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In this issue...

The Liturgy of the Hours got off to a bad start. It may never recover. The bishops of Vatican II, the historians of liturgical celebrations, and the activists in the liturgical renewal have all stressed the importance of developing some form of prayer other than the eucharistic celebration for the prayer life of the church. Quite frankly, the Roman Catholic Church is over eucharitized: we celebrate the Eucharist for every and all occasions connected with church. Every sacrament now has a Mass to go with it. And, at the parish level, almost every event from the opening of school to the beginning of the parish council meeting is celebrated with a Mass, to say nothing of the two or three regular daily celebrations. Somehow, Catholics feel "empty" or "cheated" if any occasion is not accompanied by a Mass.

Can we celebrate so much that we trivialize the meaning of the eucharistic celebration? Did Jesus intend, wise people ask, for us to celebrate the commemorative passover meal (celebrated once a year in the Jewish calendar) every day? Should the Mass—a ritual celebration of the death and resurrection—be used for primarily devotional purposes?

The point of these questions is not that the celebration of the Mass is wrong, or that we should do away with the Mass, but rather, how much is enough? History clearly indicates that Sunday is the day of the Lord's resurrection and that the Eucharist should be celebrated on that day. But beyond that, the matter is less clear.

Immediately following the Council, the downturn in popularity of parish devotions was variously ascribed to a more sophisticated laity, a fear of going out at night, television, and/or English in the eucharistic liturgy—absorbing the need for an understood prayer life.

The first attempt to substitute a more substantial form of prayer for these dying devotions got off to a bad start. A brief, but abortive attempt was made with "hymn vigils," celebrations following the format of the Liturgy of the Word. They failed. Then came a publishing house's efforts at a version of "Prayer of the Church," and an Irish version of the "Liturgy of the Hours" marketed in the United States. These efforts were met with accusations, lawsuits, and counter suits between the USCC and the publishers. The result was a great deal of bad feeling. Finally, the official Breviary appeared—in four volumes with a price tag of $88.00. Quite frankly, most interested people threw up their hands in disgust. The prayer of the church was in disarray.

Slowly, in the last six years, NPM, along with similar organizations, has begun to demonstrate at national conventions the possibility of a much simpler approach to prayer—other than Eucharist—for parishes. At the NPM convention in Chicago (1979) response to morning and evening prayer was very high. In this issue, we tentatively put forth the theory behind these celebrations—as it exists today.

Our approach begins with history. It clearly indicates that there are two forms of Prayer of the Hours in the church: the cathedral form and the parish form (Stoery). What we have inherited, for the most part, is the cathedral version, but what we need is the parish version (Scheible). Then we need to understand how the Liturgy of the Hours is related to the time of day, and to the seasons (Quasten), and that such prayer is a time apart, distinct from the time of Mass (DeMartini). Then we need to find the resources (Connors) and a practical model of a parish that has made daily prayer work (Ionaas). This issue concludes with a debate: is it possible—from the outside—to impose a liturgical prayer form on a parish, any form? (Ciferni).

At first flush, musicians may react to this issue as "not having enough about music in it." But we feel that the central question about the Liturgy of the Hours (which is highly musical) is not the music, but why we should even attempt such a prayer form in the first place. We hope that you will agree, and that this issue furthers the understanding of all of us about the many ways we can—and indeed should—praise our great God.
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Update on F.E.L. Copyright Suit

The legal proceedings of F.E.L. against the Archdiocese of Chicago for copyright violation have reached a new stage.

On January 9, 1981, the District Court for the Northern District of Illinois dismissed F.E.L.'s copyright infringement suit on the grounds that F.E.L.'s Annual Copy License was illicit. F.E.L. appealed the decision and, on March 25, 1982, a three judge panel of the U.S. Court of Appeals overturned the District Court's ruling and sent the case back to the lower court for further proceedings.

A few days after the Court of Appeals ruling, F.E.L. issued the following press release:

In a unanimous decision, the United States Court of Appeals for the Seventh Circuit ruled in Chicago on March 25, 1982 that the District Court for the Northern District of Illinois, Eastern Division, had erred in dismissing a copyright infringement suit brought by F.E.L. Publications, Ltd., a Los Angeles based sacred music publisher, against the Roman Catholic Archdiocese of Chicago.

At issue are one and one-half million unauthorized copies of F.E.L. songs that were collected from the Archdiocese of Chicago.

The three judge appellate court ruled (Appeal No. 81-1333) that F.E.L.'s Annual Copy License (ACL) enhances the rights of churches by "allowing churches another method of publishing a work, i.e., the privilege of producing their own copies for use in custom made hymnals."

They also ruled that F.E.L.'s Annual Copy License did not violate any antitrust laws. The court stated that F.E.L.'s license was not a tying contract but "a blanket license under the precedent established in [the U.S. Supreme Court decision in] Broadcast Music, Inc. v. C.B.S., Inc. In Broadcast Music, the Supreme Court scrutinized a license so similar to the ACL we fail to see how the instant case can be distinguished."

The judges ruled that F.E.L.'s "ACL is a reasonable and flexible tool for dealing with the unique problems associated with the Roman Catholic liturgical music market. It gives copyright holders protection and compensation and it allows individual parishes to produce custom-made hymnals at a reasonable cost... The ACL was not developed in a vacuum; it grew out of a history of copyright infringements and was designed to protect musical copyrights in a market where infringement is not easy to detect and harder to prevent."

Dennis J. Fitzpatrick, President of F.E.L., who brought the suit in September of 1976, said, "We are overjoyed. We praise God for these three judges and their courageous ruling. Our victory could not be more complete. None of the major issues were remanded for reconsideration. They were all decided unanimously in our favor. The decision to grant the summary judgement motion of the Archdiocese of Chicago by the district judge was completely reversed."

"Nothing unfair or illegal was found in our blanket license. In fact the three judges praised it by applying the words of the Supreme Court to it when they said that our license was a unique product composed of the individual compositions plus the aggregating service. Here, the whole is truly greater than the sum of its parts."

"After five and a half years of struggle, we feel deep relief at our vindication over a powerful adversary."

"I am grateful to our Chicago attorneys, Charles A. Laff and Larry L. Saret of the law firm, Laff, Whitesel, Conte, and Saret."

"I am particularly pleased that the appellate decision was unequivocal when it stated that 'Neither the religious element nor the non-profit element of a performance will protect illegal copying or publishing."

"I hope that this landmark decision about illegal church copying will lead to just royalties for authors, composers, and publishers and that those who made or permitted unauthorized copies in the past will think long and hard about doing so in the future."

The Archdiocese of Chicago has ninety days to appeal the ruling. After a new judge is appointed, the issue of damages will be determined. F.E.L. seeks damages of over $1.5 million.

The Archdiocese of Chicago has made several brief statements since the Court of Appeals ruling on March 25. On April 2, attorneys for the Archdiocese said, "There are additional defenses not ruled on by the District Court or included in this Court of Appeals decision."

After the Appeals Court ruling, the Archdiocese had three main options: to use the additional defenses mentioned in their April 2 statement, to appeal directly to the U.S. Supreme Court, or to ask the entire Court of Appeals for the Seventh Circuit (and not just the three judge panel who had heard the original appeal) to hear the case.

On April 8 the Archdiocese announced that it had asked for a rehearing by the full U.S. Court of Appeals. "Allowing the Appeals Court decision favoring F.E.L. to stand would work an enormous hardship on the Catholic Church in the United States and would be a financial windfall for F.E.L."

However, on May 18, the Court of Appeals turned down the request for a rehearing. Archdiocesan attorneys now have the matter under study.

In relaying these statements to NPM, archdiocesan officials stressed that (in the words of a statement issued last January) "We of course continue to urge all diocesan personnel to honor copyrights and to make copies only in accordance with legally accepted principles." Their quarrel is not with the principles of copyright law, they say, but with the way F.E.L. licenses the use of its copyrighted material. The F.E.L. Annual Copy License, says the Archdiocese, means that a parish must pay $100.00 a
year if it wants the entire F.E.L. repertoire or if it only wants to use one song. No other music publisher has such a blanket contract, they added.

**Notebook:**

**A New Form and A New Philosophy**

Members will notice that Pastoral Music Notebook has taken on a new look. And with the new look comes a new editorial policy. Notebook will provide news and information on the Association and its people and on selected events and thoughts of the larger church that are of interest to liturgical ministers. The first issue is stunning. If you are not a member, you will want to join the Association to obtain this publication as a free service of your membership.

**Another New Book from NPM**

*Prophecies and Puzzles: A Seven Day Retreat for Those in Music Ministry,* by Cynthia Serjak, RSM, is a delightful combination of humor, serious reflection on scripture, and examples drawn from the hard knocks of experience.

Sr. Cynthia Serjak, a practicing pastoral musician from Pittsburgh, has put together a "do-it-yourself" retreat for musicians in a form that only "one of us" could have done.

The retreat is designed to be used over seven days. Each day contains pertinent scripture reflection, suggested musical selections for listening or playing, and questions certain to open each musician to the challenges of enriching his/her ministry of music.

Pastoral musicians in Pittsburgh have been using this retreat both for individual reflection and in small groups. It works either way! It's an excellent gift for clergy to give to all their musicians.

Each of us connected with church music knows the importance of the spiritual dimension of our work, but seldom do we have an opportunity to foster it. Here is that chance — right in your own home.

*Prophecies and Puzzles* will be available June 30, 1982 for $7.95; pre-publication price, $6.95 (order before June 30). Add $1.50 for postage and handling. Send order to NPM Publications, 225 Sheridan St., NW, Washington, D.C. 20011.

**NPM Christmas Cards**

It's not too early to start thinking about replenishing your supply of Christmas cards, and NPM has published a very attractive card that is perfect for the pastoral musician and other ministers of music.

On the front of the card, superimposed on a musical staff and G-clef, is an inscription from Mozart, "Music provides a view of the salvation all people seek."

Inside is the inscription "A Holy Christmas and a Peace filled New Year," with plenty of space for your own personal message. And on the back, in smaller type, is the message that "This card supports the work of the National Association of Pastoral Musicians."

You can get a boxed package of ten matching cards and envelopes for only $3.00: twenty cards and envelopes, $4.00: single cards, 50¢. (For orders under $15.00, add $1.50; for orders $15-$75, add 9%.) Payment must accompany orders; send to NPM Publications, 225 Sheridan St., NW, Washington, D.C. 20011.

Order some today; besides doing yourself a favor, you will be supporting your organization.

**Bulletin Attachments**

Perhaps one of the most difficult of all tasks for the pastoral musician is educating the congregation about such topics as why we sing at Mass, when to sing, and music at weddings. There is no single, best effort. It requires many different approaches.

To help you with this task, NPM is making available Special Bulletin attachments. These inexpensive pamphlets are designed to be attached to the parish bulletin six times a year to call attention to a particular topic.

The topics for the first year are: Music at Your Wedding, Singing at the Eucharistic Liturgy, Why We are Singing, Musical Ministries, Alleluia — The Easter Vigil, and Psalm Singing: The Responsorial Psalm. Written in crystal clear, jargon-free English, each pamphlet explains a central aspect of the parish music ministry.

If you want more information about the cost and availability of these effective educational tools, write NPM Publications, 225 Sheridan St., NW, Washington, D.C. 20011 or call (202) 723-5800.

**Revised Introduction to the Lectionary**

ICEL, the International Commission on English in the Liturgy, has made available the English translation of the revised introduction to the lectionary. A number of clarifications are included in the new introduction, together with a developed treatment of the role of the readings in the church year. NPM is preparing a commentary by John Foley, SJ and Ralph Keifer. Look for it soon.

**Youth Chorus to Perform in Mexico**

To help celebrate the four hundred and fiftieth anniversary of the Basilica of Our Lady of Guadalupe in Mexico City, a National Catholic Youth Chorus will travel to Mexico December 9–14, 1982 and will give a special performance at the Shrine on December 12.

The trip is being sponsored by Fiesta International Festivals, with an advisory board from NPM including Rev. Virgil C. Funk, chairman, Sr. Jane Marie Perrot, dc, vice chairwoman, Rev. Illas Isla, Joseph Lepawu, CMSM, Nancy Chvatal, Veronica Fareri, Gerald Muller, Joyce Schemanski, Carlos Rosas, and Nancy Schmier.

The National Catholic Youth Chorus will be made up of individual high school students and intact chorals. Parents and friends are also invited. For more information, contact NCYC, c/o Fiesta International, 2602 South State Street, Salt Lake City, Utah, 84115, or call Glen Kimball, (800) 453-3273.

**Contest Report**

Hats off and a free convention registration are in order for two notable NPM members. J. Michael McMahon of Wilmington, Delaware and Sue Cann of Sanford, Florida will register FREE for the convention of their choice because of the Member-to-Member contest which the Association has been conducting.

We have added 25 new members to the Association as the result of efforts of members like Michael and Sue.

The Providence chapter is presently leading the chapter competition, but several others are not far behind.

There is still plenty of time to qualify for a free registration if you intend to attend a July or August convention, but don't delay! Do yourself a favor, do your colleagues a favor and help the Association. Full details can be found in the last issue, or write the national office. Let us hear from you!
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For Musicians & Clergy: Liturgy

How I Made It Work

BY MICHAEL JONCAS

I write as one convinced by both scholarly research (by names such as Bradshaw, Dugmore, Mateos, Baumstark, and Winkler) and pastoral experience (in a midwestern urban parish where we celebrate the Liturgy of the Hours in sung cathedral form Monday through Friday during the seasons of Advent/Christmas and Lent/Easter) of the absolute necessity of some formal daily prayer other than the Eucharist for the liturgical renewal of twentieth-century Christianity.

My first concern for pastoral planners is to clarify the meaning of the Liturgy of the Hours as *datum/dusk prayer*. Historical research suggests that the natural cycles of the rising and setting of the sun determine the fundamental symbolism of lauds and vespers. Does such a base for daily prayer exist in this culture, which is increasingly indifferent to natural solar cycles? Would it be better to rethink morning praise and evensong as the beginning and end of the work day? If so, vespers appear more as a moment of transition between the nine to five rat race and the household and parish tasks of evening; compline then appears as the true concluding prayer of the day. Should this prayer be parish or household based? Is there a connection with meal prayer as our cultural pattern for beginning and ending the day? In cathedral form, the Liturgy of the Hours is essentially invariant, repetitious, non-teaching and nontopical (other than themes of light/darkness); do we need some genius to create a truly popular form of morning and evening prayer like the Rosary or the stations of the cross that can function equally well with the solitary individual or the entire variegated assembly?

A second concern involves the seasonal nature of this prayer. It is a fact of parish life that some times of year seem more conducive to communal non-eucharistic prayer than others. Advent and Lent draw many people for vespers; there may be some vestigial sense here of increased “devotions” as a “penance” for these seasons. Christmas and Easter, seasons of festivity, seem less attractive to people as times for a regular pattern of daily prayer; perhaps the restoration of the mystagogia will give daily Easter time assemblies a new body of worshipers. Ordinary Time, which would seem tailor-made for the invariable nature of cathedral Liturgy of the Hours, is the least attractive. Time of day also makes a difference: evening prayer is consistently attended in greater numbers than morning prayer.

Resist the temptation to add gimmicks . . .

Third, the deep structure of these daily liturgical gatherings is *Praise and Petition*. Pastoral planners need to resist the temptation to add gimmicks to this deep structure in order to make it more superficially attractive to assembly members. The Liturgy of the Hours does not exist to focus on a common action involving objects (e.g., breaking and sharing bread, pouring and sharing wine, rubbing with oil, bathing in water, etc.) as sacramental worship does; rather its focus is the very fact of experiencing time together as disclosing the timeless. Many sacramentally oriented assemblies are uncomfortable with common worship that doesn’t “do” or “produce” anything; on the other hand, many preaching oriented traditions are uncomfortable with the word-sung-and-proclaimed rather than expounded upon services; and free church and charismatic assemblies are suspicious of any order that would channel free spiritual impulse.

I turn now to the pastoral adaptations of the normative Liturgy of the Hours and I will limit my remarks here to five components of the structure of lauds and vespers; I am specifically excluding pastoral adaptations of the Office of Readings (perhaps as a weekly Lord’s Day vigil), Daytime Prayer (perhaps the most accessible hour for the busy executive), and compline (as dyad or small-group prayer in Christian households).

**Gathering Rites:** Both lauds and vespers exhibit wonderful, invariable structures for gathering the assembly into prayer. Morning praise has a standing posture, the crossing of the lips by each participant, and the singing of Psalm 95 (perhaps in a metrical “hymn” setting) to begin the Hour. I would suggest investigating various postures called for by the psalm text as a means of “limbering up” the assembly. I feel the variable antiphons provided for the invitatory are counterproductive in cathedral form; their sense would be better preserved by singing the metrical text of Psalm 95 to tunes associated with various seasons. Evensong has the Lucernarium, a light service in which the vesperal lamps are lighted, the Phos Hilaron (a 2nd century evening light-hymn) is sung (again in metrical setting), and a Thanksgiving is prayed for the gift of dusk and what it symbolizes. The light symbolism is primal and basic; adaptations could include lighting all the altar candles (though optimally the Liturgy of the Hours should be celebrated in a space other than that used for Eucharist), lighting candles to mark the perimeter of the assembly, or having participants each carry candles and hold them lit throughout the service (this presumes an invariant, memorized format). The light symbolism should remain primary; the gathering rites are not a time to lecture the assembly about to—
day's theme ("air, earth, and water," "national secretary's day," "solitude Saturday"), but rather to rejoice in the disclosing power of time itself in the waxing and waning of light.

Psalmody: The praise component of lauds and vespers is traditionally sung prayer, most often psalms and canticles (though there is some evidence of ancient psalms idiociti—which we would call "scripturally-inspired compositions"—in some ancient orders of worship). True renewal demands retaining this psalmody as sung prayer; communal recitation or silent danced "interpretations" of the psalm-texts are inappropriate. A refrain/verse structure like much of the Gelineau psalmody seems the most useful parochially, but with sufficient use and repetition any sung form is possible. A second question is the amount of psalmody: a minimum would be one psalm (the historically hallowed choices being Psalm 63 or 148 through 150 for the morning and 141 for the evening) determined by its appropriateness to the time of day. In pastoral experience, other psalmody is often added (a second "seasonal" psalm and a canticle), but this should not obscure the daily character of the prayer. A third question involves the Christian appropriation of the psalm-text. The normative books offer titles, patristic and scriptural snippets, and antiphons in addition to psalm-prayers to assist this process; I have found that a single invoking sentence by the presider incorporating a Christian interpretation of the text before the singing, and a lengthy silence and psalm-prayer after the singing, best accomplish this end.

Proclamation of the Word: Though the proclamation of sacred Scripture is not a fundamental component of daily prayer, there is a longstanding tradition that some short passage be read for the assembly's edification. Pastoral planners need to determine if this Scripture pericope will be chosen according to the time of day (morning readings centering on the resurrection or the tasks of Christian living, evening readings centering on the passion or God's saving acts in history) or some form of lectio continua (perhaps after the model of the Office of Readings). In pastoral experience I have found that a modified lectio continua chosen according to the season works best, e.g., readings from Exodus, Deuteronomy, Hebrews during Lent; from Isaiah during Advent; from the Song of Songs during Christmas; from 1 Peter and the Johannine Epistles during Eastertide. A fairly lengthy silence is needed after the proclamation to allow the congregation to meditatively assimilate the word. Except on festival occasions, there is no preaching, but I have found a sentence or two of commentary on the reading as an introduction to the singing of the gospel canticle works well. The Office of Readings also gives us a lead by pairing scriptural pericopes with non-scriptural selections, usually patristic commentaries or writings of saints whose feasts are being celebrated. I would encourage pastoral planners to investigate the use of poetry and meditative writing from contemporary spiritual authors (Merton, Nouwen, et al) as part of the proclamation of the word. Nonetheless this Office must not take on the aspect of a "bible vigil" or thematic service, but remain simple morning and evening prayer.

Rejoice in the disclosing power of time in the waxing and waning of light.

Intercessory Prayer: The normative Roman model offers a quasi-litanym in both morning and evening prayer with a slight change in focus: the morning oraciones seem more invocations of praise and thanksgiving, while the evening sentences are genuinely intercessory. Three options seem possible for pastoral planners: a genuine litany sung after the pattern of Byzantine ekteine and invariable; bidding prayers after the model of the Roman Good Friday solemn intercessions with the presider calling for silent prayer for various groups and needs, concluded by a common oration; or free prayer by the assembly members. In any use the Lord's Prayer (with doxology) stands as the perfect crown to the prayers of petition and could function as the sole intercessory prayer in those communities just beginning to restore the Liturgy of the Hours.

Conclusion: One or more of the following may serve as appropriate transitional rites concluding morning or evening prayer: a solemn blessing of the assembly by the presider (probably after the model of the Aaronic blessing); a sealing of foreheads with the sign of the cross on each assembly member by the presider; the kiss of peace exchanged among assembly members; a concluding seasonal hymn or antiphon.

In conclusion, I would call pastoral planners to attend to the embodied dimensions of daily prayer. At a minimum I would invite congregation members to bow for the sung doxology of the psalms and canticles, to sign themselves at the beginning of the gospel canticle, and to pray with open uplifted hands during the Lord's Prayer; additional communal prayer gestures include blessing oneself with the smoking during the singing of the incense psalm, or a simple gesture of lifting hands to the text: "My prayers rise like incense/my hands like an evening offering." Standing is the congregational posture for the opening and closing rites, the gospel canticle, and all psalm-prayers; sitting is the posture for the sung psalmody (with the possible exception of Ps. 141) and the proclamation of the word; kneeling (except during Eastertide) would be appropriate for the intercessions and Lord's Prayer.

I have already mentioned that the optimal environment for the Liturgy of Hours is not the eucharistic space. A circle or oval in which participants can see and respond to each other, with a Wordstand at one end, ministers' seats at the other, and the Christ candle and/or incense in the center, seems the most conducive to cathedral form. Planners may want to experiment with adapting the environment around a table for meal prayer or take advantage of the outdoors where dawn and dusk can best make their presence felt.

Finally, the Liturgy of Hours offers wonderful opportunities for the development of lay leadership in public prayer. There is no mandate that ordained ministers take the presidential and proclamatory roles, although it is appropriate that they do so. Rather, ministerial roles are determined by competency of function: the cantor chosen for his/her ability to lead congregational psalmody rather than simply because the wheel has come around to that seat, the reader chosen because of his/her ability to proclaim the Scriptures, etc. I have found that recording all the music for the service on cassette a month in advance and making those cassettes available to the music leadership greatly facilitates their learning of the pieces and their confidence before the assembly.
As the daylight hours draw to a close, the Christian community gathers to remember and celebrate its most basic mystery. The event of evening cues it to remember Jesus’ own passage through death, resting in the tomb and resurrection. Each day the Passover event is repeated for the Christian in the presence of Christ, the light, who is now our light in the darkness.

Morning prayer continues the cycle by remembering the climax of the Passover event of Jesus. The rising sun recalls the Son who rose. It reminds the community that the tomb is not the end of life. With all of creation, praise is given to the Creator who continually renews all of life. Once again light is central to the celebration; and water is used as a reminder of the waters of creation, the waters of the Red Sea and the Jordan, and the waters of the believer’s baptism. Once again the time of day indicates the symbols to be used and the kind of hymn(s) and psalm(s) to be sung. An event is remembered, made present once again.

For those who have celebrated or, maybe better put, recited the Hours, this model of evening and morning prayer seems quite different—and so it is! Opposition to such a format will come precisely from those who know what it is all about because they have said the Hours for years. But what we know as the Hours has a very complex history, a history that has fused and confused many elements. The official “Hours,” we know, are greatly influenced by monastic observance and celebration and are not suited for use in the parish. Their very structure and purpose dictate against this.

The Liturgy of the Hours in the parish requires a simple, rich, repetitive format. One should be able to memorize the most important parts with a little bit of use. Such repetition demands good, basic symbols and rich, poetic texts that can bear repetition and frequent use while yet unfolding the mystery they invite the believer to celebrate. Such constantly used symbols and texts soon allow the participants to be free of having eyes and hands bound to texts and books.

Evening and morning prayer are the prayer of the people in a very real sense. While they can be celebrated in the parish church, they can equally be celebrated at meetings and conferences in the home. The requirements are simple: a candle, some incense and petitions for the evening service; a candle, some water and petitions for the morning. The events of evening and morning are the way the Christian people mark their existence.

Probably the most important thing that must happen as a group begins to celebrate the Hours is that those leading the celebration become very comfortable with the liturgy. They must know what is happening—a knowing that comes from study, reflection and experience. The leaders must be extremely familiar with all the material in the books and the objects that will be used together with the space and community. The leaders should reflect on the meaning and experience of the symbols used: the light, incense, water; and the postures that will or can be used. What does the lighted candle say, or the burning incense? How does the posture of kneeling differ in feel and experience from sitting or standing at attention? How does a proclaimed text differ from one well read, and when is each used? The leaders who feel uneasy about leading because they do not know their role or the material will not be able to be good ministers of prayer. The leaders are the ones who model and pace out the service. They set the tone of leisure that is so necessary for good liturgy. The leaders’ positive attitude carries over into the community celebrations.

The planning team is the next place to begin. Here are people who are representatives of the people, or who at least should be in touch with where the congregation is. The questions that must be answered are: where is the parish at this moment with regard to the Hours? How familiar is the parish with some or all of the symbols and rites of the Hours? On what occasions can the Liturgy of the Hours be introduced in this particular parish? How can the people become more aware in their own lives of this sacred time and make it an integral part of their prayer life?

The pause, centering, candle, and water count. The words can wait.

Given that the format and content of the two basic Hours are to be simple and repetitive, the committee should then discover, from the analysis of the parish situation, what elements the parish already has as part of its “liturgical language” that can be used as part of the building blocks of the celebration of the Hours. For example, in Evening Prayer (LTP), all the hymns recommended are in long meter (LM), a meter used by several hymns in common use. What are the long meter hymns that the parish knows? Do some have seasonal connections such as Winchester New with “On Jordan’s Bank” for Advent?

Concerning symbols: how prominent, at least on Holy Saturday and through the Easter season, is the Easter candle? Is it conspicuous in itself—a candle worthy of the function and emphasis it receives?
as a symbol of Christ? What role does incense play in the liturgical life of the parish? Is baptism an important symbol in the community? Is water generously used in baptism? Are infants and/or adults immersed? Are the people generously sprinkled with water?

Presuming answers that are positive in a liturgical sense to all these questions (i.e., the parish is already rich in its use of liturgical symbol, has a rich repertoire of music, likes to sing and wants to begin marking its day with the celebration of that basic Christian mystery), the liturgy committee is well under way to introducing the Liturgy of the Hours into the parish life.

The approach should be as many-sided as possible while, at the same time, providing a good introduction and a liturgy that is well done in the use of the basic symbols and rites. It should also be reverent and prayerful. The best advertisement is always by word of mouth and that comes from liturgy well done.

The seasons of the year, such as Advent and Lent, should be used to advantage as starting points. In these seasons people are willing to put forth some extra effort in the order of prayer and sacrifice. This could be the time to begin having the Hours celebrated in the parish on Sundays and maybe even on one or two of the weekdays.

But, in addition to this, the congregation could be given cards or leaflets with a simple evening and morning prayer format: acclamation, hymn, psalm, model petitions and brief instructions on how to celebrate the Hours in the home. One should not spend too much time trying to explain the Hours. They have a message of their own which cannot be explained in words.

This daily home usage of the Hours could gradually replace the traditional morning and evening prayer of the family. For the morning a candle, water to bless oneself, a hymn of praise to the Creator, a few verses of a psalm, and a few petitions are all that is needed. Only a few minutes around the breakfast table are needed to have the family center itself on the meaning of its life before the individual members rush off in various directions. It’s the pause, centering, candle, water and petitions that are important. The words can wait.

Likewise, the evening could be marked by a similar pause at the beginning or end of the evening meal: a candle is lighted; a hymn to Jesus, the light (ideally: “O Radiant Light” trans. by: William Storey); incense, at least on special days; and petitions. Only a few minutes are needed. The ritual is what is important.

Such family celebrations would complement the parish celebrations of the Hours and vice versa. They are not opposed to each other, but will begin to bring a richness and fullness to home and parish life.

Finally, all of the parish meetings could open or close (depending on which is the most appropriate, regarding both time of day and what is happening in the group) with one of the Hours. These meetings include the meetings of the pastoral staff, the various committees and societies.

Initial results will probably not be overwhelming. All of us are “strangers in a strange land” regarding evening and morning prayer in the parish. The commitment of the parish leaders, the official ministers of prayer in the community and the liturgy team, will speak of the importance of the Hours in the life of the parish. These people will form the core group around which the parish celebration can grow.
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For Priests & Nuns Only: The Basic Error

BY WILLIAM G. STOREY

Have you ever visited our Lady of Gethsemani Abbey in Kentucky? This monastic home of the renowned monk Thomas Merton has been a spiritual magnet for countless visitors over the years, and one of its primal experiences for retreatants is its monastic Office. Both when it was still in Latin and now that it is in English, this inspiring series of services, celebrated night and day, speaks to the heart of even the most casual visitor. One comes away from Gethsemani convinced that the Divine Office is central to the church’s prayer and that the monks fulfill a function of praise and intercession than cannot be duplicated elsewhere.

Gethsemani and other fervent monasteries not only inspire reverence for the Office but also discourage its use in the church parochial. We may be moved by their example and even dream of how the Hours of Prayer might be celebrated elsewhere, but then we think of the time and musical skills involved and our fervor quickly cools. Somewhat reluctantly we return home and settle for second best again. Even the priests and religious among us often feel obliged to abandon any attempt to celebrate the Hours adequately. Knowing full well that we simply cannot do what the great religious houses do, we decide we can do little or nothing with the Daily Office.

Among the many reforms of the liturgy instigated by the Second Vatican Council was a reform of the Office. As an integral part of the church’s worship, it had fallen on hard times and needed rejuvenation. Consequently, the council fathers devoted chapter IV of the Constitution on the Sacred Liturgy to the Office, asking that it become once again the prayer of the whole church. To this end they asked that the Hours of Prayer be revised and reformed so that they could be more easily and properly prayed by all. Eight years later a reformed breviary was published and many of us eagerly studied it in hope of being able to recover this valuable portion of the liturgy.

Almost at once anticipation turned to disappointment. Merely seeing the new four-volume set for the first time was rather a shock. Learning its price was even more so! The thousands of pages of the “Liturgy of the Hours” (as we were told to call it now) were probably worth every penny, but who were they for? Even a quick glance through the multi-volume set told us it was—despite its new name—a breviary. No matter what its introduction said about it being the prayer of the whole church, it was obviously designed primarily by and for monks and nuns. Those of us who had used the old books could freely admit that it was a distinct improvement over the pre-Vatican II Office. A contemplative religious might well feel that the authors of the new set of books had labored long and hard and produced a much improved breviary. From a monastic point of view the psalms were better chosen and better distributed; the Scripture readings provided a much amplified sampling of the whole word of God; the Patristic readings were more representative and more interesting; and so forth.

We have better things to do than attempt the impossible.

As a matter of fact, the more one examined the new books, the more one came away with the same feeling as from a visit to Gethsemani. However beautiful and inspiring, the Hours are not for us. We don’t need all their wealth of erudition and piety; we haven’t time for their five to seven prayer services a day; the books are too complicated to use and too expensive to purchase. We surely hope they suit the spiritual needs of some groups here and there, but we seriously ask the question: how could they possibly be designed for us? By us, naturally, I mean the parochial clergy and their parishioners. I would also doubt that—aside from monks and nuns strictly so called—religious will find the Hours either useful or possible.

Does this mean that we are slothful Christians, careless about our prayer-life and unresponsive to the reformed liturgy? Not at all, to my mind. Rather, we instinctively and rightly sense that the “Liturgy of the Hours” represents a serious mistake on the part of its
composers. Perhaps out of a sense of loyalty we might still feel obliged to praise their intentions but we cannot bring ourselves to use their product.

The basic mistake is that they have given us a monastic Office when we need a parochial one. Several times, in the long history of the church, authority has made the same mistake. Usually out of enthusiasm for the monastic life, it has attempted to get both clergy and laity involved in a form of prayer unsuitable to their way of life. Whatever the motivation, the result is always the same. The clergy find themselves obliged under pain of sin to observe it as best they can; the laity, except for a handful of devout esthetes, drift off into other pursuits. The result is a further decline in the church's prayer and a certain amount of bad conscience, at least on the part of the clergy.

What is to be done? The first answer is not to receive the new books. Reforms are either helpful or unhelpful. In the latter case we have better things to do than attempt the impossible. Let an example suffice. With the best intentions in the world, Pope Pius X tried to get Catholics around the world to sing Mass out of the Liber Usualis every Sunday. Monks, Latinists, Medievalists and many musicians were delighted and thought the pope a person of culture and an enlightened pastor. Typical pastors, however, felt quite otherwise; they quietly but thoroughly ignored the advice they had been given by authority.

In our situation, I suggest we go and do likewise. If we wish, we may even commend the zeal of its authors, but let us not make the mistake of thinking the "Liturgy of the Hours," as it now stands, is for us.

We need to know two things:
1. A parochial Liturgy of the Hours once existed;
2. This present so-called Liturgy of the Hours is not a parochial Office and no matter what we do it will never become one.

What was the once popular Liturgy of the Hours like? It had the following important characteristics: it was daily, brief, colorful and led by the clergy; it was centered on praise and intercession; it suited the needs of both the parish clergy and the average lay person.

Essentially, it was a short form of morning and evening prayer that could be observed in parishes, families and by individuals. It was composed of popular hymns, a few well-chosen psalms and lots of prayer for the needs of all present. It was relatively invariable, musically simple, and easy to participate in. It required few or no books and was completely accessible to the well educated as well as to the totally illiterate. That is, it was a truly catholic form of daily prayer.

To my mind, such an Office is just as useful today as in former ages. It is a timeless form of prayer because it meets the ordinary prayer needs of ordinary Christians. It should be restored, not because it is old, but because it is needed and helpful. It was once the rock on which the other forms of prayer were erected. If more advanced Christians want to build upon it, they should feel free to do so. At present, however, it no longer commonly exists and cries out for restoration as the core of the church's daily duty of praising that God from whom all blessings flow.

Scholarly articles and books abound which describe this form of prayer. Not only that, but certain remarkable attempts here and there are hard at work restoring exactly such an Office. In the U.S.A., the best to date is Evening Prayer in the Parish put out by the Liturgy Training program of the Archdiocese of Chicago, 155 Superior St., Chicago, IL 60611. The booklet itself contains all one needs to know about restoring a popular daily Office and a celebrant's book has suitable texts and music for parochial usage.

Basically, the evening service is centered on praise, repentance and intercessory prayer. It uses light and incense and stresses active participation of both the body and the mind.

If one were to construct morning prayer modeled on similar lines, the following could well be its components. They are fully traditional and yet readily usable.

Morning Hymn
Morning Psalm(s) The best suited are Psalm 51 (Miserere) or Psalm 63 and one or more of the great Psalms of Praise, 148-150.

Canticle The Song of Zachary (Lk 1:68 -79) or the Te Deum or the Gloria in Excelsis.

Lord's Prayer
Blessing/Dismissal
The truly important things to remember about a popular parochial Office is that it is meant to be daily, short, simple, and, therefore, genuinely accessible to all.

A daily Liturgy of the Hours is not a service for some special occasion. Such a liturgy can well afford to be longer, more complicated and demand more talent and preparation than the plain bread of the Office of the Day. Daily prayer is made to ready us for the day's beginning and to bring our day of dedication and work to a close. It stresses the opening and closing of our day; it belongs essentially to the morning and the evening; it is a liturgy of time and of place; it is not by nature a liturgy attached to the church's changing seasons.

The latter point must be insisted upon. One of the reasons breviiaries are so long and complicated is that they try to do too much. Especially they attempt to make the daily Office too seasonal in character. That is, they turn the daily prayer into an Advent or Christmas or Lenten or Easter devotion. Bigger books do even more; they try to commemorate a multitude of saints as well as the special seasons. The result is twofold: morning and evening prayer as such get neglected in favor of another devotional element that replaces the sense of opening and closing the day; the new seasonal and festal services require all kinds of changeable texts and other resources that put them out of reach of ordinary folk.

Genuine reform of the daily Office demands a return to the basics. What is fundamental to the daily prayer of the Church comes before all else. By trying to do too much, liturgies become that contradiction in terms that we meet so often; they become open only to an elite and, therefore, by definition, unpopular. The present Roman Liturgy of the Hours is a kind of wondrous treasure-house of the liturgical riches of the century. As a reference book for a liturgy resource center it could serve many good purposes, but as a prayer book it is quite beyond the spiritual reach of almost everybody.

In regard to the Daily Office, we have to unlearn many attitudes in order to concentrate once more on essentials. Not only do we have to understand that the Hours are by nature common prayer. That does not go without saying! For only too long private recitation of the breviary has been a legal copout for the clergy. The result was a deeply ingrained attitude that has still to be unlearned by many people. The Liturgy of the Hours is liturgy, a public, communal, congregational act of the church. It is not meant for private recitation, and to the degree it becomes private and individual, to that same degree it becomes less a liturgy. Christians so alone by special circumstances that they simply cannot pray with others are, of course, free to pray the Office by themselves, but this is an abnormal form of the Office. When, at least psychologically, it becomes the norm of observance, it absolutes both the clergy from their responsibility of leading the daily Office and the laity of their privilege of participating in it. The most demanding part of the reform is a change of attitude in this regard.

Besides bringing out the daily and the communal character of the Hours, we need to see that morning and evening prayer are, first and foremost, kerygmatic liturgy. That is to say, in the morning we stand before the Father of our Lord Jesus Christ and in the most direct of all possible ways proclaim the kind of God we worship—in praise, thanksgiving and prayer. As baptized believers we know whom we worship and we do simply that to open our new day; we acknowledge, recognize that God and commit ourselves to his service this day. In the evening we realistically praise God for the day that is past, recognize our failures and ask for pardon, and petition him for the needs of the church and the world.

Such a liturgy is kerygmatic, not didactic. On these morning and evening occasions we do not gather together to meditate at length on the Scriptures or be taught through a word liturgy and homily. These are much simpler occasions, requiring no lessons, no preaching, no teaching. They have their own exact character which is to be respected and admired. Perhaps it is their simplicity itself which has so complicated their troubled history.

If we offer the sacrifice of praise unceasingly and prayer without intermission, everyday is a festival unto the Lord; our prayer ascends like incense in the morning; the lifting up of our hands is like an evening oblation.

Origen
Wasting Time: A Christian Virtue

BY RODNEY DeMARTINI

Almost twenty years have passed since the Council Fathers affirmed that the Liturgy of the Hours should be a primary means for all Christians to join their voices with Jesus in praise of the Father. Even though significant renewal efforts have been made, important questions remain unresolved. Has the official "Liturgy of the Hours" been any more than the dusting off and dressing up of a museum piece? To what extent have we really experienced the reality of this prayer form as being the prayer of the whole church and not only an obligation for monks and clerics? What, if anything, does the Liturgy of the Hours offer to Christians in their day-to-day living?

Prayer is to be an experience of leisure—wasting time with God.

My experience as a student and a practitioner of Christian liturgy leads me to explore a more realistic incentive to encourage the popular celebration of the Hours. I am aware that fellow worshipers, young and old, are seeking more satisfaction in prayer. And yet, most do not approach the Liturgy of the Hours as a source whereby "... the whole course of the day and night is made holy by the praise of God" (Constitution on the Sacred Liturgy, 4:82). Furthermore, I am aware of how we are caught up in the pressure of time. We seem to be inextricably bound to our watches and schedules as we struggle to give order to our lives. Many books and programs have been developed around the notion of time management because of a fervent belief in the maxim that "Time is money." Time that is purposeful and predictable is lauded as a value in our society. However, there is an alarming increase of "burn-out" and loneliness from the fatigue and anxiety that comes from living out this value unchecked.

In reflecting upon what is characteristic of that activity and that relationship which is called prayer, the context of time—its reality and power—must be taken into account. This is not to imply that we must determine how many moments to devote to prayer; rather, it is to reflect upon how prayer invites us to live peacefully and hopefully in time and how prayer enriches time’s passing. I propose that we are called to witness to a notion of "Christian time management" that is based upon developing a regular rhythm of opportunities to "waste time" with the Lord throughout our day. We are invited to develop the vision of faith which allows us to see the passing moments of our day in the words of Ecclesiastes: "There is a season for everything, a time for every occupation under heaven." If we accept the notion of Christian time management, we can, I believe, find that the restoration of the Hours is a "timely" aid. Rather than a journey into nostalgia, the Hours can be a time-proven and effective means to support our prayer-life. It can provide an experience of being at peace in time rather than a spectator caught up in time's inexorable passing.

The very passage of day and night can be a constant and gentle way of reminding us of the source of all life and light.

Jesus was the founder of Christian time management. In the General Instruction on the Liturgy of the Hours (No. 4) we read: "His daily activity was closely bound up with prayer and may be said to have flowed from it..." Jesus lived and worked among a people who had become stubborn in insisting how Yahweh ought to intervene in time—in kingly power and glory. Thus, they found Jesus to be a contradiction—his was not the way in which God would "spend time" for the benefit of his people.

Throughout his ministry, Jesus took radical hold of time and showed how it could be healing and life-giving. Yet he insisted that the wellspring of his service to others was the time he spent in prayer to his Father:

His reputation continued to grow, and large crowds would gather to hear him and to have their sickness cured, but he would always go off to some place where he could be alone and pray (Luke 5:15-16).
It was through "wasting time" with the Father that Jesus was able to capture, in the short span of his active ministry, the deepest desires of humankind, which had remained unfulfilled for centuries. His insight led him to speak often of the necessity of prayer as the constant way to experience the Father’s care:

If you then, who are evil, know how to give your children what is good, how much more will the heavenly Father give the Holy Spirit to those who ask him (Luke 11:13).

Prayer was the only way not to "lose heart" in the midst of all the pressures and disappointments in life.

In reflecting on the attitude of Jesus, we are challenged to incorporate a sense of Christian time management into our lives. Central to this attitude is the value of leisure. We desperately need to counter the view that all our time must be planned and productive. Unfortunately, even our so-called recreational activities are often caught up in financial gain or personal status building and competition, rather than an experience of freedom and relaxation. We suffer from the fear that a lack of measurable results is a waste of time. Yet, leisure is valuable because it is a waste of time. Prayer is to be an experience of leisure—wasting time with God. We are called to do nothing more than be in the Lord’s presence and enjoy his friendship. The important point here, which we see in Jesus’ own life, is the necessity to create a more natural flow between our daily activity and prayer. This must be more than simply fitting prayer into our busy schedules. Freeing ourselves to waste time with the Lord in prayer will spill over into the busy-ness of our day and provide an insight into our role of building up the kingdom in all that we do.

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Evensong invites us to pause in our weariness and be in touch with a forgiving, provident God.

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The Liturgy of the Hours is a valuable resource for incorporating a sense of leisure and Christian time management into our lives. First of all, this prayer form is based upon the natural rhythm of the rising and setting of the sun. Thus, the very passage of day and night can be a constant and gentle way of reminding us of the source of all life and light. The morning praise of the Hours is an opportunity to present to the Lord our plans and anticipations about the coming day. Sunset and evensong invite us to pause in our weariness from the day’s activities and be in touch with a forgiving, provident Father.

Second, the scriptural components of the Liturgy of the Hours enable us to encounter the full gift of our redeemed humanity. The psalms become a resting place where we, like Jesus, can find the entire range of our human emotions mirrored. We know that Jesus brought all the events of his life to prayer and this included all the feelings he personally encountered. When Jesus "wasted time" with his Father, there was no attempt to exclude any experience, no matter how painful. He could cry out with the anguish of one who was feeling pain and abandonment: "My God, my God, why have you abandoned me." We are able to find in the psalms an invitation to unburden ourselves of anger or hurt and to share the jubilation of discovery and accomplishment with our Father. There are no limits to his attention span or understanding.

The other Scripture passages within the Liturgy of the Hours draw us even deeper to encounter the foundation of our faith. The words of the Old and New Testaments contain an eternal wisdom which is capable of addressing our most personal needs. No matter how familiar the passage may be, we are invited in our leisure with the Lord to listen to these words spoken to us anew with intimacy. At the onset of our day, the assurance that the Lord “has visited his people, he has come to their rescue…” (Luke 1:68), can give us courage to meet the challenges of our day. We can open ourselves to be hopeful and supportive especially during the pressured and painful times of day. Similarly, in joining in Mary’s confident proclamation as evening arrives “…let what you have said be done to me…,” we can open ourselves to the Lord’s forgiveness for the times we had been selfish and stubborn during our day’s activity. We can, at the same time, reaffirm our commitment to trust in the Lord’s love and power in the activities and relationships which are ahead in the night.

Spending time with the Father through the Liturgy of the Hours can provide us with new insights into the interplay of death and resurrection. To these leisure moments we can bring the events of the day with all the struggles and accomplishments that we encounter. Thus, we are invited to set our daily journey into the context of the paschal mystery. Certainly, we touch this mystery most powerfully in the celebration of the Eucharist. Yet, as the “summit” experience, eucharistic celebration is often overburdened with the assumption that once a week is enough leisure with the Lord. Rather, we should indulge in spending quality time with him each day so that we can experience the power of the paschal mystery along the way. The Hours can provide the rest stops we need to see meaning and purpose in our busy lives—lives that are redeemed and nourished at the eucharistic table.

In conclusion, I want to emphasize that I have offered these reflections as an incentive, not a solution. There is no guarantee that the Liturgy of the Hours or any prayer form can bring about the freeing experience of Christian time management. The key factor is our openness to deal with the pressures of living in time by allowing ourselves regular moments in the day to “waste time” with the Lord. The Liturgy of the Hours can, I believe, significantly enrich this challenge and invitation.
So Hallowed Is the Time: Seasons of Celebration

BY MICHAEL KWATERA

Both the Constitution on the Sacred Liturgy and the General Instruction on the Liturgy of the Hours have many words about how the Prayer of the Hours sanctifies the liturgical day, but very few words about how such prayer sanctifies the seasons. This is unfortunate, because each season must be regarded as a unity of days, and each day of a particular season must be regarded as part of that unity. The necessary and complementary relationship between days and seasons enables the Liturgy of the Hours to sanctify the seasons as it sanctifies the days within them.

The strong liturgical seasons of Advent/Christmas and Lent/Easter, and even that not-so-strong season of Ordinary Time, invite parishes to discover or rediscover the riches of morning and evening prayer. It will probably be some time before the Prayer of the Hours becomes a regular daily or even weekly part of parish worship, but many parishes have successfully celebrated morning and evening prayer during the strong seasons. Parishes and dioceses that have begun to celebrate Advent Sunday vespers, for example, happily have found that what was considered an innovation a few years ago has now become an expectation and a tradition. Each year’s larger congregation indicates that the people of God are welcoming this restored opportunity for communal prayer.

Don Neumann correctly observes that “Advent and Lent are two seasons of the liturgical year in which many parishioners are ready and willing to invest extra time, effort and energy for the purpose of deepening their spirituality...pastoral hunger is at a peak” (Liturgy, 1:2, pp. 52, 54). Advent and Lent are special times for satisfying this hunger. Perhaps there is an inherited liturgical time clock by which Advent and Lent still hold a latent appeal for most Catholics as seasons of preparation. They would like to discover concrete ways of setting the mysteries of the incarnation, the parousia and the passion before their minds and in their hearts” (William Storey, Worship, N. 49, p. 11). Some parishes and dioceses have helped their members to claim the power of these saving mysteries through seasonal morning and evening prayer.

The church has wisely used Advent’s growing darkness to help us welcome the light of Christ at Christmas. “In traditional Christian piety, the darkness of evening is especially associated with the season of Advent. The coming of night communicates to us, as no mere words ever can, the transitory quality of life, the futility of so much human busy activity, and the mysteriousness of God’s ultimate purposes” [H. Boone Porter, Keeping the Church Year (Seabury, 1977) p. 6]. Prayer in the evening helps us face the darkness of the approaching night, the darkness that reminds us of our fears and needs. The church invites us to journey prayerfully through the long, dark days and nights of Advent to the bright celebration of the birth of Jesus Christ, the true light of the world. The fading light of day is an ever-recurring opportunity to celebrate his paschal entrance into the tomb, the prerequisite and prelude to his glorious resurrection. In evening prayer, we proclaim that Christ is the light of life which the darkness of death could not overcome. We praise the risen Christ who shines in our darkness, and look forward to rising with Christ in the morning to live another day in his presence.

The way of the cross can be part of Lenten evening prayer.

Fr. Kwateria, OSB, is assistant director of liturgy at St. John’s Abbey and an instructor in theology at St. John’s University, Collegeville, Minn.

Advent vespers highlight our looking forward to the day of Christ’s glorious appearing, when we hope to share his glory throughout the endless day of eternity. The reverent lighting of the candles on the Advent wreath from the Easter Candle, accompanied by an Advent hymn with the theme of light, gives fitting welcome to Christ’s gift of light for all our days and nights. (A good example of an Advent light hymn is John Brownlie’s “The King Shall Come When Morning Dawns.”) The darkness that fills our lives (increasing armament, economic recession, violence, illness and death) can be put to flight only with the triumphant light of Christ, the sun of justice. Evening prayer during the Advent
and Christmas seasons invites us to pray that the final “day of the Lord” will find us living as children of light, at peace with ourselves and with the world God has entrusted to our care. Through its songs, psalms, readings and intercessions, evening prayer becomes part of our seeking after that peace.

During Lent every liturgy should be free of the attempt to re-create the last days of Jesus as if we were staging a historical drama. Odo Casel described the true spirit of our Lenten worship: “We do not celebrate Lent as if we had never been redeemed, but as having the stamp of the cross upon us, and now only seeking to be better conformed to the death of Christ, so that the resurrection may be always more clearly shown upon us” [The Mystery of Christian Worship (Newman Press, 1962) pp. 67–68]. What better way than Lenten evening prayer to celebrate the dying and rising of Jesus in which we share?

Stand still, and dwell a bit longer on the word of God.

Lent has long been marked by the devotion known as the “way of the cross” or the “stations.” Basic to the stations are their standard form (unvarying texts and other elements every week), repetition, vernacular language in prayers and hymns, ritual movement, and a Christological visual focus (the fourteen crosses, statues or plaques). Such elements are the very ones that are essential in developing the renewed Liturgy of the Hours in parishes. Thus Lenten evening prayer and stations should not be seen as devotions that compete for the time and attention of congregations, but rather as forms of prayer that can complement each other. Perhaps stations could be part of evening prayer on Lenten Fridays, so that the basic elements of the Liturgy of the Hours could enclose the way of the cross: opening hymn, introduction or call to prayer, one or two “Passion” psalms (preferably sung), way of the cross (using a theologically “positive” booklet or text printed in a leaflet prepared for the service), response hymn, Canticle of Mary or Simeon, intercessions (for which all could kneel), Lord’s Prayer, blessing and dismissal, possibly a closing hymn. If a Scripture passage were read as part of the meditation at each station, there would be no need for another Scripture reading later in the service. Evening prayer with the way of the cross would be very appropriate on Good Friday, since evening stations remains a customary part of that day’s observance in many places. A fifteenth station of the resurrection, while highly desirable at other times, might well be omitted on Good Friday.

Of course, Lenten evening prayer can stand on its own! But William Storey also explains that

Full sung vespers with sermon and benediction of the blessed sacrament would be an excellent Lenten devotion and an occasion for the kind of instructional preaching impossible on most Sunday mornings. If the celebration of Easter is to take full hold of a parish, such services of worship and teaching are surely indispensable. With the official restoration of the adult catechumenate, the evening service could easily become the occasion for those about to be initiated and the baptized to meet and pray together. Since catechumens are to be discouraged from attendance at the eucharist, such liturgies could take on a whole new importance for the sake of Christian instruction and fellowship (Worship, 49, p. 11).

Advent seems to be the most appealing season for introducing evening prayer into a parish, but Lent is a very close second. And if Lent has been marked by evening prayer on Sundays and other days, it would be unthinkable to omit morning and evening prayer during the Easter Triduum! The old Tenebrae services never really left Jesus dead in the darkness of the tomb, and some liturgy planners try to revive this devotion for the days of the Triduum. But it seems better to celebrate the appropriate parts of the Liturgy of the Hours during these prayerful days of paschal songs and stories and sacraments.

In many parishes on Holy Thursday evening, various groups gather at different times for prayer before the
Blessed Sacrament, but only a few parishioners stay as late as midnight (after which time, the sacramentary states, there should be no solemn adoration). The closing of this beautiful time of prayer usually becomes an awkward asking of the people to leave, locking the doors after them and turning off the lights. Why shouldn't a parish close the period of adoration with a prayer service that includes some elements of compline, the church's traditional bedtime prayer? With an eucharistic focus, such a prayer service could echo and complement the evening Mass of the Lord's Supper. (A free sample copy is available from Sr. Dolores Dufner, OSB, 823 First St., St. Cloud, MN 56301. Please include a stamped, self-addressed envelope (No. 10) with your request.)

According to Mark's chronology of Christ's passion and death, it was about nine in the morning when they crucified him" (Mk 15:25). Prayer at mid-morning on Good Friday could help parishioners to "warm up" for the intense and solemn Celebration of the Lord's Passion in the afternoon. It might be the only time that some of them could gather to pray together on Good Friday. If the pastor finds himself unable to lead such a service due to other responsibilities, a deacon or someone else could serve the assembly as the leader. Morning prayer could also be scheduled for Holy Saturday.

"The Easter Triduum...closes with evening prayer on Easter Sunday" (The Roman Calendar, p. 7). We must learn to keep some liturgical energy and resources for what should be a satisfying conclusion to the three-day feast that has preceded it. Suitable catechesis should convince some parish musicians, choir members, liturgical ministers and other parishioners that both the beginning and the end of the Triduum call for worthy celebration. Easter Sunday evening prayer could be the model for subsequent celebrations on the Sundays of Easter, concluding with Pentecost. A triple Alleluia used as the refrain for the Canticle of Mary and a sprinkling with Easter water in blessing can highlight the supremely paschal character of evening prayer during the "queen of seasons."

The strong liturgical seasons of Advent and Lent help us to refocus ourselves on the Paschal Mystery more directly, and to celebrate the great feasts more intensely. In a similar way, the Christmas and Easter seasons prolong the great feasts so that we can linger with them longer and appreciate their beauty more completely. As we celebrate evening prayer during these seasons, it is good to keep some musical elements the same each week (for example, the same light hymn, the same settings of Psalm 141 and the Canticle of Mary, the same intercessions) for the sake of familiar and continuity.

We linger in the season of Ordinary Time the longest. It helps us prepare for the great seasons and feasts, and carries us along peacefully in the life-giving stream flowing from them. The Sundays and feasts of Ordinary Time are just as important to the lives of parishioners as those of the other seasons. Ordinary Time is anything but ordinary! How can it be if Sunday after Sunday we hear in the readings what prophets and kings longed to hear (as Jesus said)—but didn't. The Lectionary for Mass provides us with a banquet of extraordinary variety to nourish our spirits. We need time to digest such rich fare so that it can shape our prayer. Rabbi Abraham Heschel said that "To be able to pray is to know how to stand still and to dwell upon a word." In every liturgical season, Sunday evening prayer invites us to stand still and dwell a bit longer upon the scriptural themes present in the readings assigned to the Sunday Eucharist. The second reading at the Eucharist could be repeated regularly as the reading at Sunday evening prayer and then preached on briefly. This is surely a good way to give those sometimes hard-to-handle second readings their due. The responsorial psalm from the Sunday Eucharist (especially a seasonal one) could also be repeated at evening prayer. In this way, Sunday evening prayer can echo and expand the Sunday Scriptures and their message. The elements of evening prayer—hymns, psalms, canticles, reading and homily, silence, intercessions, gesture and dance—can help us dwell upon the word of God and let it dwell in us with greater richness.

During Ordinary Time, many parishes celebrate their patronal feast days and the feasts of especially revered saints. Here are more opportunities for evening prayer. Christians of different denominations may wish to join together in a vigil service to honor the saint for whom the town or parish is named. The incensing of the altar during the Canticle of Mary is a way of visibly joining our prayers to those of the saints who worship day and night before the throne of God.

In 1977, Carl Dehne noted that "...even at the present time the official Liturgy of the Hours and nuanced cultivation of the seasons of the church year have remained something for people living under a rule, or with privileged information and highly developed liturgical tastes" (Christians at Prayer, ed. John Gallen, SJ (University of Notre Dame Press, 1977) pp. 90—91). This was six years after the General Instruction on the Liturgy of the Hours was published, and one wonders how true his words are today. But the experience of some parishes and dioceses seems to indicate that regular, communal prayer during the liturgical seasons can promote participation in old-but-new forms of worship while providing subtle catechesis on the liturgical year. In this way, the Liturgy of the Hours will help us celebrate the marvels of God's love in Jesus Christ, day by day, season by season.
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Songbook—$4.95; Accomp./Instrumental Book—$4.95; Congregation Card—50¢ (40¢ each with 100 copies or more)

Available at your local bookstore or from World Library Publications, Inc., 5040 N. Ravenswood, Chicago, IL 60640. (312) 769-1000

*Some of the adjectives used by those who recently heard Father Jim and SONDAY at the Los Angeles Religious Education Congress and the East Coast Conference for Religious Education.*
Liturgical of the Hours:
A Catalogue of Resources

BY DANIEL CONNORS

The 39 publications listed below are presented to help you get an idea of the resources available for the Liturgy of the Hours in the parish. Except for the titles listed in the non-music category, all of these resources contain musical settings. Wherever feasible, these settings and their composers have been itemized to provide a better idea of what each publication has to offer.

Because of the variety of sources and parish situations, no recommendations or critiques are offered here. But some recommendations can be found in several of the other articles in this issue.

This list is concerned with collections of Liturgy of the Hours material and with complete services of the Hours. No attempt has been made to list all the separately published psalms and canticles that could be used in a parish Liturgy of the Hours. These can be found in the catalogues of the various liturgical music publishers.

Complete addresses for the publishers listed here can be found at the end of this month's Reviews section. Prices and availability of publications are subject to change.

Christian Storey, Edward Foley, Michael Jonas, Howard Hughes, Peter Finn, Virgil Funk and Mary Ellen Cohn all assisted the editor by suggesting titles for this bibliography.

General Resources for the Liturgy of the Hours


Description:
Morning, evening and night prayer for seasons and ordinary time. Proper of saints, solemnities, commons; biblical and non-biblical readings.

Mr. Connors is managing editor of Pastoral Music

Music:
185 hymns
11 invitational and introductory verses by Howard Hughes, SM (covering Advent, Christmas, Holy Week and Lent, Easter, Pentecost, Ordinary Time, and two tones for Psalm 95; two introductory verses).
8 psalm tones by Dom Gregory Murray, OSB
29 antiphons (arranged with one, two or three antiphons each) for morning and evening prayer of the various seasons, by Richard Proulx, Ralph Verdi, C. Alexander Peloquin, and Percy Jones.
3 canticles with 2 or 3 antiphons each, by Chrysogonus Waddell, OSCO, and Hughes.
12 responsories arranged according to seasons, morning and evening, by Hughes.
6 antiphons to the Canticle of Zechariah by Stephen Somerville.
6 antiphons to the Canticle of Mary by Ralph Verdi.
8 antiphons to Canticle of Mary by Laurence Bévenot, OSB.
2 settings by the Canticle of Mary by Bévenot.
18 intercessions responses by Waddell, arranged according to seasons.
Musical settings for Morning, Evening and Night Prayer Week One: Sunday, including Morning Prayer:
1 invitational by Hughes
1 antiphon by Hughes
Ps. 95 with antiphon by Hughes
1 antiphon for psalmody by Proulx
1 antiphon for canticle by Waddell
1 antiphon for Ps. 149 by Proulx
1 responsory by Hughes
1 setting of intercessions by Waddell
1 concluding music by Hughes

Evening Prayer II:
invitational by Hughes
2 antiphons for psalmody by Proulx (Ps. 110, 114)
1 antiphon and canticle (Rev. 19: 1–7) by Waddell
1 response to reading by Hughes
1 setting of intercessions by Waddell
Night Prayer:
1 introductory verse by Hughes
1 antiphon to Ps. 91 by Verdi

2 responsories to the reading by Hughes
1 gospel canticle (Luke 2: 29–32)
1 sung blessing by Hughes


Description:
Morning and evening prayer, Saturday evening through Sunday morning. Morning and evening prayer for proper of seasons, common of saints. Appendix of additional psalms.

Music:
Evensong includes:
1 light service
2 hymns
2 settings for thanksgiving
9 psalms (2 settings of Ps. 141, plus one additional psalm each evening:
8, 23, 91, 113, 90, 121, 130).
7 New Testament canticles
2 settings of Canticle of Mary with different antiphon provided for each service
2 settings of Simeon
1 setting of intercessions
1 setting of the Lords Prayer
1 setting of dismissal/blessing

Morning Prayer includes:
7 settings of the invitational
7 opening hymns
1 psalm setting, Old Testament canticle, and another psalm. There are 7 canticles, 13 psalms: 63, 19, 150 (used on two days), 146, 92, 147A, 43, 147B, 57, 148, 51, 149, 30.
2 settings of the Canticle of Zechariah with 6 additional antiphons
6 settings of the intercessory
1 Lord's Prayer (same as evensong)
1 setting of blessing/dismissal

Advent Evensong:
1 evening hymn
4 antiphons (one each week) for Canticle of Mary
1 intercession

Advent Morning Prayer:
1 invitational
1 opening hymn

31
4 antiphons of Canticle of Zechariah
Christmas Evensong:
1 evening hymn
1 Canticle of Mary (antiphon)
Christmas Morning Prayer:
1 invitatory
1 morning hymn
1 antiphon for Canticle of Zechariah
Lent Evensong:
2 evening hymns
6 antiphons for Canticle of Mary
Lent Morning Prayer:
2 invitiories (one for weeks 1–5, one for Holy Week)
6 antiphons for Canticle of Zechariah
Easter Evensong:
2 evening hymns
7 antiphons (one for each week) for
Canticle of Mary
Easter Morning Prayer:
1 invitatory
1 morning hymn
7 settings for Zechariah
Same structure is followed for Common
of the B.V.M., Apostles and Evangelists,
Martyrs, Holy Men and Women, Office
of the Dead.
The book also contains an appendix of
10 additional psalm settings, including: 4,
8, 23, 42, 59, 64, 93, 130, 134, 145.
Additional comments: Out of print.

Praise God in Song: Ecumenical Daily
Prayer, edited by John Melloh and
Standard edition, $6.95; with spiral
binding, $12.95; people's edition, $2.00
Description:
Original music by Bro. Howard Hughes,
SM, Dr. David Clark Isele and Rev.
Michael Joncas. Each composer provides
a complete setting for morning and
evening prayer. Also included is a brief
form of morning and evening prayer by
various composers.
Plus:
A morning prayer supplement with:
10 additional psalm settings
6 canticles (3 settings for Zachary)
2 settings of the Lord's Prayer
an evening prayer supplement with:
2 evening hymns
5 thanksgivings for Ordinary Time
1 thanksgiving for Advent, Christmas,
Lent, Easter—all by John Melloh
6 Psalm settings
6 canticles, including 3 Canticles of
Mary
5 litanies according to seasons
Resurrection vigil, music by Howard
Hughes
Vigil Supplement
Besides major settings of morning and
evening prayer, additional music is pro-
vided by J. Gelineau, J. Foley, Howard
Hughes, J. Kavanaugh, David Clark
Isele, D. Schute, John Melloh, Michael
Joncas.

Praise God In Song, Ecumenical Night
Prayer, edited by John Melloh and William
Description:
Companion volume to Praise God in
Song, Ecumenical Daily Prayer. Con-
tains one setting of night prayer by
Howard Hughes. Three musical prayers
and 1 liturgical setting of compline. To
be published early summer, 1982.

Daily Praise: Models for Returning the
Prayer of the Church to the People, by
C.P. Mudd and Fred Moleck. P.A.A.,
Description:
Chapters on the experience of prayer,
the structure of morning and evening
prayer, models for morning and evening
prayer using responsorial folk music, the
work of introducing daily prayer, sea-
asonal schedule of psalms and canticles,
index of folk-style psalms and canticles
and texts of canticles for morning and
evening prayer.
The models include the following music:
Morning Prayer phase I:
Two options for introductory rite:
Option I: versicle & response
(Mudd)
invitatory (Psalm 95) (Mudd)
Option II: versicle, response and
doxology (Mudd)
Hymn-psalm (Ps. 100) (Mudd)
1 setting of the Lord's Prayer
Evening Prayer phase I:
versicle and response (Mudd)
Ps. 62 (Mudd)
1 setting for the intercessions
The Lord's Prayer (same as in morn-
ing prayer)
Morning Prayer phase II, III builds on
phase I. It includes:
2 options for introductory rite (same as
above)
hymn, "Lord, Send Out Your Spirit"
(Ps. 104) (Schoenbacher)
psalmody (Ps. 100) (Mudd), Old Tes-
tament Canticle, Ps. 31 (Marty
Haugen)
responsory after the homily (Schoen-
bacher)
Canticle of Zachary (Mudd)
intercessions
Lord's Prayer
Evening Prayer phase II, III builds on
E.P. phase I. It includes:
versicle and response (Mudd)
hymn (Forever I Will Sing, by Schoen-
bacher)
psalmody (27, by Mudd, 62 by Mudd),
New Testament Canticle (Wise)
responsory based on Ps. 103 by Dor-
othy Mansheim
Magnificat (Mudd)
intercessions
Lord's Prayer
Setting of the Lord's Prayer by ICET

Evening Prayer in the Parish, Evening
Prayer, the Leader’s Book, Evening
Prayer Card, by Laurence Mayer and
Alan Schefele. LTP, 1981. Leader’s
Book, $6.50; Evening Prayer in the
Parish, $2.40; cards sold in lots of 10 for
$1.50.
Description:
Evening Prayer in the Parish:
2 essays providing information for all
involved in planning and administering
evening prayer in the parish.
The Leader’s Book:
2 acclamations for the light service
(one of these for Lent/Easter)
2 settings for thanksgiving
1 setting of Ps. 141
1 setting of intercessions
1 setting of the Lord’s Prayer
2 settings of the concluding rite’s
blessing
7 hymn settings

Praying with Christ: A Holy Hour. Li-
turgical Press, 1981. Pp. 120, paper,
$1.95.
Description:
Morning, evening, night prayer with
services for exposition of the Blessed
Sacrament, liturgical forms and novenas (no music). 12 alternative prayers and psalms set to music.


Description:
Psalms, hymns and prayers for morning and evening prayer. Some musical settings from ecumenical sources and some recommendations for additional sources. Should be available early in 1983.


Description:
Evening prayer based on the text of Christian Prayer.

Music:
1 introductory verse
2 psalms (110, 114)
1 canticle (Rev. 19) with antiphons and responsory
1 Canticle of Mary with antiphon


Description:
Taken from the text of Christian Prayer.

Music:
1 introductory verse
4 hymns
psalmsody: 3 psalms and canticles for each morning: Sunday-Saturday: 
7 responsories
7 settings of the Canticle of Zechariah
1 setting of the Lord's Prayer


Description:
Musical settings to the text of Christian Prayer.

Music:
3 settings of the introductory verse
5 hymn settings
antiphons and psalms, canticles, responsories for Sunday through Saturday


Description:
Musical settings based on morning prayer week IV, as found in Christian Prayer.

Resources for Feasts and Seasons


Description:
Designed for use on January 1, March 19, March 25, May 12, May 25, July 11, August 15, September 5, September 8, September 12, October 12, December 8.

Includes:
1 introductory verse and response
1 Common of the Blessed Virgin Mary
1 invitatory (Ps. 95)


Description:
Advent evening prayer with appendix of advent hymns, including:
1 introductory verse by Howard Hughes
1 antiphon and psalm setting for Ps. 110 by Ronald Krisman
1 antiphon and four additional psalm settings by Krisman (Psalms 114, 115, 111, 112)
1 New Testament Canticle with antiphon by Hughes
1 responsory by Krisman
4 antiphons to the Canticle of Mary
2 settings of the Magnificat (Gelineau and Krisman)
1 setting of the intercessions with two responses
1 dismissal
8 Advent hymns


Description:
Musical settings by Howard Hughes for:
1 invitatory
1 antiphon each for Ps. 122, 127
1 New Testament canticle
1 setting of general intercessions
1 dismissal
1 alternate setting of Magnificat


Music:
invitatory by Howard Hughes
2 psalm antiphons by Patricia Dyer
5 psalm settings by Krisman (110, 114, 115, 111, 112)
2 antiphons to New Testament canticle by Krisman
New Testament canticle
2 responsories by Krisman
4 antiphons to Canticle of Mary, by Krisman
Canticle of Mary by Krisman
3 settings of intercessions and response by Krisman
dismissal
10 Lenten hymns


Description:
Evening Prayer for Good Friday. Companion volume to Evening Prayer for Lent and The Easter Triduum.

Music:
1 introductory verse by Howard Hughes
1 hymn ("O Cross of Christ, Immortal Tree")
3 psalm tones by A. Gregory Murray, (Ps. 2, 22, 38) with an antiphon for each by Hughes
1 psalm prayer by Douglas Mews
2 responsories (the first and second reading) by Hughes
1 dismissal by Hughes


Music:
Holy Thursday Night Prayer:
1 introductory verse by Howard Hughes
1 hymn ("I Am the Bread of Life," by Toolan)
1 antiphon and setting of Ps. 91 by Hughes
1 antiphon after the reading by Hughes
1 Canticle of Simeon by Hughes
1 setting of blessing by Hughes
Good Friday Morning Prayer:
1 opening hymn
3 psalm antiphons by Hughes
1 setting of Ps. 51 by A. Gregory Murray
1 Old Testament canticle by Murray
1 setting of Ps. 147 by Murray
1 antiphon after the reading by Hughes
1 antiphon and canticle of Zechariah by Robert E. Kreutz
1 setting of intercessions by Chrysogonus Waddell

Good Friday Evening Prayer:
3 antiphons by Hughes
2 psalms by Hughes (116, 143)
1 New Testament canticle by Hughes
1 antiphon after the reading by Hughes
1 antiphon and setting of the Canticle of Mary by Robert E. Kreutz

Holy Saturday Morning Prayer:
1 hymn
3 psalm antiphons by Hughes
1 setting each of Ps. 64, Old Testa-
ment canticle and Ps. 150, by Murray
1 antiphon after the reading by Hughes
1 antiphon to Canticle of Zechariah by Kreutz
1 setting of Canticle of Zechariah,
repeated from Good Friday morning prayer, by Kreutz.
1 intercessions by Waddell.

Music for the Liturgy of the Hours:

Music:
2 Good Friday responsories
1 Good Friday antiphon
2 Holy Saturday responsories
1 Holy Saturday antiphon
Holy Saturday antiphon and Ps. 116
Holy Saturday antiphon and Ps. 143
Holy Saturday antiphon and Philippines canticle
1 Easter Sunday evening prayer antiphon
2 additional antiphons
1 dismissal

Sources Found in Hymnals


Description:
A four week psalter for Saturday and
Sunday evening prayer and Sunday morning prayer. No music included in the Liturgy of the Hours section, but the book includes 313 hymns, psalms, carols and songs (23 psalms, 5 canticles) and 327 lectionary psalm responses set to music. Six settings of the Lord's Prayer and cross references in the Liturgy of the Hours to psalms 92(93), 140(141), 121 (122), 129(130), in the hymn section of the book.


Music:
Evening Prayer includes:
2 opening verses
1 opening hymn
1 hymn based on the Canticle of Mary
1 setting of the intercessions
1 setting of the Lord's Prayer
1 setting of the concluding rite
Morning Prayer includes:
1 setting of the invitation to prayer
1 opening hymn based on Ps. 95
1 setting of Ps. 63, by Frank Quinn
1 setting of the Canticle of Zechariah
1 setting of the intercessions
1 setting of the concluding rite
The book also includes:
27 complete psalm settings by Gelineau, Somerville and Isele
3 settings of the Magnificat; two by Gelineau and one by Robert McDougall
extensive service music
over 300 additional hymns and songs


Description:
Services for morning and evening prayer covering Saturday evening through Saturday morning. With introductory material.

Music:
For Evening Prayer:
4 settings and hymns for light service
2 settings for thanksgiving
8 antiphons for psalms (Ps. 141 for each night, plus one additional psalm per evening service: 142, 118, 46, 139, 67, 23, 130
1 setting each for Hymn of Praise and Song of Mary
2 settings of the Lord's Prayer
For Morning Prayer:
4 opening hymns
7 antiphons for psalms (one each for 63, 146, 8, 96, 42, 51, 150)
1 setting for Canticle of Zechariah
The book also includes:
27 complete canticles arranged according to seasons, numerous settings for the various parts of the Mass
332 hymns

Missallettes

Three missallette publishers include Liturgy of the Hours services in their missallettes.

World Library includes Evensong in every issue of We Worship Companion, the attachment to We Worship. Morning prayer is also used occasionally. Example: Evensong in the Lent issue of We
Worship includes a setting of the acclamation, by Donald J. Reagan. No other music is included, but references are made to settings elsewhere in the missal-latet. J.S. Paluch has four different vespers services (Lent, Christ the King, Advent, and Fall) as well as Spring and Summer Lauds. These are included in Monthly Missal-latet, Praise and We Celebrate, as space permits.

Example:
Advent vespers in We Celebrate is three pages long. It contains no music but does refer to songs found elsewhere in the missal-latet. Lenten vespers in We Celebrate is three pages long. It contains a musical setting for This is the Wood of the Cross and for the intercessions, and refers to music found elsewhere in the missal-latet.

Liturigcal Press includes evening prayer in each issue of Celebrating the Eucharist (except Holy Week issue). No music is included in the prayer service but reference is made to psalms and hymns found elsewhere in the missal-latet.

Supplemental Sources


Praise Him and Bless the Lord. Edited by William Storey, Ave Maria Press, 1973, 1974. Pp. 224. Description: Praise Him contains morning and evening prayer; a four week psalter with readings and prayers. Supplementary non-scriptural readings and prayers. Bless the Lord is the companion volume to Praise Him. It contains morning and evening prayer for the Advent, Christmas, Lenten and Easter seasons.

Reviews

Introducing a Person of Note

The review of pastoral music by pastoral musicians is an important concern of this journal, and so we are grateful for colleagues like Sister Anne Kathleen Duffy who enable us to fulfill this responsibility with integrity.

A native of Washington, D.C. (b. 1930), Sr. Anne Kathleen progressed through the usual battery of music lessons as a child but showed an early pastoral aptitude when she organized a youth choir for her parish at age 14. Such pastoral enthusiasm and organizational moxie has continued to earmark her ministry to this day. Commitment to religious life in 1948 and a B.A. in education from St. Joseph’s College in Emmitsburg, Md, nurtured these natural talents and prepared her for a distinguished career in church music.

In parish schools from Boston to Youngstown, Sr. Anne Kathleen taught the full gamut of elementary courses while coaching glee clubs and children’s groups, directing parish music programs and adult choirs, and producing the occasional operetta on the side. Baltimore in the 1960’s was the scene of her work for the Archdiocesan Committee on Music and Liturgy, and many workshops on children’s liturgies. Her interest in the relationship between liturgy and the classroom teaching of music became the basis for a master’s thesis in music from Catholic University (1973).

Currently Sr. Anne Kathleen is director of liturgy and music at Our Lady of Lourdes Church in Daytona Beach, Fla. There she oversees the liturgy program, takes her turn at the organ, and directs adult, boys and youth choirs. Professionally involved with a number of major publishers as a reviewer of the music found in various religion textbooks, she has been a reviewer for Pastoral Music since its inception. Sr. Anne Kathleen Duffy possesses that special mixture of talent, experience, and training that makes her contribution so important to us, and we hope to you as well.

Edward Foley, Capuchin

Children

Come to the Table

Come to the Table is a lovely communion anthem for children arranged from the ‘Musette in D’ by J.S. Bach. The melody moves rhythmically in stepwise fashion and is within the small child’s voice range. The simple text is appropriate for any Sunday, especially at the celebration of the First Eucharist. The accompaniment of the Orff instruments adds charm; but, if instruments are not available, the keyboard accompaniment works equally well.

The Music Machine/Bullfrogs and Butterflies/Sir Oliver’s Song

Involvement, action, learning, fun, spiritual growth, powerful discovery—these and many more words describe the three programs being reviewed. For children, ages 7-12, the curriculum provides in-depth material for twelve learning sessions which can occur during religious education classes, Bible-study sessions, regular classroom instruction, summer camps or any children’s clubs and gatherings. The emphasis is on helping children discover biblical principles rather than simply learning information.

The power of music combined with a variety of learning methods form interesting and exciting musicals that can be effectively produced with a few rehearsals (hence the Production Manual, for only $10.00 more than the Classroom Manual). The Music Machine program focuses on the fruits of the Spirit, plus character growth, and is cleverly organized with songs about Agapelands (‘A Land Called Love’). Bullfrogs and Butterflies centers on relationships with friends, parents and God. Sir Oliver’s Song provides a special approach to teaching the Ten Commandments.

The tunes and texts are easy to sing and understand, while the art work visually brings the songs to life. Any child will enjoy both music and story. These musical programs teach effectively, provide reinforcement at home, present an option of a musical production, and will satisfy the young TV watcher of today. Learning can be fun!

Sr. Anne Kathleen Duffy

Congregational

Lord of Life: A Liturgy Celebrating the Year of the Family

Peloquin begins and ends Lord of Life with arrangements of familiar hymns: “Praise to the Lord” and “Now Thank We All Our God.” From the outset of this lengthy Mass, the composer attempts to stamp as his own everything he begs or borrows, whether it is another’s tune, text or even style. Though the quintessential Peloquin emerges here and there in a lovely responsorial psalm or charming communion meditation, clanging remnants of Broadway hits found in the banal hymn “People Matter” debilitate the overall excellence of these collected liturgical songs.

A perplexing but regular aspect of any artist’s trade is to know the difference between his good products and his bad. He then logically-culls the latter to save the rest from contamination. Peloquin, in Lord of Life, continually changes focus as he leads us through the Mass. The composer fails to convince the listener that a settled blueprint has guided his little bit of this and that into a grand design. One could not expect here the masterly architecture of Bach’s Cantata 140, “Wachet Auf!” but one would hope for something more modest, such as the structural wholeness of Schuman’s Carnaval or Mahler’s Das Lied von der Erde.

Content and form, rhetoric and gesture, argument and persuasion—the stuff that poet, composer or sculptor
wrestle with into an extension of the articulate and insightful self—must eventually be acknowledged as his sole endeavor. No other ought to seize or claim his product.

Harmony dependent on parallel fifths as in ‘Rite of Peace’ and ‘A Simple Command,’ or melody constructed through symmetrical disjunctions as in ‘Gloria,’ disallow personal, hard-won expression; they too strongly imply poverty in invention or facile solutions to musical syntax called to be genuinely supportive of liturgical texts which deserve the most heightened adornment.

Peloquin merits our attention and respect in Lord of Life because the composition suggests importance in its commissioning by Cardinal Cooke and its purpose in celebrating the 1980 Year of the Family. G.I.A. has invested considerable expenditure in publishing the score. Peloquin himself is one of the most enduring of American church composers. It would be an affront to his stature and achievements to assess Lord of Life according to any measure other than those standards that apply to comparable serious efforts by mature and capable composers.

J. Kevin Waters

Remember Who We Are

Remember Who We Are is a major effort by Carol Dick: two recordings, a song book and several separately published arrangements. The liner notes state that “…this present collection is devised as a resource for both trained choirs and parish folk groups of average ability…” and it meets this objective well. Most of the music is readily accessible to the amateur choir with one or two solo cantors, and much would be welcomed by both choirs and congregations.

In a work of this size inconsistencies are inevitable in both the music and the performances. Dick has a gift for setting short refrains to simple yet interesting melodies, but is often less successful in sustaining longer musical ideas in the verses. The wedding of text to music is awkward in several songs, with musical accents at odds with textual accents. Dick seems at her best when setting texts by other authors, and has chosen some fine texts here by John Henry Newman for “Guardian’s Farewell” and by William Blake for “The Shepherd.” Dick’s own lyrics often suffer from verses more suited to consciousness raising than worship.

Besides the two settings already mentioned, several others are quite good and would be welcomed additions to our parochial repertoire. “Easter Anthem” (published separately) and “Come Rejoicing Jerusalem” (keyboard and brass parts published separately) are joyous works for Easter and Christmas respectively. Each is recorded with choir, trumpet and organ fanfares, which are very effective. The verse of “Come Rejoicing Jerusalem” is a two-part round which could be easily learned by a congregation. Dick’s setting of the “Our Father” and “Holy” are in the folk vein and are refreshing.

The recordings acquaint us with Dick’s performance ideas, but I would project that many choirs with equal resources could perform as well or better. Many songs—especially those by a “formal choir” on record 1—suffer from poor solo singing, dragging tempi, and questionable intonation. “Reach of God” is recorded by both the formal choir and a folk-styled group: the latter is clearly superior to the first. I was very favorably impressed with the solo singing of Tom Malia and the instrumental work of the brass quartet and the trio of guitarists.

The song book presents melodies, guitar chords and texts for most of the recorded works. Some pieces also have harmony vocal parts, keyboard accompaniments and obbligato flute or recorder parts. The book concludes with notes about each piece which may aid performance.

This collection is worth investigating. All of the music is easily accessible to parish choirs with average resources, and some of it is quite good. I think choirs and congregations will welcome this contribution by Carol Dick.

Jeffrey Noonan

Review Rondeau

Children of the Lord, Bless the Lord...

And to aid this “blessing,” numerous books, discs and programs currently inhabit the market place. In your wanderings through that maze of merchandise you might stumble across the following:

Kids Praise 2 (Maranatha! Music, MM0078A, $6.98) is a mini-musical in album format, “designed to teach biblical principles of worship and praise at a child’s level.” Also available in a choral edition with dialogue (#37972), $3.50, and with background tapes (rec: DT-65, $40.00, cassette: DC-55, $40.00). KP2 contains 10 snappy tunes in workable theology, directed toward middle elementary ages.

Less effective is Beginnings in Song and Dance (Paulist Press, $7.50, PW9108-3) "a record and guidebook for singing, dancing, creating and celebrating with children ages six to eight.” The music by Kris Kearns is pleasant, though flatly recorded. One wonders, however, whether the synopsizations of “Jubilation,” or range of a 10th in “The Red Balloon” are within the reach of most 6-8 year olds. Carla De Sola’s dances, on the other hand, are.

For sheer inspiration, few recordings match the magic of The Music Machine, Bullfrogs and Butterflies, Sir Oliver’s Song—all three reviewed in this issue—or any of the other superb collections from Sparrow Music. Beyond these, however, you might fall back on true and tested standards. Some of the best still belong to Joe Wise, e.g., Welcome In (PAA, $5.98), Show Me Your Smile (PAA, $6.98), and Pockets (PAA, $6.98). Also consider Jack Miffliton’s Make a Wonderful Noise (WLP, 6100, $6.95), Holy House (WLP, 6120, $6.95), and Promise Chain (WLP, 6130, $6.95), and their companion religious education program, You Are Invited, for preschool through level six.

Edward Foley, Capuchin

Choral

Requiem
Herbert Howells. SATB and organ. Theodore Presser. 29.0491.08.

Although written in 1936, and only recently released for performance by the composer, Howard’s Requiem is an elegant testimony to his sense of musical mysticism, and profound word-painting. Working with large masses of choral sound, the Requiem moves from utter
simplicity of a solo utterance to the massive tranquility of his 8-part *Requiem aeternam* that pits bithonal writing against the serenity of an apocalyptic text.

For the better than average choir with excellent solo voices and a church with a pipe organ of generous versatility and a room capable of resonating sympathetically with this opus, the *Requiem* could speak in memory of those for whom it was composed.

The Anthem of Peace

Performed first in the Chapel Royal, St. James Palace, Handel’s *Peace An-

them* is a short cantata in four sections: “Verse Duet with Chorus,” “Chorus,” “Verse and Chorus,” and “Full Chorus.” There are many similarities to the *Messiah*, both textually and musically.

The duet parts are within the range of an alto (“Verse Duet . . .”), and soprano (“Verse and Chorus”), with the choral parts negotiable by a volunteer chorus. The double chorus of the second section, “Glory and worship are before him,” can be handled with a small trio singing the *soli ad lib*. The choral score has the orchestral reduction as accompaniment. The full score and instrumental parts are available on hire. This is good music for a peace-filled celebration.

JAMES M. BURNS

**Books/Journals/Media**


As a church musician, have you ever found yourself in a rehearsal of a German composition and a choir member asks, “What does *miissig* mean?” If you’ve done your homework you can reply, “It is an indication of the tempo and it means ‘moderately.’” Have you ever wished that you knew something concise to say to your singers about the composer of your new Lenten motet? If so, then *The Concise Oxford Dictionary of Music* would be an extremely useful volume to keep handy on your desk. It provides fingertip facts that can make the pastoral musician both a better informed and more effective minister.

Michael Kennedy, in editing this third edition, includes several hundred new entries, reflecting the enormous growth of music and musical interest since Dr. Percy Scholes compiled the first edition in 1952 and the revision by John Owen Ward in 1964. Kennedy has also revised every existing entry and deleted any which he judged to no longer merit inclusion.

In expanding the biographical entries on some of the composers, lists of works have been added. Kennedy has made the volume more helpful to the contemporary American reader by following modern terminology, spellings and place names in many instances.

The title of each entry is in boldface type and the general layout is attractive
to the eye. Cross-referencing has been considerably reduced, avoiding excessive page-turning to find the needed entry. This feature does, however, cause occasional duplication.

Patrick W. Collins

Reflections of his Word:
Prayers for Sunday and Holy Days, Cycle B

Reflections of his Word is a collection of texts for Sundays and holydays, drawing from the readings of cycle B, for those parts of the celebration of Eucharist where spoken creativity and spontaneity are officially permitted and encouraged (e.g., penitential rite, general intercessions, etc.) and in conformity with guidelines for the use of the sacramentary in the United States. An introduction explains how to use the texts, their theological and liturgical significance, and for whom they are intended. Further, Deiss has provided a generous sprinkling of additional reflections, prose and poetry from the whole spectrum of Christian tradition and occasionally from other traditions, as an aid to meditation on the word. Appendices provide a liturgical calendar of Sundays and holy days (1981–1989), and 22 previously published musical responses, notes and acknowledgements.

This volume conforms better to official usage in the United States than his previous volume (for cycle A), which had to be published with a kind of official disclaimer by the publishers in a frontispiece. Furthermore, Deiss is to be praised for his efforts to further internalize the word the God, and his attempts to draw from the word in every possible way. This reviewer believes that his most lasting contribution will be the importance he has given to biblical inspiration in sung prayer and all other dimensions of contemporary liturgy.

That being said, the book deserves severe criticism. The translation should have been done in view of the approved translations of the American lectionary. Many of the biblical allusions are lost because they are translations of the specific wording of the French lectionary. Maybe a translation should not have been done at all, but an original work inspired by Deiss' pattern.

Secondly, the whole book is a case of misplaced emphasis. Where Deiss' creativity is most needed is in the area of alternative texts for the Sunday orations and alternative Eucharistic prayers. One may say that such is not permitted—but it is needed, whether permitted or not, and the need must eventually be met. It seems a shame to spend so much effort on secondary texts when we need liberation from the straitjacket of exaggerated attempts to control the text of liturgy. If half as much care were given to the quality of preaching as to control and supervision of texts and translations, the Roman Church would experience an evangelical renewal of unparalleled proportion.

Finally, such a book is easily used badly: “writing” liturgies instead of expressing the worship of a local community. Deiss should have written a brief book on how he goes about preparing such texts, together with a few examples, so that others might learn how to do it according to local needs. Let us hope volume three for cycle C is never published: it is inadequate liturgical leadership to provide such a model.

Kenneth Smith

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Singing the Mass  
St. Louis Jesuits. NCR Cassettes, 1981.  
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Promotional materials bill this package, taped in 1978, as a "Best Seller!" combining "contemporary liturgical theory and fine musicianship." Buyer beware. A sample of this "theory," transcribed by this reviewer, makes the point:

The way we work, I think, is to bring however many years, however many Masses worth of doing liturgical music together that we have as a group and we just kind of jump in and reflect on what’s going on, say for example, at a certain part of the Mass; what we want to do. What we hope is, as we speak, as we bring up things about "you don’t do this," or "this is a good thing to do," or things that basically come out of the fact that we've found this is not a good thing to do, or we've found that this is a good thing to do; it does seem to work.  

We hope that this gets your minds going, too; that you remember the things that worked and remember the things that didn’t work.  

Rambling, vacuous chitchat of this sort, punctuated with indulgent and, at times, inappropriate humor, is characteristic of the whole presentation.

Overall, there is an unfortunate lack of balance. For example, the group argues for thirteen minutes the secondary nature of the entrance rite while the eucharistic prayer merits only four minutes of their attention – and this with no mention of the memorial acclamation.

Musical offerings from the early SLJ period consume nearly one third of the total time. Poor or nonexistent mixing, ill-tuned instruments and voices not equal to the harmony task do not yield this group’s usual “fine musicianship.”

Singing the Mass is a disappointment and an embarrassment.  

AUSTIN H. FLEMING

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About Reviewers

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

Rev. Collins is director of the Office of Christian Worship and Music for the Diocese
of Peoria.

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.

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

Rev. Smith, Capuchin, is professor of liturgy and sacramental theology at St. Francis
School of Pastoral Ministry in Milwaukee.

Rev. Waters, sj, is chairman of the Department of Fine Arts at Seattle University, Seat-
tle, Wash.

Rev. West, a United Church of Christ minister, is finishing his Ph.D. in liturgy at the
University of Notre Dame.
Hot Line

Hot Line continues for members on Tuesdays and Thursdays, 10 a.m. to 4 p.m. at (203) 723-5800. Copy must be submitted in writing or before the 1st of the month preceding publication of Notebook, and the 15th of the second month preceding publication of Pastoral Music magazine.

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Mail information for CALENDAR to: Rev. Laurence Heiman, CPPS, Director, Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, P.O. Box 815, Rensselaer, IN 47978.
I write this commentary with Andrew Greeley’s latest fulminations against liturgists echoing in my head (“The Failures of Vatican II After Twenty Years,” America, Feb. 6, 1982, pp. 86–89). Is the celebration of the Liturgy of the Hours in the parish another example of what Greeley calls an “a priori master liturgical exercise in resurrecting and reincarnating the fourth-century Chaldean or Armenian Church in downtown Steubenville? Sometimes I wonder.

Sometimes I think that it might be easier to discern one’s way through these pastoral moves if one were a sociologist. But there are other voices that echo with Father Greeley’s. There is a counterpoint in the warning made by Maria Harris in Portrait of Youth Ministry (Paulist, 1981):

“The immediacy of the experience of awe, of religious exultation, of sexual ecstasy, and of death are only some of the occurrences in life that shatter the boundaries between speech and silence; and often, the most profound of life’s happenings cannot be stated. Thus to base the understanding of humans too completely on what can be summed up in language, even the precise and informed language resulting from extensive interviews and observation, is to do us all a disservice” (p. 51).

Much of my thinking about needs and wants is shaped by my reflections on food and human eating (that is hard to avoid when one is the product of a tra-
ditional Italian upbringing). Many people have no idea what their needs are until they have the experience of partaking in a meal that transcends their mere wants. I suppose that many people would remain satisfied with corn chips and Dr. Pepper until brought table to mouth with gracious people sharing spaghetti alla carbonara and a glass of Frascati.

Dawn and dusk are not just convenient hours of assembly; they are part of the symbolic stuff of the prayer itself.

I am convinced that this sort of experience exists in the Christian life. The Roman Catholic community has survived for centuries without the parochial celebration of the Hours. It has also survived with a top heavy clerical ministry, a liturgy cut off from the experience and participation of all the baptized, and a world-view often closed to substantial blessings of creation. I am not aware that many parishioners asked for reform, but, once tasted, they took it in their mouths and bit to the core (if Father Greeley’s statistics and interpretation are correct). Is it possible that an integral part of the Vatican II reform is the revival of a living form of prayer whose central symbol of expression is time itself? I think so.

A third echo with me these days was sounded by the January/February, 1982 issue of New Catholic World. The issue is devoted to discipleship and author after author repeats that the New Testament reality of discipleship is built upon a radical personal commitment to the Lord Jesus. Those who share this commitment are drawn together by the Spirit who brings the Jesus relationship to life. We call that coming together church. From that church comes ministry, sharers of the mystery, being of service to the Lord’s presence in one another. It seems, then, that prayer is the heart of Christian service. Not just any old kind of prayer, but full ecclesial prayer, prayer that respects the different gifts of different members, prayer that reverences and employs the whole person, prayer that delights in all those blessings of creation which drew from the Lord Jesus songs of praise.

Christians are human. Their forms of prayer are not unlimited. Sooner or later time becomes an integral element in any imagined form of truly common prayer (as opposed to group prayer in which many can occupy the same space without ever encountering one another). Christians are not spiritual orangutangs who live in splendid isolation subject only to their own whims. Christians surrender substantial elements of their freedom and independence for the sake of the others. Sooner or later Christian prayer done on any regular basis has to be scheduled. At that point certain moments emerge as “critical” — more open than other moments to savoring the sacredness of all time. Such moments are the beginning and end of the daylight hours, the darkness before retiring to bed, occasionally the darkness of the night in which one day passes over into another. Sooner or later the dawn and dusk and the darkness of bedtime and vigil become more than convenient hours of assembly; they become, if they were not already from the beginning, part of the symbolic stuff of the prayer itself.

In a world in which the most inhuman forms of activity are becoming more and more thinkable, it is not impossible to imagine Christians at prayer without any reference to time as a symbol of the Passover of him whose life gives their lives meaning. The Reformers of the sixteenth century created forms of morning and evening prayer which have little, if any, reference to morning or evening. The Reformation churches have survived. We can survive without the parochial celebration of the Hours. Does, however, the implementation of the call to common prayer among all the baptized at morning and evening make any difference? That question will be answered when we answer the more basic question of whether liturgical celebration should be, as far as possible, the full expression of a thoroughgoing contemplative vision which sees time as gift and not something else to be manipulated and controlled, another gift of God sucked dry of all surprise.

I am far from convinced that the revival of the Hours is an imposition from the outside. I am not surprised that the initial impulse for the revival comes from men and women whose membership in religious communities committed to the celebration of the Hours has given them the rich experience of days, weeks and seasons shaped by the celebration of time in symbolic words, gestures and objects. These men and women, and more and more parish communities every day, have tasted of a more nourishing food which they desire to share with Christ’s other disciples.
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