSF, Howard Hughes, SM, Christopher Willcock, S.J., Robert Kreutz, Eugene Englert, Robert Leaf and others. Also included are explanatory notes, a questionnaire on the texts of the psalms and an evaluation form for the musical settings.

The booklet has been sent to selected parishes and religious communities throughout the English-speaking world for use during the 1982 Easter season. These groups will evaluate their liturgical experience with the psalms and then return the questionnaires to ICEL by July. The results will be compiled and reviewed by the advisory committee of ICEL late in 1982.

To the Friends of Ed Gutfried

NPM has received the following letter: We feel it important to pass it on to you:

On Saturday morning, January 9, 1982, folksinger and theologian Ed Gutfried very narrowly escaped death in a grim highway accident. Ed was conduct-
ing workshops in Columbus, Ohio. His small car encountered a sudden patch of ice on the Interstate and slid into the path of a fast-moving freight truck.

Ed has suffered massive injuries to his chest, pelvis, arms and hands. As you know, Ed relies on his guitar-in-hand as much as on his gentle spirit and clear-sighted insights to do his work and make his living. Ed would not have even the bare possibility of ever playing his guitar again, had it not been for the nearly-unique skills of surgeons at the respected Jewish Hospital in Louisville, Kentucky. The intricate surgery was successful, but Ed faces many months of slow recovery and painful therapy before he can even begin to practice and rediscover his old skills.

Better news is that everyone involved is optimistic about Ed’s eventual recovery. It’s going to be a very long road. Ed and his wife Eileen just had their second child, a daughter, Jessica. So, Ed’s family responsibilities increase just as he faces a whole year or so without income. Since he’s self-employed as a job-to-job speaker, consultant, teacher and performer, there’s no public fund or plan available to assist him. And Eileen will have her hands full with their infant child, plus their peppy two-year-old, plus helping Ed with therapy and recovery.

We are a network of Ed’s friends in Cincinnati and around the U.S. and Canada. We are doing all that we know how to help Ed and his family during this crucial time. We have established a Trust Fund intended to provide them with a decent income during these upcoming months of mending bones and nerves and welcoming a new child. Let’s speed this man back to circulation among us, again telling the Gospel story in his own words and chords.

Please contribute to the Trust Fund for Ed Gutreund. We all can be satisfied that every dollar we can give will be directly used for the necessary things of family life. Ed is aware that we are trying to help, and we know that he and Eileen will be in touch with you when they can.

Gratefully,
The Friends of Ed Gutreund

Contributions can be sent to the Friends of Ed Gutreund, c/o 284 Centerview Drive, Cincinnati, Ohio 45238.

Correction

Contrary to what you may have read in the Education Directory on page 27 of the last issue, the only choice of degrees available from the University of Notre Dame Department of Music during the summer are fahrenheit and centigrade. No academic degrees are available for attendance at summer sessions only. Perhaps it was dreaming of warm summer days in the middle of a severe Washington winter that caused the error. In any case, the correct listing is as follows:

University of Notre Dame,
Department of Music
Crowley Hall of Music
Notre Dame, IN 46556
Calvin M. Bower, Director
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Undergraduate and graduate programs. Offers BM and MM in music and liturgy, MA in liturgical music. Program designed for the pastoral musician. At this time, degrees not available through summer sessions only.

Gregory Smith, O. Carm,
1914-1981

NPM has learned that Fr. Gregory Smith, O. Carm, well-known preacher and liturgist, died of a massive heart attack last November 7. Fr. Smith was a contributor to Pastoral Music and spent the last twenty years of his life in the cause of liturgical renewal on the parish and diocesan level. His talents and contributions will be deeply missed.
NPM Chapters

Diocesan Meetings

While there can be only one NPM Chapter in a diocese, many diocesan chapters divide into a number of branches for more convenient meetings. A branch consists of from five to 25 parishes, and each branch elects its own officers and holds its own regular meetings.

At least once a year, the entire chapter should gather for one large meeting, organized by representatives from the various branches. The normal format of the chapter meeting should be maintained, including Music Showcase, Exchange for Learning, Business, and Koinonia. If the meeting is planned for a full day, the sections might be lengthened or divided into different time periods, or otherwise creatively integrated into a profitable day of education and enjoyment.

For example, the plans for Diocesan Meeting II from the NPM Chapter Manual suggest as the Music Showcase a choir festival using singers from all over the diocese. A well-known conductor might be invited to direct the festival. The music chosen should be usable for a parish choir, but also challenging to the singers. The Exchange for Learning might consist of questions and discussion and/or a presentation by the guest conductor. Exchange among the chapter members is important; however, at this meeting it should go beyond what they can get in their own branch meetings.

Permanent Chapter

The musicians of the Diocese of Wheeling-Charleston, having successfully completed their trial period, have applied for and been granted their permanent charter as an NPM Chapter. The executive officers are as follows: Sister Carol Hannig, SSJ, Director; Donna Kinsey, Coordinator for Planning; Michael Kiebel, Assistant Director for Recruiting; Rev. Robert Perriello, Animator for Koinonia; Ilga Grinvalds, Secretary-Treasurer.

The Wheeling-Charleston Chapter divides itself into four branches. Sr. Carol Hannig directs the parent branch in Wheeling; the other three Chapter Directors are Robert Ellis for the Fairmont Branch, Michael Kiebel for the Charleston Branch, and Tim Waugh for the Bluefield/Princeton Branch.

The entire Chapter is planning a two-day diocesan workshop entitled “Back to Basics,” for organists, guitarists, cantor, and choir directors, April 16-17, at Sacred Heart Co-Cathedral in Charleston.

Temporary Chapter

The recently formed Diocese of Metuchen, New Jersey (formed from the Diocese of Trenton) already has an NPM Chapter with a temporary charter. The Director is Rev. Florian J. Gall, and the Coordinator for Planning is Mrs. Barbara C. Ryan. “Accompanying Hymns and Acclamations” will be the topic for Showcase and Exchange for Learning at the first chapter meeting on April 20 at St. Joseph’s Church, Bound Brook.

New Chapters Forming

The following new Directors have received the NPM Chapter Manual and have begun Chapter Meetings in their dioceses:

Diocese of St. Petersburg, Fla.—Joseph E. Gayton, 7980-22nd Ave. North, St. Petersburg, FL 33710, (813) 584-2318/381-1559
Diocese of Kalamazoo, Mich.—Cal Shenk, 76 Guest St., Battle Creek, MI 49017, (616) 962-9279/962-4848
Archdiocese of Washington, D.C.—Gerald F. Muller, St. Matthew’s Cathedral, 1725 Rhode Island Ave. NW, Washington, DC 20036, (202) 347-3216/(301) 262-2753
Diocese of Atlanta, Ga.—Carla Crowell, St. Thomas Aquinas Church, 535 Rucker Road, Alpharetta, GA 30021, (404) 993-7724
Diocese of Columbus, Oh.—Sr. Helene Rouland, OP, 197 E. Gay St., Columbus, OH 43215, (614) 221-4633/268-7902

For More Information

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

Sprinkle Me, O Lord

BY BARBARA O’DEA

In a Church which has only recently rediscovered the centrality of the assembly in worship, what does the rite of Sunday renewal of baptism mean? In the minds of most Catholics baptized as infants, most of whom have never witnessed the baptism of adult catechumens at the Easter Vigil, can this water rite have any real significance?

These are serious questions. For even if the sprinkling rite is well planned and executed, even if it is used at the most appropriate times in the most aesthetic manner, without the worshiping assembly in mind it will remain just one more disconnected ritual.

Perhaps at this point in the history of our post-conciliar liturgical renewal, it is time to bring together what we know about renewed liturgical rites and what we are learning about renewing liturgical assemblies. Let’s begin with the rite of Sunday renewal of baptism. The Mystery of Faith, the FDLC workbook for the Ordo Missae study, offers this reflection on the rite (italics added):

Through the sacraments of Christian initiation we die, are buried and rise again with Christ. We thereby share in Christ’s victory over sin and death. Every Sunday is a paschal feast celebrating the memorial of the Lord’s Resurrection which is the taproot of all reconciliation (p. 17).

There is an event at once historic and contemporary which Christian assemblies celebrate every Sunday. It is the paschal mystery. Rooted in the Exodus experience of old, crystallized in Jesus’ passage through death to life, the paschal mystery is the event and the process Christians commemorate in every sacramental celebration. It is the mystery of faith.

What our Sunday assemblies often do not realize is our rootedness in the paschal experience. Through baptism we commit ourselves to making the paschal journey through death to life the pattern of our lives. Personally and corporately, we are called to face all the “dying” experiences we encounter and through them rise to new life in Christ. The memory of baptism is pledge and promise that, through the power of the indwelling Spirit, we shall have strength in the midst of weakness, life in the midst of death.

But the life into which we were born again at baptism must be nourished and strengthened. For this reason, in the early Church, newly baptized adults were led forthwith into the midst of the waiting assembly, there to share with the faithful the sacred meal of the new covenant, the Eucharist. Henceforth, they would continue to gather on Sunday, the day of the Lord’s resurrection, to break bread and share the cup of the covenant as Jesus commanded. Thus Christian assemblies throughout the ages have remembered and celebrated Jesus’ passage as they nourished and renewed their own baptismal life in the covenant meal of Eucharist.

Baptism—Eucharist; covenant made—covenant deepened and renewed. Is it not eminently fitting that parish assemblies often celebrate a memorial of baptism as they celebrate in word and sacrament and together approach the table of the Lord?

New members of the Church fortunate enough to have been formed in catechumenal settings, and Catholic sponsors privileged to have accompanied catechumens on their journey of faith have had a unique opportunity to explore the significance of baptismal commitment in the life of a Christian. Parish assemblies who have celebrated the Lenten rites of adult initiation experience vicariously the challenge of their own baptismal calling. However, for most Catholics baptized as infants and lacking this experience, the idea of renewal of baptismal commitment must understandably be hazy.
To recognize themselves as a paschal people, to enter into the celebration of the paschal mystery on Sunday, Catholic parishioners must be helped to recognize the pattern of dying and rising in their lives. [For more on this, see the author's book, *Of Fast and Festival* (New York: Paulist Press, 1982), Chapter 1.] They must be encouraged to express their commitment in their own words; and, together with the whole Church, after serious Lenten preparation, they must renew that commitment annually at the Easter feast. If parish assemblies are to recognize their call to celebrate Eucharist, Catholics must come to recognize their dignity as baptized, Spirit-filled people.

How can the rite of Sunday renewal of baptism assist us in this process? Reflection on the rite itself and on how it may be celebrated can provide clues to the answer.

In the Roman Sacramentary prior to Vatican II, the sprinkling rite known as the *Asperses* was used before the principal or High Mass on Sunday. It derived its name from the phrase of psalm 51:9 “Asperses me, Domine” (Wash me, O Lord), sung during the rite. Originating about the eighth century in the monastic practice of sprinkling rooms with holy water to dedicate them to the service of God, it soon began to be practiced in parish churches where it took on a baptismal character (*The Mystery of Faith*, p. 16). Water was sprinkled on the people as a reminder of the waters of baptism. The singing of the *Asperses* highlighted the cleansing aspect of the sacrament.

**We are called to face all our "dying" experiences and through them rise to new life in Christ.**

Today the rite may be used in place of the penitential rite at all Sunday Masses. When it is used “the priest’s initial greeting and the selection of songs to accompany the sprinkling indicate the purpose of the rite: to express the paschal character of Sunday and to be a memorial of baptism” (Foreword to the sacramentary). Bearing this purpose in mind, let us reflect on the three options the rite offers to discern the aspects of baptism highlighted in each. We can then explore how the rite can be celebrated, and select music to enhance the central meaning.

The rite is composed of an invitation to prayer with a reminder of baptism. Three options follow for the blessing prayer, each containing a petition that God will keep us faithful to the gift of the Spirit.

The first option (A) begins with a statement recalling the cleansing and life-giving aspects of water. The blessing of the water is accompanied by a petition for God’s protection and for the renewal of his life within us. Thus freed from sin we will be able to come into the presence of the Lord to receive his gifts.

Option B recalls the mystery of recreation, calling on God the Creator to ask his blessing on the water and his forgiveness of those who use it in faith. The assembly prays for living water to spring up into a fountain of salvation and for admission into God’s presence.

Finally, option C has been specifically formulated for the Easter season. It recalls creation and redemption. The water blessing highlights the cleansing and refreshing qualities of water. Allusion is made to the passage through the waters of the Red Sea, to the water from the rock in the desert, to Jesus’ baptism in the Jordan as well as to our new birth in baptism. This option plunges us into the mainstream of salvation history.

The rite of Sunday renewal of baptism should be celebrated often during the course of the year as a reminder of baptism, as encouragement to recognize the paschal mystery in life and as a call to live more fully for God.

However, certain feasts and seasons are particularly apropos. First among these is the Easter Season, the privileged time for celebrating the renewed covenant which constitutes us as the Body of Christ, the Church. By way of contrast, since Lent is essentially a time of preparation for covenant making and covenant renewal, it appears antithetical to celebrate the renewal rite during the Lenten season.

During Advent the gospels of the second and third Sundays place before us the figure of John the Baptist with his call to repentance and faith. What better time to remember our faith covenant and repent of our failings? The Christmas season provides the Epiphany feast...
commemorating the coming of the Gentiles to the Lord: the sprinkling rite can be celebrated as a memorial of our baptismal response. On the feast of the Lord’s baptism, which marks the beginning of his public ministry, the rite would be used to evoke the Christian’s commitment to ministry.

Besides these major feasts, there are numerous Sundays throughout the year when water symbolism is prominent in the word of God. The baptismal rite can then be linked explicitly to the liturgy of the word. Times of parish renewal programs or missions are also apt occasions for a call to renewed commitment. Finally, when another sacrament is to be celebrated during Mass, use the rite to call to mind the root from which all Christian life stems.

Without the worshiping assembly in mind, the sprinkling rite will remain just one more disconnected ritual.

The connection between the memorial of baptism and coming into the presence of the Lord cited in the prayers suggests that the rite of renewal of baptism might be used as a gathering rite. After a simple entrance, the presider greets the people and calls them to remember their baptism, which unites them to one another, as they prepare to encounter the Lord in word and sacrament. As specified in the sacramentary, the rite is used in place of the penitential rite.

How the rite is to be celebrated will be determined by the feast or season in which it is used.

During the Easter season, use of option C with its baptismal allusions is indicated. Since the rite is to be a “visual reminder of baptism,” care must be taken to use baptismal water. Drawing water from the baptismal font can be a powerfully evocative action. During the procession from the font, the assembly sings its Easter memories. The round “We have put on Christ” in Donald Reagan’s “I Saw Water Flowing” (NPM) or Carey Landry’s “You Have Been Baptized in Christ” (NALR) could aptly become the assembly’s seasonal song, especially if it was used during the Easter Vigil.

On the occasion of the baptism of infants during Mass, it seems appropriate to move the rite into closer proximity to the sacrament of baptism. Children too young to make a personal faith commitment can only be baptized into the faith of their families and parish communities. What better way to recall this truth than to celebrate the memorial rite immediately prior to their baptism? After the homily, the presider calls forth parents and godparents. The assembly is called to receive these new members and nurture their faith; with parents and godparents it is then invited to renew its baptismal promises. Following a simple rite of sprinkling, the infants are baptized. As the presider presents the new members, the assembly applauds. The choir intones a baptismal acclamation, such as “There Is One Lord,” by Lucien Diets (WLSM) or “I Saw Water Flowing,” by Donald Reagan (NPM), as the parents return to their places.

For occasions such as parish missions, it is important to respect the rhythm of the liturgy by not unduly prolonging the entrance rites. Integrating the various parts can achieve the desired goal. To prepare, place the water for the rite in a clear glass or crystal container. Create a setting for the vessel near the ambo or the baptismal font. Good use of lighting will serve to highlight the symbol.

Hold the water high during the entrance procession as choir and congregation sing “Come to the Water,” John Foley, SJ (NALR) or another appropriate hymn. In the initial greeting recall the occasion and invite the assembly to reflect on the way in which they have given expression to their baptismal call. Use the third option as a reminder of our faith roots. Have several parishioners bring the vessel containing the water for the sprinkling to the presider and accompany him as he moves through the assembly.

As Church we have reached a turning point in liturgical renewal. Initially, those involved in pastoral liturgy struggled to become familiar with the renewed rites. The present challenge is to come to grips with their significance in our tradition and in contemporary church life. As those who lead us in worship—the presiders, lectors, pastoral musicians and planners—integrate their understanding of the intimate connection between our baptismal identity and our eucharistic assemblies, they will know how to use the sprinkling rite to raise that consciousness in the people of the parish. Then it can be hoped that the rite of renewal of baptism will be celebrated often and well as we gather to celebrate the Sunday Eucharist.
Easter is for Baptism

BY RONALD E. BRASSARD

There exists in contemporary worship the constant temptation to be creative. I am not convinced that anyone really understands what that means. For many, if not most, it has come to mean doing something new, something original, something unique, something out of the ordinary. Because of this the word “creative” has become repellent to many who work with liturgy. Because of the “creative” approach to worship the beauty of the ritual is often missed, if not completely discarded. If this temptation to be creative is true of liturgy in general, it is especially true of the liturgies of Holy Week and most specifically the liturgy of Holy Saturday. Because these liturgical celebrations form the core of the Church’s celebration of redemption, many feel that one must take extraordinary means to communicate to the assembly the message and meaning of what is being celebrated.

I would like to propose that this approach to planning and preparing Holy Saturday is not only poor but does a great disservice to the Christian community. To begin with, the word “creative” does have an important place in the planning and preparing of liturgical celebrations. What it should mean is a conscious and real effort to reveal the beauty of the ritual through careful study and reflection. The sights, sounds, and symbols of the ritual need to be carefully studied and conscientiously highlighted in order that the richness of liturgy might be exposed to the people. Resorting to gimmicks is many times a betrayal that serves only to confuse and distract the gathered assembly from the true task of worship. If there is any group of liturgies about which this is true, it is the liturgies of Holy Week.

Fr. Brassard, chairman of both the 1980 and 1982 NPM Regional Conventions in Providence, is Director of Liturgy and Worship for the Diocese of Providence.

The purpose of this article is to discuss the liturgy of Holy Saturday. This ritual by and of itself is a very beautiful and very rich celebration. While it does demand a good deal of planning and preparation, one need not spend time trying to think of creative ways to communicate its meaning.

In order to effectively plan for this liturgy, one must begin by sitting down with both the sacramentary and the lectionary and carefully studying and reflecting on what is contained within the liturgical directives. This, in itself, should supply a great deal to think about and understand. I believe that when planners begin in this fashion they will soon discover many possibilities, many ways in which to approach Holy Saturday. Because of this, I must, from the beginning, state that my approach uses one particular theme from the liturgy. My comments are intended to assist a planning group that sees the celebration of the sacraments of initiation into the Church as the central celebration of the liturgy of Holy Saturday. It is during this celebration of the victory of the Lord that the elect, those catechumens signaled by the bishop to receive the sacraments at Easter, “are admitted into the people of God, receive the adoption of the sons of God, and are led by the Holy Spirit into the promised fullness of time and, in the eucharistic sacrifice and meal, to the banquet of the Kingdom of God” (RCIA No. 27). The celebration of the sacraments of initiation on Holy Saturday are the fruits of Christ’s victory and are a real witness to the meaning of the celebration.

For planning purposes let us begin at the center of the celebration and examine the outline of the rite for the initiation process. The rite, as it occurs in the Easter Vigil, has the following outline:

- The Litany of the Saints
- The Rite of Blessing of Water
- Baptismal Promises
- (Rite of Reception into Full Communion)
- Rite of Baptism
- Presentation of Candles
- Confirmation
- Renewal of Baptismal Promises

Within this ritual there are five possible moments during which music may be employed.

The litany of the saints is the first. I personally would find it inconceivable to recite this. While the musical settings of this are few, there is a choice to be made. The traditional chant of the litany is something with which most are familiar. Two other settings are also available. Grayson Warren Brown and C. Alexander Peloquin have both composed music for the text of the litany. Brown gives us a highly energized version in his album “I Will Rejoice” (NALR) and Peloquin gives us a more somber approach in his Mass “Christ, the High Priest” (G.I.A.).

The blessing of the water is another possibility for the use of music. Chant is provided in the sacramentary. Some might think this blessing a little long to
be sung. An alternative would be to recite the first two thirds and chant the ending beginning with “We ask you, Father...” A sung acclamation by the people follows the blessing. Either the text in the sacramental or another appropriate acclamation may be used.

Following the actual pouring of water an acclamation is suggested. This could be done after each person is baptized or after all those who are candidates are baptized. This is an important acclamation and should never be left out.

The rite suggests that a hymn might be employed as the transition from the baptismal ritual to the rite of confirmation. This would seem to make sense only if there is some physical movement involved (e.g., from the baptismal area to the sanctuary area). If, however, everything is taking place at the same physical location, a hymn at this point could be a source of tedious rather than festivity.

Finally, an acclamation or hymn of joy should be employed after the people gathered have reaffirmed their own baptismal commitment and are being sprinkled with holy water.

This ritual action of initiation should be viewed as the center of the Holy Saturday celebration. The liturgy of the word builds up to this point and the liturgy of the Eucharist is its fulfillment. This must be kept in mind when planning the music.

Because of the construction and length of the ceremony, great care must be exercised to insure that the music used builds within the celebration without ever overtaking it. My own experience teaches me that the best music within the celebration of Holy Saturday are selections that build slowly.

Following the singing of the Easter proclamation, the sung responses to the chosen readings should each take on a new musical dimension and employ a richer variety of style. To have the response to the first reading from Genesis be a rendition of “Lord, Send Out Your Spirit” with full orchestral accompaniment is a bit overwhelming and leaves one nowhere to go. The choice of responses to the reading must be carefully done so that the celebration builds carefully to the Church’s hymn of joy, the “Glory to God.” It is at this point that a musical climax is approached. (A “Glory to God” that has not been heard before by the congregation should not be used at this time.) Also, the Easter Alleluia has a very proper place in this celebration and in the Easter season.

Some might argue that it is so overused that it has lost its effectiveness. Perhaps the problem is that it should not be used so much during the year, but kept only for this season.

What follows from the baptismal liturgy is the liturgy of the Eucharist. This is above all else the festive Eucharist. It should reflect the best of a parish musical program. With Christ we have all died and been reborn in the waters of baptism. At this celebration we welcome our new brothers and sisters in the faith to the Lord’s table and thus complete their initiation into the community of faith.

The key to a well-planned musical program for the celebration of Holy Saturday is an understanding of the centrality of the liturgy of baptism as the heart and reflection of the death and resurrection of Jesus Christ. When this is seen as central and when it is combined with good dramatic tension within the progress of the liturgy, the Easter Vigil comes alive with real meaning. When the music reflects and aids the intention of the Church in this celebration, then good liturgy takes place and, indeed, our faith in the resurrection is again renewed in this climax of the sacred triduum.

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For further information write:
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The second was an explanation of the rite itself. Each session lasted ninety minutes and included coffee.

The decision, after 1979, was one win and one loss. The win was the establishment of a communal liturgy; the loss was the poor preparation work and no follow-up.

In 1980-81, things improved. Two "helpers" took over the work and, because of their initiative (and surpassing love for babies and new parents), the baptismal process took a happier turn. The two preparation classes of 1979 became four in 1980 and a wider participation from the community was asked for and obtained.

Laurrette and Clem began each infant's journey to the font by going over to the baby's home and spending a few hours with the parents. Parents love people who love their baby and a lot of gush-boos about baptism go by the board even at the first home visit. I told Clem and Laurette that fully half the couples would not have been to the Eucharist since their wedding day, so a whole rebuilding of faith had to be thought about in many cases. I am grateful to God that

more young parents are returning to the faith via their children. The home visit, which includes hospitality, graciousness, a little gift for the baby, an explanation of the infant catechumate, and an outline of what can be expected in the ensuing weeks, is supremely important. It sets the tone and erases fear.

Then followed, a few weeks apart from one another, three teaching sessions, each punctuated by a liturgical rite:

(a) the enrollment session, where the theology of naming is taught, the history of each child's chosen name is given, and, as the evening concludes, the child is enrolled in the handsome Book of Enrollment of Names; parents and godparents write their names also. All present claim the child for Christ by signing the infant's forehead with the cross.

(b) the second teaching session develops the notion of Church, of grace, of adoption, contrasting such a life with opposition to God in darkness and sin. The theology which gave us "original sin" is explained. The prayer for God's protection (no. 49 (2)) is offered, and the children are anointed.

(c) the third session deals with the history of baptism (adult and infant), Exodus, Paul's "burial in Christ," and the Easter mysteries leading to confirmation and Eucharist. This session concludes with communal prayer.

On the Sunday when baptism takes place, the rite begins with the procession to the font and the solemn blessing of the water. All, especially the elementary school children, gather around the font; indeed, it becomes crowded. The infants' older brothers and sisters do the little services; they hold the ritual (which is a fine, large one), carry the oil of chrism, bring the lighted candles to each family, and applaud when the newly baptized are "recognized." Everyone sings (the new Canadian hymnal has comprehensive guidelines for baptismal celebrations).

Since it is difficult to carry out the infant catechumateness in the fullness of winter (on the 1982 feast of Jesus' Baptism, when seven children were baptized, it was -38°F), I think we will move toward two celebrations a year, at Easter and on the feast of Christ the King. There will be several "enrollments," however, at intervals between those two celebrations. Co-sponsors, a couple paired with the parents, would be helpful: many parents are simply unevangelized. Finally, there will have to be more liberal use of hospitality, as Christiane Brusselmann points out everywhere she speaks.

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Baptism is an event of the worshipping community, not just the individual family.

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Baptism in the Parish
Welcome your Children Newborn of Water...

BY MARK SEARLE

Twenty-five years ago, the idea of musicians being interested in baptism would have seemed unthinkable to all but a few avant-garde "lit-niks." It is an indication of how far we have come in rehabilitating Christian initiation to its proper place in the life of the Church that pastoral musicians have now to consider how baptism may receive its full and proper musical celebration. However, the lack of a tradition of baptismal music means that a considerable creative effort is now needed and that effort, in turn, needs to be informed by a sound appreciation of the rich symbolism of the baptismal liturgy. It is the purpose of this article to review briefly the meaning of the baptismal rites in a way that may be helpful to musicians in writing music and planning celebrations.

Given the particular focus of this article, we can leave aside several of the burning pastoral-theological issues such as who should be baptized, whether baptism should ever be deffered, the kind of preparation necessary for parents, the age at which the other initiatory sacraments should be received, etc. Nevertheless, it is impossible to think about the meaning of baptism without confronting the fact that in the Roman Church at present there exist two distinct rituals: the Rite for the

Mr. Searle is Associate Director of the Notre Dame Center for Pastoral Liturgy and editor of its periodical ASSEMBLY.
Baptism of Children and the Rite for the Christian Initiation of Adults (RCIA). The reasons for this dichotomy are partly historical and partly pastoral.

Historically, the ritual of baptism developed as a ritual for the Christian initiation of adults. The rites were distributed over a period of time, running from entrance into the catechumenate at the beginning of Lent, through the scrutinies and exorcisms of the Sundays of Lent, to the proper climax in the celebration of baptism, confirmation and Eucharist at the conclusion of the Easter Vigil. During the period of the catechumenate, which is probably at the origin of Lent as we know it, there were daily instructions and prayers for those preparing for baptism; while after baptism, particularly in the first week of Easter, there was a kind of “debriefing” of the newly baptized, a period of “mystagogogy” which was intended to help them appreciate more profoundly the mysteries into which they had been initiated.

Obviously, this practice was geared to the needs of adults converting to Christianity; but the children of such converts, as well as the children of the already baptized, were put through the same process. So much was this taken for granted that, when the number of adult converts tapered off and finally dwindled away, the same practices were retained for children almost without alteration. Efforts were made in some places to continue to celebrate the rites of initiation over a period of weeks, but when the instructions were dropped (for obvious reasons) and the catechumenate rites came to be celebrated outside the context of the Sunday assembly, all the rituals came to be condensed into a single, continuous, semiprivate ceremony. Whereas private baptism had hitherto been an exception in cases of emergency, the high infant mortality rate, together with the threat of loss of heaven implied in Augustine’s association of infant baptism with original sin, led to it becoming the normal practice. This privatization of baptism, severing the sacrament from its communal context and from its place in the Easter Vigil, also meant that it was now habitually celebrated without the bishop being present. This, in turn, created the dilemma of what to do about the “sealing” or “confirming” of the newly baptized. Originally it had always been done by the bishop, as leader of the local community, immediately after the newly baptized had emerged dripping from the font and immediately before they participated, as infants or adults, in the celebration of the Eucharist.

The consequence of these developments is the situation we have inherited. First, infants have been baptized for centuries with a ritual intended for adults and including elements such as solemn exorcisms and a first-person renunciation of Satan and profession of faith which were clearly ill adapted to the condition of infancy. Second, the celebration of baptism—whether for infants or adults—became a private affair carried out in the absence not only of the bishop, but even of the local congregation. Third, the integral rite of initiation was broken up at the point where it could least afford to be

broken up: at the very heart and climax of the process. If the catechumenal rites had been split up and separated from the baptismal liturgy by a longer or shorter period of time, no harm would have been done; but what happened was that the catechumenal rites were all lumped together while the water bath, the sealing with chrism and the first act of communion were sundered from one another by a distance of several years. Confusion was further confounded when first communion was put before confirmation and the sacrament of penance was introduced to reconcile to the eucharistic table those who had never been admitted to it.

These problems were in the air on the eve of the Council, together with some urgent pastoral concerns. In mission territories with large numbers of adult converts the need was felt for an extended process of liturgical initiation. In post-Christian Europe, the practice of continuing to administer baptism to the children of non-practicing parents was creating a situation in which baptism was little more than a social custom, more or less devoid of religious meaning. The Council ordered a restoration of the catechumenate for the initiation of adult converts and mandated the preparation of a baptismal liturgy accommodated to the condition of young children and to the role of their families in their upbringing.

The effect of these reforms has been to promote a new sense of importance of baptism as the foundation of the Christian life, both individual and communal. No longer a hole-in-the-corner affair, baptism has emerged to take its proper place once again in the public life of the local church, whether at the Easter Vigil—its native habitat—or on various Sundays of the year in the setting of the parish assembly. Still, a number of problems remain unresolved, chiefly as the result of our inability to agree upon what is really involved in the Christian initiation of the children of believing parents. Discussion about the age for confirmation, its relation to first communion, etc., are all symptomatic of that larger problem. Nevertheless, while the discussion continues and different kinds of experience are accumulated, we have, in fact, taken possession of two sets of initiatory ritual, each of which has much to say about the making of Christians and thus about the Christian life itself.

As has been noted elsewhere in this issue, there have been few postconciliar reforms with as much potential for transforming our common Christian life as the RCIA. Since its shape is being described elsewhere, we can be content here merely to note what it contributes to an understanding of Christian baptism and Christian life and what sort of positive values it offers the musician.
In the first place, the most obvious feature of the RCIA is that it involves the local congregation in all sorts of different ways, not least liturgically. It would be quite impossible to celebrate it privately. At various stages, but especially on the Sundays of Lent, the catechumens play a central and highly visible role in the Sunday assembly. The same is true, after their baptism, of pastoral seasons, as celebrations of the baptismal life, and hence as celebrations of the basics of Christian identity. In this way, we find ourselves celebrating during Lent and Easter not only what happens to the catechumens, but even what happened to Jesus and the disciples, but the meaning of our own lives as participation in the paschal mystery of death and resurrection. Confrontation with sin and death, with the demons of hopelessness and infidelity and indifference, gives way (for those who have made that confrontation) to the recognition in our midst of the one who was wounded and who now stands, and who holds the keys of life and death. What the musician, like the preacher, needs to do is discover the existential images in the Lenten catechumenal liturgies and in those of Eastertide. This is done by reading the texts of the liturgy through the prism of the un-folding rites of initiation. Grasping those images, the musician gives the community the chance to appropriate them in song.

What the RCIA represents, then, is tangible evidence of God reconciling the world to himself through the mystery of Christ, dead and risen. The catechumens and neophytes are not the only actors, however; they mirror the continuing pattern of every Christian life. It is the recognition of this pattern of dying-in-order-to-live, refracted in so many diverse scriptural and liturgical images, that the musician will want to foster in the mood set and the words sung in the chants of the faithful.

The very success of the RCIA appears to be rendering the practice of baptizing infants somewhat problematic.

Baptism has emerged to take its proper place once again in the public life of the local church.

on the Sundays of Easter. This says something significant about the congregation itself: what kind of community are we? We are speaking now, not in empirical terms, but in ideal ones. The rituals of the RCIA are full of images of the local church as a holy people, a gathered community, those chosen and set apart, a sign to the world, a people who have passed through death to life in Christ, and so forth. The rites require and engender such self-awareness, and music will have a significant role in promoting it.

Second, the presence of the catechumens and neophytes, in Lent and Easter respectively, gives a whole new dimension to these seasons. They are seen as bap-
Precisely because adult initiation is so moving, so profoundly rich in insight, it seems almost advisable to postpone baptism until the children are old enough to appreciate it. The debate is now engaged at various levels, but for the musician faced with the fact of infants being baptized the question is not so much whether it is pastorally advisable as what can be made of it liturgically. In actual fact, the rite for baptizing infants has a lot going for it, but it does need to be appreciated in more positive terms than the old “washing away of original sin.”

The liturgy of infant baptism is in four simple parts: welcoming rites, liturgy of the word, liturgy of the sacrament, concluding rites. While it lacks the extended development which characterizes the RCIA, the impact of the RCIA has in fact helped us to appreciate some aspects of it which might otherwise have been neglected. For instance, it is a public rite, to be celebrated when as many of the local community as possible can be present. I once met a lovably eccentric priest who hoped that baptism could replace benediction in popular Catholic devotion. Since that seems unlikely to happen, the next best thing is what most parishes opt for: baptism at Sunday Mass. (It would be more helpful to think of it as a celebration of baptism, followed by celebration of Eucharist, for the readings should be geared to baptism.) This in turn requires that certain Sundays in the year be chosen for the celebration of baptism, days already equipped with suitable readings: e.g., the baptism of the Lord, the Easter Vigil, the Pentecost vigil, the patronal feast of the parish, Christ the King or All Saints.

We sometimes overlook the joy, the privilege and the hope that is ours as members of the community of the baptized.

The trick is to view the texts of these feasts through the lens of baptism and to view baptism in the light of these texts. Failure to do this means a disjointed liturgy; attention to it will yield new insights into both sacrament and feast.

What is important is to seize upon the positive images which the rite of infant baptism offers. Whereas the RCIA grips us because of the profoundly moving presentation of the drama of breaking with the past and being delivered into new life, infants have no past of which to repent and remain (it is fervently hoped!) passive under the ministrations of the Church. The musician in particular will want to pick up on the images of Christian life offered by the rite, the wonder of the mystery of our hidden life with God in the Body of Christ which is the Church. Sometimes, in reacting against the dismal and impoverished understanding of baptism which identified it just as the expurgation of original sin, we turn the celebration into an exuberant welcoming ceremony. That is all right as far as it goes, but the texts of the rite—and the symbols of water and chrism, light and robe—speak more profoundly of the kind of community we are. It would be a mistake to confuse the natural affection infants arouse with a profound sense of Christian identity. Especially helpful in this regard are the texts provided for musical setting in the appendix of the rite (nos. 227–245). Here is just one example:

Holy Church of God, stretch out your hand and welcome your children newborn of water and the Spirit of God.

In this and other texts, what is so rich are the images of the local church and the insights they provide into the mystery of our life together, which go far beyond the facile togetherness of calling ourselves a “parish family.” Moreover, the images in the liturgy of infant baptism, especially those in the blessing of God over the font and the chant texts given in the appendix, highlight something which, in the sometimes grim adult struggle to be faithful, we sometimes overlook: the joy, the privilege, the hope that is ours as members of the community of the baptized.

The involvement of the musician in the celebration of baptism, then, is both a gauge of how far we have come and a pledge of a better future. Through attention to the baptismal imagery—which takes different and complementary forms in the adult and the infant rites—musical settings will contribute immensely, not merely to the proper celebration of the rites, but to our own sense of identity and vocation as a Christian people.
“Musical Liturgy is Normative”
Yes, Even for Baptism

BY RON LEWINSKI

In September, 1981, over 200 catechumenate ministers from around the United States and Canada gathered in Estes Park, Colorado, to share their experiences and evaluate critically their current practice of the RCIA with a view toward further development. There was a great sense of solidarity among the participants and a feeling that we had arrived at a point where the RCIA was no longer a curious and novel document but a way of life for the Church, at least for the Estes Park participants.

The concerns of this group were so central to the heart of the gospel and what it means to be Church that the conference could hardly be compared with the host of workshops and study weeks so many of us regularly attend. Dr. James Fowler, noted for his theories on the stages of faith, said of Estes Park: “This gathering is like being at an apostolic conference similar to Acts.”

The participants at this gathering did not get bogged down with trivial concerns. They wrestled with questions like how to foster conversion and how to identify it in an individual. They struggled with the implications of a social gospel in the formation of Catholics in a contemporary world. They confronted our society’s cultural demons and their influence on the outlook and values of our catechumens. They sought help from liturgists and theologians to pursue the Eucharist more profoundly as an initiation sacrament. These and many more questions were not academic discussions. For, behind all of these issues the participants knew that these concerns were applicable to their catechumenal communities back home.

It is difficult to measure the progress that has been made in implementing the RCIA in North America. But if these participants at the RCIA Revisited Conference in Estes Park are any indication, the RCIA is in a healthy state. Or better put, the Church in North America is in a healthy state because of the RCIA. Because what was impressive about this memorable gathering was not the catechetical outlines, ritual adaptations, calendars and catechumenal logs that people brought along, but the vision of the Church that these men and women gave witness to. They were obviously people who had been formed by the spirit of the RCIA to the point where they weren’t thinking “program,” but living out their ideal of Church.

Fr. Lewinski is associate pastor of St. Marcelline Parish in Schaumburg, Ill. He is the Director of the Catechumenate for the Archdiocese of Chicago and edits The Chicago Catechumenate.
The composition of the group itself says something about the development of the RCIA. The clergy and religious were represented, but the number of laity was considerable. These were men and women who were well trained, confident, and who obviously had taken ownership of the RCIA in their local communities. They came from as far as New York and California, Saskatoon and Georgia. They represented city, suburban, rural and campus communities—some small and some very large and diverse.

The Estes Park RCIA Revisited Conference is not the only sign of positive growth for the RCIA in North America; the increasing number of bishops getting involved is very encouraging. In Baltimore, Galveston-Houston, Chicago, Providence, Des Moines, Grand Island, Oakland, Ft. Worth, Paterson, Portland, Seattle, Orange, Birmingham, Atlanta, Kansas City-St. Joseph, Little Rock, San Francisco and Washington, D.C. (to name a few), bishops have gathered with catechumens to celebrate one or more of the rites of the initiation process. Several bishops have arranged study days for the clergy to acquaint themselves with the RCIA and incite their priests to begin implementation. In many places bishops have opened the traditional clergy conferences to all parish ministers because they have recognized that the RCIA envisions a team approach. The involvement of the bishop is significant because without the bishop’s participation the RCIA risks becoming just another renewal program or worse a project of a select ambitious few.

The musician is especially valuable during the post-baptismal period when words are so feeble.

Another good sign of the positive growth of the RCIA is the affect it is having on our traditional catechetical programs. Parishes that have been exposed to the RCIA are beginning to question the purpose and design of confirmation programs and first Eucharist preparation. And as the number of uncatechized children of all ages continues to increase and as they, sooner or later, seek the sacraments, questions about the most appropriate pastoral care for these youths are being raised in light of the RCIA experience. Dioceses like San Bernardino, Richmond and Newark are to be commended for leading the way in applying the wisdom and spirit of the RCIA to sacramental programs for children.

I have been pleasantly surprised to receive phone calls from people referred to me by the chancery office who are looking for a catechumenate. Often a spouse or potential inquirer calls to say they heard about the catechumenate, would like to consider becoming a Catholic and wonder where they could find a parish with an active catechumenate that would accept them. I judge that to be a positive sign of the RCIA’s growth and credibility.

Numerous religious orders have begun to reassess their own formation process in light of the RCIA. That is a positive indication that this document goes beyond adults seeking communion with the Catholic Church and it is a positive sign of hope that its vision is touching diverse sectors of the Church’s life.

The Church in North America is in a healthy state because of the RCIA.

While the development of the RCIA in North America is positive for the most part, there are some areas that do need more attention in the future.

There are, for instance, some canonical questions that continue to arise and while they may not be the most important issues in Christian initiation they do impinge upon a just order for the Church. At the present time,
for example, there remains some confusion about the rights of a parish priest to confirm a previously baptized but uncatechized Catholic who may have participated in the catechumenal journey. (Some clarifications on this point can be found in the BCL Newsletter, February, 1982). A more serious problem is that there is no provision in the present code of canon law and apparently no consideration in the forthcoming code for those who were divorced and remarried and now, after a very genuine conversion in their own lives, wish to be initiated into the Roman Catholic Church. An internal form or conscience solution simply does not satisfy the sensitive pastor or individual who otherwise cannot be initiated into the Church.

Future growth of the RCIA will also mean further development of the variety of ministries involved in initiating new Catholics. In particular the ministry of evangelist needs to be refined so that we have men and women who can effectively convey the core message of salvation in such a way that it becomes a true catalyst for conversion.

There is also an increasingly felt need to train men and women as spiritual directors for the catechumenate. Whether we call them directors or guides or companions, we need mature Catholics who are sensitively and wisely attuned to the spiritual life. While there are many experts available in spiritual direction, too few have become interested in the RCIA to the point where they can begin to train others in this ministry.

Although there are thousands of catechists in the Church today, there are few catechists who have been trained in adult catechesis and adult learning theory. If we are ever going to create a solid catechumenate, we will have to provide special training for adult catechists. This might be more easily accomplished on a diocesan level.

And certainly one cannot overlook the importance of the musician on the catechumenate team. If we believe that music has the potential to convey what words alone cannot communicate, then especially in communicating the sacred mysteries we must respect the role of music. Music is not a filler for catechetical or prayer formation any more than it is Muzak for liturgy. It is substantive and can play a vital part in the Christian formation of new Catholics. The musician as poet is probably one of the most valuable ministers for the period of mystagogia, or post-baptismal period, when words are so feeble for reaching the depths of the Easter Mysteries.

The musician who is well acquainted with the RCIA process in his/her own parish will be better able to link the parish catechumenate to the Sunday liturgy. This is especially so for the Lent and Easter Season when catechumens and baptized assembly move in the same direction.

Besides the importance of the musician in the RCIA process there is a need for new music for the rites of the catechumenate. There is a growing number of compositions composed for use in the celebration of the sacraments of initiation, but little available that has been specifically composed for the rites of the catechumenate. There are, to be sure, many fine pieces of music such as psalms and hymns which are suitable for some of the catechumenate rites. Some black gospel music is particularly appropriate for expressing the journey, the call, and the change that the converts experience. However, there is still a need for service music, music that is more directly integrated into the rites themselves.

Thus, for example, when the catechumens are dismissed after the liturgy of the word there seems to be a need for music that will more clearly convey that their dismissal is a sending forth to further reflection on the word and not an abrupt removal from the assembly.

Perhaps one of the most obvious needs for new music is in the rite of election. With the exception of the celebration of Easter sacraments at the Easter Vigil, the rite of election is the most significant of the rites in the catechumenal journey. We need music that will help us celebrate God’s initiative in calling these candidates to the sacraments of initiation. While music for the rite of election ought to be joyful it is difficult to find compositions that do not anticipate Easter themes.

Scriptural texts such as John 15:16 (It was I who chose you); Psalm 104 (Let hearts rejoice who search for the Lord); Jeremiah 31:33 (I will put my law within them); and Romans 10:9 (If you confess with your lips that Je-
sus Christ is Lord . . .) may be the stimuli for new music.
A musical composition to accompany the enrollment of names would be appreciated.

A powerful acclamation is called for in the rite of election immediately after the bishop has announced: “You have been chosen to be initiated into the sacred mysteries at the Easter Vigil” (RCIA, No. 147). The rite simply states that the catechumens respond: “Thanks be to God.” However, all who have already celebrated the rite of election know that something more is needed than

In our celebrations of the RCIA, there are many climactic moments that cry out for good music.

that. It is a climactic moment that cries out for good music.

Another place where new musical acclamations could enhance the liturgy is in the celebration of the scrutinies and exorcisms on the third, fourth, and fifth Sundays of Lent. The RCIA states that after the exorcism prayers (e.g., No. 164) an appropriate song may be sung. It gives various psalms as possible options. However, an acclamation, perhaps based on the traditional A cycle gospels for the third, fourth and fifth Sundays of Lent, would be very appropriate as would a strong hymn if the dismissal of the catechumens follows immediately.

The collection of acclamations in the RCIA (No. 390) are very beautiful texts for the sacraments of initiation and could be used throughout the Easter season. But another parallel collection would be welcomed to accompany the rites of the catechumenate.

In the rite of entrance into the catechumenate there is a strong emphasis on entering the assembly, being signed with the cross and gifted with the gospels. Without overstepping the work of the BCL or ICEL, artists need to discuss what musical texts can be found or written to accompany these sacred rites. The RCIA does give some suggestions for music. For example, in No. 90 for the entrance into the catechumenate, the RCIA proposes Psalm 33 with a special acclamation: “Come, my children, and listen to me; I will teach you the fear of the Lord.” This text needs to be put to music. For the times when the RCIA suggests other psalms, new antiphons could be written that would be appropriate for the occasion.

There is undoubtedly music available which can be selected for the rites of the catechumenate, but we need texts and music that can be clearly identified with these unique celebrations and unfold for us a deeper sense of the liturgical action. If we only select music that is general enough to be used on many other occasions, the particular message and impact of the catechumenate rites could well be lost as the music draws us to what-

The point to be made is that the catechumenate rites are deserving of their own music. By no means does this imply that we cannot or should not use music already available in our repertoires that is well suited to the catechumenate liturgy. Obviously, if the entire body of music for the rite of election were used only for the rite of election, it would be very hard to expect a great deal of participation from an assembly that would be overwhelmed by unfamiliar music. For one thing, since many of the catechumens come from other Christian backgrounds music held as a common Christian heritage ought to find a place in catechumenate rites to serve as a bridge to Catholicism.

But music in the RCIA pushes the question of the function of music in liturgy to the test. If in fact music is integral to the liturgy to the point where it is the public prayer of the Church and not just a background for its prayer, should we not have some music purposely composed for the catechumenate rites?

The Church in North America has been positively affected by the wisdom and spirit of the RCIA. As the implementation of the RCIA continues, so does the growth of all involved in making the RCIA happen. Every ministry of the Church is related to the RCIA and the musician is certainly to be numbered among these ministers. The musician can lead the community into undiscovered dimensions of Christian initiation. By the careful selection of available music and the creative composing of new music for the catechumenate rites the musician can be a proud contributor to the development of the RCIA, or better, to the spiritual growth of the Church.

Rev. Ron Lewinski
The Music of Baptism: Step by Step

BY RICHARD FRAGOMENI

When I first met the Rite of Christian Initiation of Adults (RCIA), it was affectionately called the CIA, and I immediately thought it had something to do with a secret service organization. Ten years later, along with many others in the United States, I have come to learn and appreciate that this revised liturgical rite holds the key to parish and diocesan renewal. Unfortunately, for the majority of bishops, priests and laity, the RCIA maintains its status of a secret service, the best kept secret service in the Church. For some, it has even begun to represent a threat to the established model of the Church. This is understandable because the RCIA challenges us to look with new eyes at the meaning and structure of the faith community. The rite asks us to see the conversion of new Christians as a time of reconversion for the entire parish.

Because the main task of this article is to give a musical-liturgical overview of the rite of becoming a catechumen and the rite of election, and not an overview of the entire initiation process of the RCIA, I refer the reader to several resources that might be helpful for a general understanding of the RCIA journey. These resources will also be helpful in planning the celebrations of adult initiation:


When planning the RCIA celebrations, a significant liturgical principle must be kept in mind: the adaptation of these rites to the cultural needs of the celebrating assembly. This general principle, found in the revised liturgical books, is clearly stated in introductory paragraph No. 67 of the RCIA. The paragraph encourages the presider (and it would seem the liturgy planner and musician as well) to use fully and intelligently the freedom given to accommodate the rites, with prudent and pastoral judgment, to the circumstances of the can-
candidates and others who are present.

Two things are needed to do the adaptation well. First, an intelligent understanding of what the rites mean theologically and symbolically; this will entail some historical research on our part since these rites are very new to us. Second, good taste is needed desperately; both good taste pastorally and good taste aesthetically. Sometimes in liturgical adaptation we have created tacky gimmicks that one author has compared to soap operas and low-grade cinema.

As musicians, we must already realize that the bulk of cultural adaptation and liturgical accommodation rests on our shoulders. This is true because the most significant cultural variations and adaptations of any liturgical rite are woven into the shape of the celebrations by the music. An intelligent and tasteful use of music does more to insert the culture into a celebration than any other one element.

A caveat before we look at the rites. While, in my opinion, the rites of the RCIA need adaptation, I do not believe that much structural adaptation is necessary. I believe, however, that the musical selections bring to life an already solid liturgical pattern.

There are five basic musical types that can be used in the celebrations of the RCIA. It is to be noted that these musical styles can also be used throughout the catechumenal journey: during meetings of the candidates, as tapes to be listened to and learned by those seeking membership in the Church, etc. Singing has always been a tremendous catechetical vehicle to pass on meaning and to change hearts.

First, the acclamation is a short musical statement. It has the task of linking the assembly to the liturgical action taking place with the candidates of adult initiation. A common acclamation used during these celebrations is Deiss' antiphon "Glory and Praise to You."

Second, the hymn, as in other liturgical gatherings, unifies the entire assembly in a common breath and praise to God. The hymn is used to welcome one another and to generate energy for the celebration. A great hymn for the rite of election is "Anthem" by Tom Conry.

The antiphonal response is yet another musical type. This form is often used for the responsorial psalm and requires a song leader or psalmist. In a concerto-like style, the large group responds to the verses proclaimed in song (or in speech) by the solo voice. This antiphonal response can be used to accompany a longer liturgical action such as a procession or as a response to a reading. Most of the St. Louis Jesuit music fits into this category along with the Gelineau psalms. Obviously, these antiphons can be easily taught to the candidates and used outside of the celebrations as well.

Fourth, the litany has the basic task of petitioning God or the saints. The rhythmic movement of a litany has not only the function of passing on the intentions of a praying group (such as in the general intercessions) but it also stimulates the assembly and sets a mood of anticipation or reflection. It has an enchanting quality.

Instrumental or choral music, lastly, has the function of setting a tone for reflective silence. (It can also give an assembly a break from singing—such as at the preparation of the gifts. While instrumental or choral music is certainly a useful type of music, recorded music should
be avoided. This type of music should never substitute for the sung response of the assembly.

With these musical types in mind, let us turn to the rites themselves.

The rite of becoming a catechumen is sometimes called the rite of becoming a Christian. This is because, after the celebration, the candidates are members of the household of Christ and can be married and buried as Christians. Therefore, this rite, which may be celebrated anytime during the year, celebrates several beginnings. It celebrates the beginning of faith, the beginning of the liturgical life for the catechumens, who can now attend the liturgy of the word (the old Mass of the catechumens), and the beginning of the contact that the candidates will have with the parish community as a whole. The rite as found in the ritual book has two parts: a) the reception of the candidate(s) and the rite of becoming a Christian, being signed with the cross, and b) the liturgy of the word and the sending forth of the catechumens if the Eucharist is to follow.

The rite is still the best kept secret service in the Church.

Dujarier, in his book mentioned above, makes one adaptation to this order. He suggests that the initial welcoming of the candidates begin with a gathering of the larger community which reconfirms itself to the deepening of faith and to the assistance of the candidates. The larger community goes out to greet the candidates. The candidates are called by the name and led into the worship area. The liturgy of the word follows immediately. As a response to God's word, Dujarier suggests that the rite of becoming a Christian (catechumen) follow the proclamation.

This adaptation certainly makes sense in the light of all the other liturgical rites that always place the word of God first. God always begins, always calls first. With this adaptation, the rite would have the following liturgical and musical structure.

The initial welcome of the candidates begins with a gathering song. We used "Amazing Grace." The choir added descant and harmonies to make this hymn do its job. Then follows the greeting and exhortation of the assembled community by the presider and the presentation and reading of a letter from the candidates to the community. This letter requests admission into the catechumenate and is read by the director of the catechumenate. An acclamation might be used here as a response to the letter; one of our musicians wrote a simple "Thanks Be To God" acclamation.

The community then processes out to meet the candidates and their sponsors. An antiphonal response that works is Michael Joncas' "I Have Loved You." This particularly fits in view of what happens next as the candidates are greeted and called by name. They are each asked what they seek from the parish community and from the Lord. After each candidate, the antiphon of "I Have Loved You" is sung as an acclamation by the whole assembly. When the last person is called and questioned, the assembly follows the candidates into the worship space with the reprise of Joncas' antiphonal response. The verses may be done by choir in parts or by a song leader.

The first reading begins as soon as all are settled. The call of Abraham is a very appropriate choice (Genesis 12: 1-4). After a period of silence, the responsorial psalm is sung. We used Jim Hanson's Psalm 8, "O Lord, O. Lord! How great is your name, through all the earth." This was sung for the first time in Scranton, Pa., at the first NPM convention. The second reading might be the gospel. We chose John 1:35-42, the call of the first disciples.

After the homily the candidates are asked to renounce unchristian values and worship. They then promise fidelity to Christ.

The community is then asked to publicly reaffirm its support for the candidates. This is an important part of the celebration and may be emphasized by a hymn or an acclamation. We used a thanksgiving praise hymn: The Old 100th. After this, the candidates step forward with their sponsors to receive the sign of the Christian life on their foreheads. The presider may also place a cross around the neck of each candidate. During this time, if there are many candidates, a choral anthem or some instrumental music may be used.

The candidates’ senses—the ears, the eyes, the lips, the heart, the hands and the forehead—are then signed by the sponsors. After each invocation by the presider, the assembly can respond with a short acclamation. We used Deiss’ "Glory and Praise to You, Lord Jesus Christ!"

The gospel book, which is the real textbook of the catechumenate, is given to each catechumen with the words: "May the word of God support you, console you and challenge you throughout every step of your journey." After each catechumen receives a gospel book we sang an acclamation: "Your word is a lamp for my feet, a light for my path."

Next follows a litany of prayer for the catechumens. Different petitions may be offered for them by different members of the community with a sung response after each.

If the celebration ends here, a blessing and dismissal may be given. There must be a party for the new Christians; to lead into it, a rousing hymn is used. We found "Mighty Lord" by the St. Louis Jesuits to be well suited for the occasion.

The rite of election takes place on the first Sunday of Lent. It marks the beginning for the catechumens, as well as for the parish community, of a forty day retreat in preparation for the Easter Vigil and the sacraments of initiation. The rite is usually presided over by the bish-
op of a diocese. This usually makes it a cathedral liturgy. However, in most cases, it is the parish priest who presides at the rite and it usually is celebrated at a parish Sunday Mass.

The rite of election celebrates the call from God who initiates the whole process of conversion. The catechumens, after a long journey of faith, present themselves to the community as a response to the call from God. The rite takes place as a response to the readings and the homily of the first Sunday of Lent. Cycle A readings are suggested since they contain the core message of call and conversion.

The rite of election as found in the RCIA is made up of four parts: a) the presentation of the candidates, b) the examination or questioning, c) the election, and d) the prayer for the newly elect and their dismissal. Dujarier, again, sees a deficiency in the structure of this rite: there is no direct mention of God’s call, which this rite is meant to celebrate. It is implied, but is too hidden, too disguised. The candidates’ response is also a weak sign in the rite. In fact, he notes, the signing of the candidate’s name in the Book of the Elect, which is the response to the election, comes before the actual election. In terms of call and response, the restructured rite by Dujarier takes on the following liturgical and musical structure.

In the presentation of the catechumens, following the homily, the catechumens are seated with their godparents in a place visible to the assembly, and are called and presented collectively. This is not to be confused with the ritual expression of God’s call later in the celebration. This can be done by the director of the catechumenate.

... an understanding of what the rites mean—theologically and symbolically.

The catechumens stand with the godparents. The presider dialogues with them and asks the godparents to introduce themselves and the catechumen to the assembly. This is necessary especially if this celebration takes place in the cathedral where people are not familiar with one another. The godparents continue to state briefly in their own words their conviction about the catechumen’s readiness to be baptized. After each godparent has spoken, the assembly sings an acclamation. Here we used the antiphon “Here I am, Lord” from the St. Louis Jesuits. When this testimony is completed, the presider asks for spontaneous testimony about the catechumens from the members of the assembly, and when this is done, a hymn may be sung. “Anthem” by Tom Conry is appropriate at this point along with some applause. Each catechumen is then invited to speak for him/herself. Each one is questioned and a brief statement is made by each. These statements speak of faith and the journey near its end. After each, another acclamation may be sung—perhaps something written especially for the occasion.

At the time of the election, the presider calls each catechumen by name. They each respond: “Here I am, Lord.” The newly-elect with his/her godparents go to the altar where the Book of the Elect rests and writes his/her own name. The godparents write their names also. After each name is called and during the writing of the names an antiphonal response may be used. We used “Laudate Dominum” from the Taizé collection. After the inscription is finished, the presider also signs his name in the book and asks the assembly to support these newly-elected members.

At the end of the inscription, different members of the assembly come forward to offer petitions for the newly-elect. These can be recited with musical background and a litany response. The petition concludes with a prayer by the presider. The elect are sent off to continue their celebration together with a hymn or an instrumental or choral selection and the Eucharist would continue at this point as usual.
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There's Lots of Music for Baptism

BY PETER FINN

As pastoral musicians, we have made great strides in our appreciation of the role of liturgical music in the eucharistic liturgy. No longer content with the four hymn Mass, we have grown to realize that our eucharistic celebrations must be sung celebrations in which other musical forms—acclamations, responsorial psalms, litanies—play an essential role. Our repertoires and our liturgical knowledge have even grown to the degree that we are more confident and more involved in planning and choosing music for funerals and weddings. When faced, however, with the challenge of providing and encouraging music for the baptism of infants, we lack confidence in choosing music for the rite and we are unfamiliar with what is available. It is appropriate therefore to review briefly the theological and liturgical context of baptism, to outline the structure of the rite, and to list published settings for baptisms.

With increased exposure to the celebration of the Christian initiation of adults we have grown in our understanding of the theology of baptism and how it relates to the other sacraments of initiation. As in confirmation we receive the Holy Spirit so in baptism our rebirth in Christ is effected through water and the Holy Spirit. Baptized in the name of the Trinity, we share in the death and resurrection of Christ. This sharing and growth in Christ is continued in the Eucharist when we celebrate as a priestly people baptized in Christ. Because of the paschal character of baptism, the Church recommends that the baptism of infants be celebrated during the Easter Vigil or on Sunday. Song texts should be chosen with this theological framework in mind.

The introduction to the rite tells us that "the Church, made present in the local community, has an important role to play in the baptism of both children and adults." The congregation is called upon to participate actively in the songs and responses in the rite and to join the parents and the celebrant in acclaiming that the infant is baptized in the faith of the Church. The rite itself provides a number of song texts that reflect this important aspect (see Rite of Baptism for Children, nos. 59 and 225 to 245 for acclamations, hymns, and songs from ancient liturgies).

It is also clear from the introduction to the rite that the parents exercise a prominent role in its celebration, for they represent the local church. In the rite itself they request baptism for their child, sign him on the forehead, renounce evil and profess the faith, hold the lighted candle, and at the end of the rite are both blessed. Though the rite is not a private family affair (for the child is baptized in the faith of the Church), song texts may reflect in some way the familial dimension of the rite.

The selection of music for the baptism of infants should be determined by the liturgical context. For instance, there are three processions in the baptismal rite—procession to the word, to the font, and to the altar—during which a song is to be sung. Since the song accompanies the liturgical action and is not independent of it, it should be completed about the time when the procession is completed. In other instances in the rite the music becomes integral to the liturgical action, for example, the community's assent to the profession of faith. When choosing music for baptisms celebrated within the context of Sunday Mass, the pastoral musician must see to it that the amount of music chosen for the baptismal rite does not overwhelm or detract from the significance of the eucharistic liturgy. For instance, a baptismal song for the procession to the altar need not be sung as part of the concluding rite at the end of Mass before the blessing, particularly when a hymn of thanksgiving is sung at the very end of Mass after the blessing.

Mr. Finn is director of publications and coordinator of the music subcommittee for the International Commission on English in the Liturgy.
**Introductory Rites:**

**Reception of the Children**

The introductory rites include:

A. Reception of the baptismal party.
B. Affirmation of the parents to bring up their children in the Catholic faith.
C. Signing of the child by the celebrant, parents, and godparents.
D. Song for procession to the place where the liturgy of the word will be celebrated.

When the introductory rites precede Sunday Mass they replace the greeting and penitential rite. Though the rubrics for the introductory rites encourage the presence of the congregation, in many churches this may prove to be impractical, particularly when the rite is celebrated at Sunday Mass (e.g., the entrance of many churches will not accommodate the baptismal party and the congregation).

**Songs for Reception of the Children**

At the beginning of the rite when all have gathered a suitable psalm or hymn may be sung. Psalms that tell of the joy of praising God in his temple, hymns that express the ecclesial nature of baptism or that welcome the infant and call upon the Spirit to bring about the infant’s regeneration in Christ are appropriate for the beginning of the rite of reception.

<table>
<thead>
<tr>
<th>Setting</th>
<th>Auth./Comp.</th>
<th>Collection(s)</th>
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<tbody>
<tr>
<td>All People That on Earth Do Dwell (Psalm 100)</td>
<td>Ketche/Bourgeois</td>
<td>RC 166; WII 14; WC 109</td>
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<tr>
<td>All the Earth (Psalm 100)</td>
<td>Deiss</td>
<td>PMB 141; WC 176</td>
</tr>
<tr>
<td>Baptism Prayer</td>
<td>Schoenbachler</td>
<td>GP 7; SP 24</td>
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<tr>
<td>Christ Is Made the Sure Foundation</td>
<td>Neale/Wood or Smart</td>
<td>CLB 473; CBW 604; RC 183; WII 43; WC 103</td>
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<tr>
<td>Church of God</td>
<td>Stotter/Daly</td>
<td>RC 348</td>
</tr>
<tr>
<td>Cradling Children in His Arm</td>
<td>Knudsen/Horn</td>
<td>LBW 193</td>
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<tr>
<td>Cry Out With Joy (Psalm 100)</td>
<td>Grail/Gelineau</td>
<td>BSS MS4; CBW 429; WII 64</td>
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**Father Of The Human Family**

Farquharson/Trier Gesangbuch

**Holy Spirit, Lord of Love**

Maclagan/Hintze or Irish

**How Glad I Was (Psalm 122)**

Scottish Psalter

**How Lovely Is Your Dwelling Place (Psalm 89)**

Grali/Gelineau

**How Lovely Is Your Dwelling Place (Psalm 89)**

Joncas

**How Lovely Is Your House (Psalm 89)**

Connaughton/Mayhew

**I Rejoiced When I Heard Them Say (Psalm 122)**

Grali/Gelineau

**In Him We Live**

Landry

**Let All The Earth (Psalm 100)**

Somerville

**Songs for Procession to the Word**

If circumstances allow for singing at both the beginning of the rite and during the procession to the word, a song, acclamation, or psalm calling upon the Lord to open our hearts to his word, a baptismal song relating the word to baptism, or a processional alleluia may be sung during the procession.

**Alleluia**

Zsigray

**Blessed Jesus, At Your Word**

Winkworth/Ahle

**Come, Thou (Our) Almighty King**

Anon./de Gradiini

**How Firm A Foundation (st. 1)**

Early American

**How Great The Sign of God’s Love For Us**

ICEL/Cromie (choral setting)

**Lord, To Whom Shall We Go**

Joncas

**Open My Heart**

Williston

**Open My Heart To Your Word**

McCaffrey

**People of God**

Oosterhuis/Huijbers

**Processional Alleluia**

Hughes

**Thou Art (You Are)**

Doane/Scottish Psalter

**The Way**

Sp 206

**What You Hear In The Dark**

Schutte

The rubrics for the procession to the word suggest singing verses 7 to 9 of Psalm 85. I am not aware of any settings of these verses for baptism outside of the possibility of using a psalm tone, and the above examples provide sufficient options for this moment in the rite. If the rite of baptism occurs during Mass, the songs of reception listed previously may be sung as the celebrant and baptismal party process into the church where the liturgy of the word will be celebrated. In this case a song at the beginning for the reception would not be sung.
Liturgy of the Word

This part of the rites consists of:
A. Reading of the Word of God.
B. Homily, followed by a period of silence.
C. Prayer of the Faithful (Intercessions).
D. Prayer, drawn up in the style of an exorcism to introduce either the anointing with the oil of catechumens or the laying on of hands.
E. Song for procession to the baptismal font.

Responsorial Psalm

When baptism is celebrated at Sunday Mass the readings, responsorial psalm, and gospel acclamation are taken from the Mass of the Sunday, or for special reasons, from those provided in the baptismal rite. As always a common responsorial psalm may be substituted for the responsorial psalm of the day. When baptism is celebrated outside Mass, one or more passages provided in the rite may be read.

Psalms 23, 27 and 34 are listed as the responsorial psalms for baptism.

<table>
<thead>
<tr>
<th>Psalm 23</th>
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<td>Brown</td>
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<td>Gelineau</td>
<td>Peeters</td>
<td>Proulx</td>
<td>Schutte</td>
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<td>SP 231</td>
<td>SP 168</td>
<td>CBW 410, WII 272</td>
<td>CFCW #1974</td>
<td>WII 850</td>
<td>GP 152; SP 306</td>
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<td>Zsigray</td>
<td>Battistini</td>
<td>Blanchard</td>
<td>Gelineau</td>
<td>Isele</td>
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<tr>
<td>RC 334</td>
<td>SP 170</td>
<td>WII 852</td>
<td>CFCW #1972</td>
<td>CBW 413</td>
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<td>Somerville</td>
<td>CBW 412</td>
<td>Wills</td>
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<td>WII 851</td>
<td>WII 851</td>
<td>WII 851</td>
<td>CBW 412</td>
<td>RC 302</td>
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An appropriate alleluia or verse before the gospel during Lent may be sung before the reading of the gospel passage. For your information, ICEL this summer will be making available to publishers Music for the Lectionary for Mass which contains settings of the gospel verses listed in the Rite of Baptism, numbers 198 to 203. I mention these because settings of these particular verses to be sung with the alleluia or Lenten acclamation are not common.

At the conclusion of the prayer of the faithful in the liturgy of the word a litany is recited or sung. For those who may wish to sing the litany a setting is provided in CBW 8.

Sources of Music

The selection of music for infant baptism will be governed by the actual structure of the rite. For the sake of convenience the suggestions for music are grouped within this structure. The major sources for these selections and the abbreviations of these sources are as follows:

<table>
<thead>
<tr>
<th>Collection</th>
<th>Abbrev.</th>
<th>Publisher</th>
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<tr>
<td>Book of Sacred Song</td>
<td>BSS</td>
<td>Liturgical Press</td>
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<tr>
<td>Catholic Book of Worship</td>
<td>CBW</td>
<td>Canadian Conference</td>
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<td>of Catholic Bishops</td>
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* Although the Composers Forum has been out of existence for several years, their contribution to the development of music for this rite is substantial. The copyrights for this music are now owned by the composers themselves. Those who have retained copies of their music may, I believe, reproduce it for their private use.
**Songs for Procession to the Font**

At the conclusion of the liturgy of the word, Psalm 23, preferably a hymn style setting of this psalm, or another appropriate song may be used to accompany the procession to the font. In addition to Psalm 23, songs which speak of the regenerative powers of water and the Holy Spirit or that call upon God to fill the infant with new life may be used.

- Blessed Jesus, We Are Here
  - Winkworth/Ahle
  - CLB 331; RC 121
- He (All) Who Believes And Is (Are) Baptized
  - Rygh
  - CLB 336; LBW 194
- I Saw A Stream
  - Jabusch
  - BSS M114
- I Saw Water Coming Forth
  - Chant
  - BSS 432
- I Saw Water Flowing
  - Probst
  - BSS 433
- Living Water
  - Joncas
  - SP 158
- Lord Jesus, From Your Wounded Side
  - ICEL/Hytrek
  - CFCW 91971
- Lord Jesus, Form Your Wounded Side
  - ICEL/Kreutz
  - RC 274
- Maker Of All, To You We Give
  - Maloney/Scottish Psalter
  - WII 174
- New Life
  - Landry
  - CBW 672; GP2 124; SP 201
- O Come, Good Spirit, Come
  - Huck/Monk
  - CLB 333
- O Lord of Life
  - Dickin/Frischmann
  - WC 342
- Praise and Thanksgiving
  - Whiteley
  - LBW 191
- Psalm 23 (And I Will Follow)
  - Repp
  - CBW 691
- Psalm 23
  - Westendorf/Woollen
  - PMB 149; WC 196

Psalm 23 (My Shepherd Will Supply)
- Watts/Southern Harmony
  - RC 163; WII 182
Psalm 23 (The Living God)
- Driscoll/Bain
  - CBW 690
Psalm 23 (The Lord's My Shepherd)
- Scottish Psalter/Irvine
  - CBW 689
The Father's Voice Calls Us
- ICEL/Hytrek
  - CFCW 91971
The Savior Kindly Calls
- Dodridge
  - CLB 332
This Is The Fountain of Life
- ICEL/Hytrek
  - CFCW 91971
This Is The Fountain of Life
- ICEL/Probst
  - BSS 433
Waters of Love
- Weber/Sibelius
  - WC 343
We Come To You, Lord Jesus
- ICEL/Hytrek
  - CFCW 91971
We Come To You, Lord Jesus
- ICEL/Hutchings
  - CBW 7; MRB
We Come To You, Lord Jesus
- ICEL/Verdi
  - CBW 6; MRB; RC 266

Eight of the songs listed above are settings of Songs from Ancient Liturgies, *Rite of Baptism for Children*, nos. 240–242, 245. The settings of “We Come to You, Lord Jesus” by Fr. Verdi and Sr. Theophane Hytrek may be sung by the cantor first and repeated by all or may be sung as a round. The Verdi setting which has both an organ and a guitar accompaniment may also be sung in litany style with all repeating each phrase of the text after the cantor. The melody is given here:

Ralph Verdi, C.P.P.S.

[Music notation image]

Cantor; All repeat as needed

```
We come to you, Lord Jesus.
Fill us with your life, make us children of the Father, and one in you. (We)
```
Liturgy of the Sacrament

This part of the rite proceeds in the following order:
A. Blessing and invocation of God over baptismal water.
B. Renunciation of sin, profession of faith, and community's assent.
C. Baptism
   Anointing with chrism
   Clothing with white garment
   Lighted candle
D. Conclusion of the rite
   Lord's Prayer
   Blessing
   Song of Thanksgiving

When baptism is celebrated at Sunday Mass the parts of the concluding rite are transferred to their usual place during Mass, that is, the Lord's Prayer at the communion rite and the blessing and song of the thanksgiving at the end of Mass.

There are five settings of the three forms of the blessing and invocation of God over baptismal water. In 1972 CFCW released settings of forms a, b and c composed by Fr. Frank Schoen. In 1978 Arthur Hutchings composed two settings of form c of the blessing which appeared in the ICEL study edition of Music for the Rites. Form a requires a congregational response of Amen at the very end whereas the texts of forms b and c are interspersed with congregational acclamations: “Blessed be God” and “Hear us, Lord.” If the celebrant does not choose to sing the blessing the option still exists of having the congregation sing one of these two acclamations or some other suitable acclamations (e.g., see Rite of Baptism for Children, no. 226).

At the conclusion of the renunciation of sin and the profession of faith the congregation is called upon to give their assent to the profession of faith. Though the rite allows for the singing of a song or metrical hymn, the liturgical moment really calls for a more intense compact setting such as an acclamation or short strong refrain. Unfortunately, there are few texts or settings of this nature for this moment in the rite. The text given in the rite calls for the celebrant to sing or say “This is our faith. This is the faith of the Church. We are proud to profess it, in Christ Jesus our Lord.” The congregation may respond by singing an appropriate acclamatory setting of Amen. The text of the celebrant may, however, be sung by the whole congregation as in the following setting which may be found in CBW 10, MRB and RC 264.

Two other settings, “There Is One Baptism” by Lucien Deiss in PMB 168 and the refrain for Tom Conry's song “Anthem” in SP 16 and GP 83, also may be used for the community’s assent.

Walters Art Gallery, Baltimore, Md.
Acclamations for Baptism

The community’s assent is followed by the baptism of the infants. After each infant is baptized, a short acclamation should be sung.

Acclamations for
Baptism

ICEL/Hutchings
CBW 11-13; MRB;
RC 259

Acclamations for
Baptism

ICEL/Willcock
RC 260-262

God Is Love

ICEL/Bastiani
WII 845

God Is Love (refrain)

Rivers

BSS 322; CBW 574

Twelve Acclamations
From Sacred Scripture

ICEL/Blatttert,
Cloutier,
Rooney

CFCW #1973

Among the twelve acclamations composed by Joseph Blatttert, and Frs. Cloutier and Rooney, six of the settings have both guitar and organ accompaniments, three have only organ accompaniments, and three have only guitar accompaniments. Since there are few available acclamations for baptisms the following two by Christopher Willcock, SJ, are given here:

Christopher Willcock, S.J.
See Eph. 1:4

Blessed be God who chose you in Christ, who chose you in Christ.

Christopher Willcock, S.J.
Eph. 2:10

You are God’s work of art, created in Christ Jesus.

Songs for Procession to the Altar

At the conclusion of the rite the baptismal party processes to the altar with the lighted candles held by the parents of the infants baptized. There are at least four published settings of the text given for the procession to the altar.

You Have Been
Baptized

Landry

CBW 593; GP 83;
SP 338

You Have Put
on Christ

Hughes

CBW 15; MRB;
RC 265

You Have Put
on Christ

Probst

BSS 434

You Have Put
on Christ

Reagan

The last setting by Msgr. Reagan was published in 1981 by Alba House Communications in a collection entitled “Forever Will I Sing.” The melody of the setting by Howard Hughes, which was reviewed in the December-January, 1962 issue of Pastoral Music, is given here:

Howard Hughes, S.M.

You have put on Christ, in him you have been baptized.

Al-le-lu-ia, al-le-lu-ia.

Other songs which relate the image of light to baptism or to Christian witness or that celebrate the new life given in baptism may also be used for the procession to the altar.

Born Again

Fortunate

WC 344

Earthen Vessels

Foley

GP 13; SP 67

Jesus Is Life

Landry

GP 31; SP 137

The Children Of Sunlight

Gutfreund

SP 45

The Light of Christ

Fishel

CBW 505; SP 364

We Believe In You

ICEL/Hytrek

CFCW #1971

Songs of Thanksgiving

At the very end of the rite after the final blessing a hymn expressing thanksgiving and Easter joy or the Canticle of Mary, the Magnificat, may be sung.

Alleluia, Give Thanks

Fishel

CBW 496; SP 347

At The Lamb’s High Feast

Campbell/Hintze

BSS 5; CBW 563;
RC 65-66; WII 29

Bless Our God

Foley

SP 36

Break The Good News

Marivoet/ Muhmrens

CLB 334

Christ Is Risen

Joncas

SP 48

Flow, Flow, Cleansing Water

Keane/Roff

BSS M51
Give Thanks To God
The Father
Holy Church of God
Magnificat
Magnificat (Canticle of Mary)
Magnificat (My Soul Glorifies)
Magnificat (My Soul Glorifies)
Magnificat (My Soul Rejoices)
Praised Be The Father
Rejoice, You Newly Baptized
Rejoice, You Newly Baptized
Rejoice, You Newly Baptized
Song of Thanksgiving
We Know That Christ Is Raised
We Praise You, Lord

Quinn/Schalk
ICELL/Hytrek
Foley
ICELL/Kreutz
Gelineau (Ferial)
Gelineau (Festal)
McDougall
Damaequ
ICELL/Hilf
ICELL/Bevenot
ICELL/Hytrek
ICELL/Hutchings
Zsigray
Geyer/Stanford
O'Neill/Reingale

RC 355-356
CFCW #1971
SP 184
RC 355
BSS M53; CBW 439
CBW 437; WLI 40
CBW 438
GP 123; SP 198
ICELL/Hilf
ICELL/Bevenot
MRB
ICELL/Hilf
ICELL/Hutchings
Mr. RC 263
GP 143; SP 185
LBW 189
CBW; WC 340

There are many other songs of Easter joy and thanksgiving which you may find appropriate for the conclusion of the celebration of the rite.

In compiling the list of music for infant baptisms, I have attempted to provide a good cross section of musical settings for the rite. Your choice of a musical setting will partially be determined by what resources you have at your disposal. Some of the settings listed are more commonly accompanied on the guitar, others on the organ, and still others in certain circumstances might work quite well unaccompanied. Your choice of a particular setting should be influenced by a sound musical and aesthetic judgment. If the setting is not compelling or inspired, it will discourage and not encourage sung participation. Much has been written on the musical judgment and I encourage you to deepen your understanding of the principles involved in making this judgment. In compiling this list I have not made this judgment for you.

As pastoral musicians we should be excited about the musical opportunities opened to us in the rite of baptism for children. This rite invites and encourages us to experience a number of musical forms — acclamations, processions, responsorial psalms, litanies, hymns of praise and thanksgiving. The celebration of infant baptism need not be dull or perfunctory. Let us then make our celebrations of infant baptisms sung celebrations in which the community and the families can express their joy in witnessing the infants’ rebirth in Christ.

(Texts quoted from *Rite of Baptism for Children* #1969, International Committee on English in the Liturgy, Inc. (ICEL); music by Verdi and Hutchings from *Music for Rites of Funerals and Rite of Baptism for Children* #1977, ICEL; music by Willcock from *Music for the Rites: Baptism, Eucharist and Ordination* #1978, ICEL. All rights reserved.)
Introducing a Person of Note

She never intended to become a composer—but it was 15 years after graduation from college, her two children grown, and time for some “mind-stretching.” The place for exercising mental elasticity was SMU in Dallas, the method was auditing courses in the choral department, and the result was an unexpected career.

Natalie Sleeth was born in Evanston, Illinois in 1930. Almost 20 years of keyboard studies and a degree in music theory from Wellesley (Mass.) provided the foundation for her future profession. Marriage to Dr. Ronald Sleeth, a Methodist minister and seminary professor, provided an intimate forum for theological and liturgical reflection. Add to this a wide-ranging pastoral experience as choir member, music resource person, member of a worship commission, and church organist and you arrive at a synthesis brimming with compositional possibilities.

From this breadth of training and experience Ms. Sleeth forged a pastoral vision which informs her writing. Remembering her own experience as an alto, singing “tuneless lines...which seemed to lack direction as well as interest,” she intends to write melodies with appeal and direction. Further, her keen concern for texts—for words that enlighten and enrich more than entertain—continues to shape her work.

Ranging from secular to sacred, from simple unison carols to extensive SATB anthems, sung by grade schoolers and the Mormon Tabernacle Choir, published by over half a dozen reputable firms, Natalie Sleeth’s music has experienced more than its share of popularity. Her “Jazz Gloria” alone has sold almost 300,000 copies. Recently this considerable talent has accepted another challenge in service music, and we are pleased to review this effort.

Edward Foley, Capuchin

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Fr. Allen is coordinator of the Green Bay, WI Diocesan Office of Ministries’ Development. He created this 6-part resource program to help set a standard for training lay ministers and to urge local parishes to educate and form their adults’ and teens’ attitudes about liturgy.

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Children

Bread and Wine

An interesting effort to give new vitality to the acclamations and prayers of the Roman Catholic liturgy, "Bread and Wine" succeeds quite well. Throughout the composition the minor harmony with a touch of dissonance creates an ethereal effect. The delicacy and refinement of the accompaniment blend simplicity and beauty. Because some of the texts have been shortened, the youngest children should be able to learn the words. However, the "Kyrie Eleison" which effectively uses the Greek and English is longer than necessary for the place it occupies in the liturgy. "Christ will come" uses the present active form of "has risen" rather than the present passive form "is risen." The phrase "full of thee" in the "Holy" as well as the use of other archaisms may be difficult for young children to understand. Had the "Holy" text been in the original form rather than paraphrased it would be more useful. The "Lamb of God" is simply exquisite. In general an excellent musical composition, "Bread and Wine" is a credit to both Natalie Sleeth and the Choristers Guild.

Psalm 121, I Lift Up My Eyes to the Hills
Hal H. Hopson. Unison voices with organ or piano; solo instrument. ad lib. G.I.A., 1980. G-2359; 60¢

The director who is searching for an easy yet pleasing arrangement of Psalm 121 will lift up his eyes to Hal Hopson's composition. Singers of all ages can manage with ease to perform the flowing melody which is enhanced by an optional descant. The accompaniment supports the singers in a true choral style. This piece should be a part of any children's choir repertoire.

Sr. Anne Kathleen Duffy

Organ

Paul Manz at Mount Olive

All too often listeners must accept a crystal-clear reproduction of a lackluster performance, or agonize over gems of interpretation heard through a shrouded recording process. Thus it is that one can take great pleasure in two recordings by one of America's prominent church musicians, Paul Manz. Both pressings were extremely clear and free of surface noise. It is always difficult, if not impossible, to judge whether the recording renders a true re-creation of the live sound since microphone placement can produce massive changes in perspective. The technical approach to these recordings, however, has produced a lively, balanced, and quite thrilling sound.

The 55 rank Shlicker organ was designed by Dr. Manz, so we have the uncommon opportunity to hear an organist play his own music on an instrument which must reflect his tonal concepts. The instrument is of "classic" design, with one enclosed division. Celestes provide some concession to the "romantic" needs.

The works performed are: the Widor "Tocatta" from Symphony No. 5, "Aria" by Flor Peeters, "Von Himmel hoch" by

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The performances of the baroque literature contain the accuracy demanded by the counterpointal nature, but are greatly enhanced through the interpretive nuance of Dr. Manz. Too often these works are played with no contribution on the part of the organist. Listen to what a first-rate musician can do to make a performance unique. Most effective of all the works is Dr. Manz’s own “Variations on St. Anne.” In this piece the affinity between organist, composer and instrument provides a genuinely enlightening experience. If any criticism can be made it would be with regard to the Durufle. In only this piece does the instrument fail to provide the impressionistic and rich sound that such French music requires.

In Dulci Jubilo

Most exciting here is the demonstration of how the addition of a relatively few instruments can create an entirely new aura of sound. Though the organ remains central to these performances, it is transformed by the surrounding musical ensemble. Organ and brass is a familiar combination, and well employed in Robert King’s arrangement of Bach’s “In Dulci Jubilo,” and Roberta Bitgood’s arrangement of “Awake, Though Wintry Earth.” In “Come, Saviour of the Heathen” (Bach), Manz simply surrenders the solo line of this organ piece to the woodwinds with delightful results. The lack of romantic nuance in the instrument is well compensated by the strings and winds as in Manz’s “A Little Shepherd Music.” While thoroughly enjoyable listening fare, this record is also a valuable source of ideas and inspiration for parish organists who wish to do something “special” at Christmas.

Keith Chapman

Choral

Children, Saints, and Charming Sounds

Alice Parker capitalizes on those elements which are characteristically American according to the images of Ives, Gereshwin, Copland and the multitude of Broadway tunsmiths who are known round the world. Simple songs with strong rhythm, occasional syncopations, and cues like “Lightly, but well accented,” or “Sturdily” or “Jauntily; 3 + 3 + 2,” appear to be a peculiarly Yankee export.

For this collection of five traditional hymntunes, Parker needlepoints voices and instruments into patterns of rhythms, and Bernstein-like complex meters, while maintaining the integrity of original melody and verse. The arrangements call for a variety of forces from two-part voices through three-part treble and four-part mixed to a cappella, keyboard, or brass and winds. These pieces are wholeheartedly recommended because each has individual strengths and manifests broad liturgical serviceability.

J. Keven Waters, SJ

Psalms of Woe and Joy

For divisi, mixed chorus and piano accompaniment, these two exciting psalms in Hebrew and English are challenging to the skilled choir. The a cappella singing, thick-textured choral clusters, and modal temperament present involving and delicate performance demands. I. “Chananeinu,” “Be Gracious to Me, Lord” (from Ps. 6.), is a well-knit piece where occasionally a section functions as solo cantor whose wails are accompanied by a six-part choir. II. “Hodu,” “Glory to the Lord” (from Ps. 136 and 148), evolves from a hushed sense of glory to a zealous

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outburst of emotion armed with claps, finger-snaps and thigh-slaps.

Rob Strusinski

Instrumental and Solo

The Trombone

Daniel Zemp’s adaptation of several short pieces by Michael Praetorius for brass quintet is liturgically quite usable. Exultate Jubilate et Halleluja employs contrapuntal devices which produce a sound full of exuberance and vitality. Herr Christ der einig Gottes Sohn contains three slow, short movements (“Sinfonia,” “Ritournelle,” and “Omnes”) which are characterized by a broad, march-like style. Teutsche Missa also contains three short movements. The first movement (“Sinfonia”) is slow and chorale-like, the second (“Christ, wohltust erhören”) is characterized by a dotted rhythmic pattern and sextuplet figures, while the last movement (“Final”) is a short, brilliant march.

“Von Himmel hoch da komm ich her” begins with the fugue subject sounded by the first trumpet, then the second trumpet, horn, trombone and tuba respectively. The usual fugal devices of inversion, retrograde, stretto, etc. are employed.

“Christ ist erstanden” begins with imitation of the motive between two trumpets. The full quintet develops short motivic fragments in a polyphonic style which is then interrupted by a short, homophonic section in three four time. The composition closes with a broad, full sound and a perfect, authentic cadence. Most of these works are of medium technical difficulty.

12 Quatuors

These twelve quartets for two trumpets, horn and trombone are short in duration and easy to perform. They vary in tempo markings from Andante, Andantino, Allegretto, and Moderato to Allegro, Vivace and Presto. Some are dance-like and spirited in nature while others contain characteristics which are more inductive to meditation or contemplation. Contrapuntal variety and interesting individual lines produce a homogeneous brass sound. These short pieces could be used at various times throughout a liturgical celebration, especially after readings, responses, prayers, etc.

Three Flute Duets

These three flute duets by Mozart are a welcome addition to the flute repertoire. The first duet consists of three contrasting movements (Allegro, Andante Sostenuto, and Rondo), the second has two fast movements (Allegro and Presto) and the third has one movement marked Allegro Maestoso, and a second marked Andantino con Variazioni. These duets are difficult to perform well, requiring a certain degree of technical finger dexterity — so necessary in Mozart’s music with its rapid runs, elaborations and trills. However, such manifest the talent and innovation of this great composer.

Rev. Robert E. Onofrey, CPPS

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Catholic Book of Worship II

Canadian Conference of Catholic Bishops & Gordon V. Thompson, Ltd., 1980. Available in U.S. from Brougton Company Ltd. Pew edition 1-08997-023-8, $7.00; Choir edition (spiralbound) 1-08997-027-0, $14.00 (hardbound, $12.00).

There is a sense of rightness about this worship aid. It is an exceptional example of meeting people in the pews and providing them with a tool to develop their sung prayer and liturgical understanding. The informational comments throughout the sections on sacraments, daily prayer and the order of the Mass are clear and reasonable.

Of the over 290 hymns and songs, there is virtually something for everyone. I would estimate that nearly half would be familiar to many congregations; the initial one-third are ordered according to the liturgical year. Unfortunately the editors have been sporadic in attention to inclusive language. Delighted to see "Good Christians All, Rejoice," I was keenly disappointed to discover that the exclusive text of "All Creatures of Our God and King" was not changed.

There are 10 familiar Latin chants and several English adaptations of other Latin pieces such as "Come, Holy Ghost." Popular usage seems to have determined the choice of 21 songs by Jesuits Duford, Foley, Manion and Schutte as well as by Norbert (6), Temple (6), Repp (3) and a dozen others in similar style. Although the folk-style selections may wear thin in time, other contemporary selections such as the Oosterhuis-Huijbers "Uphold Me in Life" deserve high commendation. Further, contemporary texts to earlier tunes, e.g., "Lord of All Power" (Slane), reflect the best in contemporary hymnody.

CBW II has made a commendable though not original contribution to the responsorial psalm repertoire. Though 20 composers are represented, the majority of refrains are shared among 5 composers. Most refrains flow naturally with the text, are in a suitable tessitura for the congregation, and have a recallable tune. The psalm tones reflect the variety of composers who authored them. For those accustomed to the Gelineau system these may be a refreshing change, though sometimes less musically satisfying. It is possible to use some refrains with the Gelineau as well as other modal systems. The responsorial psalms for Sunday could also be used for Morning and Evening Prayer. CBW II contains in "Psalms for Sunday" half of the psalter. Their usefulness will depend upon an enterprising musician-liturgist, because, unfortunately, the psalms are not indexed.

There are other notable weaknesses in this book: the lack of keyboard accompaniment for most folk-style songs, only eight alleluia acclamations and preface acclamations in English (one Latin Sanctus), no citations of the readings for each cycle with the responsorial psalm and gospel acclamation which would have aided liturgical planning. In the choir edition, however, the liturgical index is excellent.

The service music provided is tasteful and accessible, though of the six "complete" masses, only the Latin setting has eucharistic acclamations. Included is a revision of Somerville's "Good Shepherd Mass," and a lovely new setting by Isele. The Togni and Cabena settings are palatable. Gospel and eucharistic acclamations from various sources modestly amplify the "complete" masses.

This publication finely blends liturgical, musical and pastoral judgments with a sensitive balance of its catholic tradition—challenging its users to imaginative yet ordered communal prayer. If you are looking for a service book and hymnal, I recommend CBW II as a strong possibility.

Sr. Mary Jane Wagner

Monastery of St. Maurice, Switzerland

Review Rondeau

As 1982 is the 800th anniversary of the birth of Francis of Assisi (1182-1226), the market is filled with a more than usual number of musical settings of his texts:

"Prayer of St. Francis" by Helen Litz (A-242, 50c) is one of Choristers Guild's recent offerings. Scored for unison/two-part and harp/keyboard, Litz's writing is not up to the quality one expects from the Guild. An unevenly setting of sustained tones, primary harmonies and predictable melody, this is not a sound investment.

Choristers Guild redeems itself, however, with Douglas E. Wagner's "The Canticle of Brother Sun" (A-245, 55c). Also unison/two part with keyboard, this syncopated arrangement is spirited and engaging. The well-crafted bridge section operates as a counter-melody when performed as a two-part anthem, and the accompaniment sustains without echoing the melody line.

From G.I.A. consider Sam Batt Owen's "Prayer for Peace" (G-2429, 60c). Conceived for SATB choir with organ, this setting is warm and reflective without instigating a saccharine alert. The subdued homophony here is prayerful and effective.

Also from G.I.A. is Robert Hutmacher's "Praises of God" (G-2449, 60c). This setting of a less well-known text of Francis, drawn from a larger collection by Hutmacher of the same title, is scored for unison/SATB, organ and 2 trumpets ad lib. Sandwiched between a relatively lengthy introduction and brief concluding excursus is a very singable hymn. With an optional SATB arrangement for vs. 3 and trumpet descant for the first two verses, this work might be a welcome addition to your congregational worship this Fall.

Edward Foley, Capuchin
Books Journals

ACCENT/reviews
Cooperative Ministries, Inc., 1981. No. 1, 22 pp.; $19.50 for 7 issues per year.

Given the flood of publications inundating the pastoral ministry market each year, some help in sifting through this material and deciding what is worth investing in and what is not would be welcome. ACENT/reviews is a new attempt to provide such service on a regular and consistent basis.

With a string of reviewers chosen for their pastoral and academic competence, drawn mainly from the Washington area, ACENT aims to offer prompt, if brief, reviews of publications in the following areas: adult education, aging, children, counseling, ethics, media, ministry, music, preaching, religious education, spirituality and young adults. A section for Spanish-language publications is included. A useful feature will be the carry-over index of reviews and entries which will appear in each issue. There will also be a supplement carrying an article or two, though why a review publication should carry non-review articles is not apparent. The format is looseleaf.

It is the aim of this “newsletter” to help readers scrutinize new publications and to provide publishers with feedback on what is useful and what is not. One could imagine ACENT/reviews becoming an immensely useful and influential publication, but everything must stand or fall by the quality of the reviews. Apart from the lead review, which employs the useful device of giving the reflection of three reviewers side by side, reviews average something like 400-500 words each and give each work a rating: exceptional, excellent, good, notable (sic) and not recommended. In the first issue the overall impression of the reviews is that they are somewhat bland, offering a summary of the author’s content and approach without being forthright about recommending or not recommending the work as a worthwhile investment of one’s time or money. The ratings tend to be more useful in this regard: 4 exceptional, 12 excellent, 12 good, 2 notable and 1 not recommended in the first issue.

It remains whether this potentially useful publication can find its feet, ward off the danger of “grade inflation,” make its reputation as a critical review and save itself from the ever-present danger of becoming just another annotated list of new publications.

Mark Searle

Celebrating Liturgy: The Book for the Liturgy of the Word
Ed. Gabe Huck. $6.95.

At Home with the Word

When the bread of the scriptures is carefully prepared and faithfully broken for hungry hearts, we eagerly turn to the eucharistic table to give thanks and praise for all the great things the Lord has done. The liturgy of the word is our indispensable preparation for Eucharist; nourished by the scripture we find the strength to lift up our hearts to the Lord.” Celebrating Liturgy (CL) understands and takes seriously this unity of the tables of word and Eucharist. Those responsible for preparing and ministering in the Sunday celebration will find here an excellent tool for setting a hearty and nourishing table of the word.

For each Sunday of the year and those holy days observed in the U.S., CL provides both the Jerusalem and New American Bible translations of the scriptures plus three concise articles, packed with useful information for readers, liturgy teams and homilists. “For Lectors and Gospel Readers” offers very practical pointers to help ministers of the word proclaim the scriptures knowledgeably and with appropriate feeling; “For Liturgy Teams and Presiders” succeeds in surfacing the creative possibilities of the sacramentary in response to the day’s readings; “For Homilists” enables the liturgy team and preacher to move quickly to the heart of the word’s announcement and our “response” to it.

Close attention to the cycles of the liturgical year unifies these weekly entries. A one page essay introduces each season, and the weekly articles are sensitive to seasonal concerns and motifs. Those communities celebrating the rites for Christian Initiation will value the Lenten columns for their clarity and helpfulness. CL also provides two simple settings for fourteen seasonal responsorial psalms, and an inexpensive ($1.50) accompaniment edition for organ and guitar is available.

You will find no “packaged celebrations” in this workbook. CL is a solid planning aid, concisely written, and based on good liturgical principles. CL will not do any of the work for you but it will help make the best of all the work you do.

Acknowledging the New American Bible as “the version most people use,” CL bases most of its scripture commentary on this translation. At Home with the Word, however, though billed as a “companion” publication, provides only the Jerusalem Bible texts of Sunday and holy day readings. Each day’s texts are followed by five or six incomplete sentences (most with multiple choice responses) designed to engage individuals and groups in dialogue with the word. Although some simple commentary on the texts might provide for more worthwhile study, At Home with the Word is a handy format for provoking personal reflection on the Sunday readings.

Austin Fleming

Hymnal Companion to the Lutheran Book of Worship

During the nineteenth century and until the early 1960s the various Lutheran churches in North America were formed according to national (i.e. ethnic) origins. With the movement in recent generations toward a closer bond among Lutherans, there has arisen the desire for a common book of worship. The latest result of efforts toward Lutheran unity in worship is the Lutheran Book of Worship (LBW), published in 1978 and based upon the work of the Inter-Lutheran Commission on Worship, which included members from all the major Lutheran bodies in the United States and Canada. The LBW provides the rites, liturgical music, and hymnody for congregational worship.

The Hymnal Companion to the Lutheran Book of Worship is a reference work containing "biographies" of the 569 hymns and canticles included in the
LBW. Between pages 117–571, each hymn is investigated: the sources of the text and tune are traced, short biographies of both composer and text writer are presented, and the music of earlier or variant versions of the melody is included when pertinent. Thus, for example, the detailed study of “Oh Come, All ye Faithful” (p. 146) shows that the earliest known setting of the hymn was dated c. 1743 (in manuscript) and the tune was first written in 3/4 meter. By 1782, however, when the hymn finally appeared in print, duple meter had been substituted.

An immense amount of research and scholarship permeates this book, but the writing is never dense or turgid. Although Miss Stulken generously acknowledges the assistance of various friends, researchers and librarians, she is responsible for collating the materials and preceding the commendation.

Preceding the commentaries on the individual hymns is a set of brief historical essays (usually 10 to 15 pages in length) on Greek and Latin hymnody, German hymnody, Scandinavian hymnody and an especially fine essay on Lutheran hymnody in North America. These have been contributed by such authorities as Carl Schalk, Jaroslav Vajda, and R. Harold Terry. The final section of the book contains a bibliography and various indices: chronological listing of the origins of the tunes, chronological listing of the first lines in the original language, and alphabetical listing of the hymns, as well as lists of authors, composers and sources.

This is a valuable resource book and, as Eugene Brand notes in the brief “Introduction” to the book, “A modern hymnal without a companion is like a gallery without a catalog: one can enjoy the paintings, but only on a relatively superficial level.” Though some of the hymns were newly composed for the LBW, the majority of them are established tunes, and not a few have entered Roman Catholic hymnals since the 1960s.

Within a period of five years three very important volumes have been added to the study of hymnody: J. Vincent Higginson’s landmark Handbook for American Catholic Hymnals (1976), American Hymns Old and New by Charles W. Hughes (1980, reviewed in Pastoral Music, December–January 1982), and this Companion. All three belong on the shelves of every library, and in the hands of any serious student of church music.

Francis J. Guentner, SJ

Publishers

All materials reviewed in this issue may be obtained directly from the publishers.

Augsburg Publishing
426 South Fifth Street
Minneapolis, MN 55415

Alexander Broude
225 W. 57th Street
New York, NY 10036

B. Broughton Ltd.
123 Queen St. E.
Toronto, Ont. M5C 1S1

Choristers Guild
P.O. Box 38118
Dallas, TX 75328

Fortress Press
2900 Queen Lane
Philadelphia, PA 19129

GIA
704 S. Mason Avenue
Chicago, IL 60638

Hinshaw Music
P.O. Box 470
Chapel Hill, NC 27514

Liturgy Training Publications
155 East Superior
Chicago, IL 60611

NALR
10802 N. 23rd Avenue
Phoenix, AZ 85029

Oxford University Press
200 Madison Avenue
New York, N.Y. 10016

Theodore Presser
Presser Place
Bryn Mawr, PA 19010

Transcontinental Music Publication
(abbreviation of Alexander Broude)

About Reviewers

Mr. 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.

Sr. Duffy is music director at Our Lady of Lourdes Parish in Daytona Beach, Fla.

Rev. Fleming is associate director of campus ministry at the University of Notre Dame.

Fr. Guentner, SJ is a professor of music at St. Louis University's Department of Music.

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

Rev. Oredfery, CPPS is assistant professor of music at St. Joseph's College in Rensselaer, Ind.

Mr. Shower is associate director of the Notre Dame Center for Pastoral Liturgy and assistant professor of liturgy at the University of Notre Dame.

Rev. Strusinski is director of liturgical music at St. Thomas College in St. Paul, Minn.

Sr. Wagner is the director of music at Milwaukee's St. John's Cathedral.

Rev. Waters, SJ is chairman of the Department of Fine Arts at Seattle University, Seattle, Wash.

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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.

Positions Open
Full-time Minister sought by suburban parish near Washington, DC. Responsibilities include organist/choir director. Work with and offer leadership to the liturgy committee. Be available for weddings and funerals. Work with director of religious education in planning sacramental programs, children's liturgies and teach school music. The church is equipped with a fine pipe organ. HLP-2763 • Music/Liturgy Resource Person. Familiar with folk, contemporary organ music. Have some background in liturgy. Salary negotiable. Write: Search Committee, St. Jerome's, 201 Cremerna Drive, Newport News, VA 23602. (HLP-765) • Music Director/Organist: Church and school, congregation, cantorial, choir, etc. 3M modern Allen in sanctuary. Good liturgical and musical knowledge required. Prime location in city. Contact: C.T. Andrews, Diocese of St. Petersburg, P.O. Box 40200, St. Petersburg, FL 33743. (HLP-2764) Music Director/Organist full-time position. Church with strong liturgical tradition. Two pipe organs—gallay and chancel. Adult choir, young adult choir, children’s choir. Salary including benefits $11,000–16,000. SS. Peter and Paul Roman Catholic Church, 67 Southmayd Road, Waterbury, CT 06705. (HLP-2768) Full-Time Music Minister for 800 family parish with six weekend liturgies. Must be knowledgeable of good liturgical celebration. Will be responsible for folk groups and serve as organist/director of music. Cooperative clergy. Call or send resume and references to: Fr. John M. Lass, OPM, St. Francis of Assisi Church, P.O. Box 850, Apopka, FL 32703. (HLP-2770) Full-Time Liturgists, folk music background. Liturgical degree or equivalent, pastoral experience, planning and organizational skills needed on a sixteen member pastoral team. Innovative, community-oriented, suburban parish, 1800 households, no schools. Send resume. Fr. Thomas Kommers, St. Joseph’s Parish Community, 8701 36th Avenue, North, New Hope, MN 55427, or call collect (612) 544-3352. (HLP-2771) The Turtle Creek Chorale, an 85 voice men’s concert choir, seeks a part-time Musical Director/Conductor beginning July 1. MM in choral conducting preferred. Duties include repertoire planning, vocal coaching and conducting. Excellent salary. Send resume and supporting documents to the attention of Don Essmiller, General Manager, P.O. Box 19806, Dallas, TX 75219. (HLP-2773) 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 Schiltz, St. John’s Parish, 201 North Knoblock, Stillwater, OK 74074. (HLP-2778) Full-Time Music Director sought for large, very active parish in northern U.S. Organist, choir director, liturgist sought to coordinate entire parish music program. Excellent new pipe organ. Send resume to NPM. HLP-2774 Musicians Available Experienced Pastoral Musician, MM plus, seeks full time position in church. Specialties: choirs, voice, handbells, guitar, early music, liturgies. Willing to build music program and plan liturgies. Prefers San Francisco, NYC and Boston areas. Available August 1982. Diana Dallman, Amstel 49, 1011 PW Amsterdam, The Netherlands. (HLM-2766) Director/Organist/D.R.E.: MA in sacred music and religious education. Bilingual (Spanish-English), deaf-mute signs, Catholic or Episcopal liturgy skills. Good references. Prefer Mid-West or East Coast. HLM-2761 Director of Music/Organist experienced in pipe organ, choir directing instrumental music, school music K-8, children’s liturgies, handbells and cantors. Members of diocesan commission, AGO and NPM. HLM-2772 Organist/Choir Director seeks full-time position. MM; eight years experience; liturgical skills. Must be in or near a large urban area. HLM-2760 • Resources For Sale: Liber Usualis. Used copies available at $25.00 each plus $1.50 shipping. Brattle Book Shop, 25 West Street, Boston, MA 02110. (HLR-2769)
Calendar

CALIFORNIA

CLAREMONT
July 16–21
Institute in Worship, Music and the Liturgical Arts. Lectures, seminars, hymn festivals, liturgical dance, instrumental music, music in the ethnic minority church, etc. Write: School of Theology, 1325 N. College Ave., Claremont, CA 91711.

SANTA CRUZ
August 23–26
NPM Regional Convention, "From Venture to Vision," with Duford, O’Connor, Melooh, Conry, Mangini, Reveles, Funk and others at the University of California. See ad in this issue.

COLORADO

DENVER
June 19–20
Liturgical Guitar Styles Workshop. Sponsored by the Lamont School of Music, University of Denver and the Guitar Foundation of America, Inc. Christopher Parkening and Rick Foster will perform in a showcase concert featuring liturgical guitar styles. Fee: $35 before June 1, $40 after June 1. Write: GFA Guitar Seminar, Lamont School of Music, University of Denver, Denver, CO 80208

FLORIDA

ORLANDO
June 30–July 2
NPM Regional Convention: "Getting It All Together," with Caroluzzi, Gallen, Kroman, LaVoy and others at Rollins College. See ad in this issue.

ILLINOIS

CHICAGO
May 1–2
Ninth Annual Choir Festival. Conductor: David Hurd. Music to include Hurd’s Intercession Mass and Easter Processional; also music of Taizé.
May 6
Worship: Basic Liturgy for Pastoral Musicians. For beginning church musicians, organists, folk group members, choirs, leaders of song, liturgy teams. Facilitator: Dolly Sokol. Fee: $5.00. Parish rate: $15.00. Write Office for Divine Worship, P.O. Box 1979, Chicago, IL 60690.

INDIANA

INDIANAPOLIS
June 27–30

NOTRE DAME
June 14–15
11th Annual Liturgy Conference, Households of Faith: the Worship Life of the Coming Church. The Conference will deal with non-parish communities such as campus ministry, colleges, religious institutions and also with new forms of community.
Speaker include: Margaret Brennan, James Lopresti, SJ, William McCready, Lawrence Madden, SJ, Pheme Perkins, Kevin Tripp, and Thomas Rickstatter.
OM. Registration fee: $95. Housing and meals, from $55 and up. Contact: Bro. Jim Field, Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

RENNESSELAER
May 1
June–August
gos, OSM, Rev. Robert Moran. Academic credit available for Liturgy Institutes. Write: Rev. Lawrence Heiman, CPPS, Director of Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, P.O. Box 815, Rensselaer, IN 47978.

MARYLAND

BALTIMORE
June 20–25
Beginning—an Institute on the Christian Initiation of Adults for parish and diocesan teams who are just beginning or at the early stages of implementing the RCIA. Christiana Brusselmann, Rev. Tom Caroluzzi, Rev. Ray Kemp, Rev. Ron Lewinski, Mark Searle and others. This program repeats in Rockville Center, N.Y., June 13–18; in Loretto, Pa., June 27–July 2; and in Bluffton, Oh., Aug. 15–20. For more information: Rev. James Dunning, 5401 S. Cornell Avenue, Chicago, IL 60615 or call (312) 752-8649.

FORESTVILLE
April 24
A liturgical music workshop with the Dameans and music from their new album, Path of Life, featuring music for the Rite of Christian Initiation of Adults. Open to all members of the parish community. Held at Bishop McNamara High School. Pre-registration necessary. Cost: $5.00. Write the liturgy office, 1725 Rhode Island Ave. NW, Washington, DC 20036 or call (202) 347-3842.

MORZANGA

May 19

MICHIGAN

DETROIT
June 21–23

MINNESOTA

COLLEGEVILLE
June 28–Aug. 6
Variety of courses and workshops, including: Sacramental Theology, Liturgical Spirituality, Monastic Spirituality,
Liturgy and Art, Liturgical Music, Religious Educator and Pastoral Minister, others. Faculty includes Seisoltz, Diekmann, Cook, Kasling, Saliers, Woodward, others. Write: Director of Graduate Students, School of Theology, St. John's University, Collegeville, MN 56321.

PENNSYLVANIA

PITTSBURGH
July 20–23
NPM Regional Convention: “Assembly, Reflections on a Vision,” with Ciferni, Kavanagh, Murray, Banick, Untener and others at Duquesne University. See ad in this issue.

RHODE ISLAND

 PROVIDENCE
June 22–25
NPM Regional Convention: “Plan and Celebrate. Sundays and Seasons,” with Dufford, O'Connor, Schute, Manion, Connolly, Hanson, Hovda, Irwin and others at the Cathedral of SS. Peter and Paul and the Marriott Inn. Special Day for Clergy. See ad in this issue.

TEXAS

PORT WORTH
June 7–9

HOUSTON
August 12–15
Choirs Gather! Led by George Mims. Sponsored by the Church of the Redeemer, Episcopal. Write: Church of the Redeemer, 4411 Dallas, Houston, TX 77023.

WISCONSIN

GREEN BAY
August 10–13
NPM Regional Convention, “The Melody ... of Things Seen and Unseen,” with Quinn, Keifer, Forrest, Collins, Conry, Kremer and others at St. Norbert College. Special Day for Clergy. See ad in this issue.

Music in Catholic Worship
The NPM Commentary
Music in Catholic Worship, the document produced by the Bishops' Committee on the Liturgy in 1972, has been 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 practice of musical liturgy in this country. Edited by Virgil C. Funk. $5.95

To Give Thanks and Praise
General Instruction of the Roman Missal with Commentary for Musicians and Priests
Both the General Instruction of the Roman Missal, included in its entirety, and Dr. Ralph Keifer's commentary focus on the needs of the pastoral musicians and clergy who minister at the parish level. This book deals with how they together make liturgy a communal action rather than a printed text. Clear, precise and practical! By Ralph A. Keifer. $4.95

Pastoral Music in Practice
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, Melch, Diekmann, Conry, Dufford, Keifer, Bauman, Gallen, Babstini, Joncas and Parker—to address the most pressing concerns. Here, from the pages of that journal, are their thoughts on the Ministry of Music, Music and Our Prayer, Music in the Liturgy, Tools and Tasks. Edited by Virgil C. Funk and Gabe Huck. $5.95

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

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

Resources
225 Sheridan St. NW
Washington, DC 20011
(202) 723-5800
Baptism in the Parish