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S U Z U K I
WE MAKE MEMORIES WITH MUSIC
Not long ago I was part of an assembly celebrating the Eucharist in a large city church. It was the parish's Sunday High Mass with full attendance, five concelebrants, and the choir dressed in white to the right of the altar. When the time came for the Lord's Prayer, the presider spread his arms and said "Let us pray with confidence to the Father in the words our Savior gave us." We then joined him in reciting the prayer.

At this the choir director whirled around and stared at the priest, her hands on her hips, her eyes glaring and indignant. By the time we had reached "hallowed be your name," she had marched across the altar and stood in front of the surprised presider while every eye in the congregation followed her movement. We couldn't hear her words, but we knew she was angry, and, while we continued the prayer, we watched as the stunned priest nodded his head repeatedly as she shook her scolding finger in his face. Then, her mission accomplished, she strode back and resumed her place before the choir. Our rote recitation reached "but deliver us from evil," and we waited for the priest to continue. Instead there was a long moment of silence. Then he spoke meekly into the microphone. "I'm sorry," he said, "but just learned that the choir has been practicing on 'Our Father' all week, so let us now sit and listen while they sing it."

We had just watched the clergy-musician relationship hit a new low.

When presiders and musicians work together, their ministry can be a tremendous source of strength, unity, and prayer for the Christian assembly. But when that relationship breaks down, when communication and mutual support fail to develop, then disaster can result and the assembly is the big loser.

Building and supporting the clergy-musician relationship has long been a central concern of NPM members; so much so, that planners of the 1982 convention in Orlando devoted the entire gathering to it.

The concerns raised in Orlando established the framework for this issue. In his insightful keynote from the convention, Rev. Thomas Caroluza explores the sources of tension between priests and musicians, and offers some thoughts for a new direction. Rev. Virgil Funk speaks of what the clergy can do to support music and musicians in their parishes, and a panel comprising a pastor (Caroluza), a theologian (John Gallen) and two musicians (Elaine Rendler and Joyce LaVoy) addresses some of the concerns of the convention participants.

Also in this issue, the personal story of one musician provides a perspective on musician-clergy relations (Morgan); we examine ways to increase communication between liturgical ministers (DeLuca) and note that the disease of clericalism has spread beyond the clergy and now poses a threat to musicians as well (Shepard). Finally, Paul Skevington, the chairman of the Orlando convention, looks at the relationship between musicians and clergy, and between musicians themselves, and speaks of what NPM should do to meet the needs of these groups.

Prayer and spirituality are absolutely essential if ministering people are to work together for the good of the church. That's why all the U.S. bishops gathered in Collegeville, Minn., last June for a ten day retreat. In this issue we present the liturgical music the bishops used for their community prayer, and we end here with an important thought that Archbishop Rembert Weakland gave to that assembly. In all of our anxious discussions about roles and duties and sharing in ministry and the sacraments, he said, we must never forget that "the spiritual welfare and good of the whole of God's people is the most important aspect of our mission."

D.B.C.
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F.E.L. Copyright Suit

I just read the June-July, 1982 issue of Pastoral Music and appreciate you printing our full news release (pg. 4). I would like to reply to the statement made by the Archdiocese of Chicago at the end of that article.

They state that they do not have a quarrel "with the principles of copyright law" yet they turned in 1.5 million illegal copies made and used by their churches. They state that the problem is our "Annual Copy License" and they mislead your readers by stating that a church must take "the entire F.E.L. repertoire . . . if it only wants to use one song."

This is not true. F.E.L. has always had a "One Time Usage" policy and in 1979 offered a "Per Song License" for only $25 per year. Our "Annual Copy License" continues to be our most popular license because of the economies it offers: unlimited copying of any or all of our 1400 copyrights for $120 a year.

A parish may pay less than this to F.E.L. if they buy our 25 most popular songs (Pub. 017) for 50 cents a book for 100 copies or more. This amounts to 17.5 cents per song.

It appears to me that the Archdiocese of Chicago is trying to make a strawman of the F.E.L. license, which was highly praised by the Appellate Court as 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."

Even after the death of Cardinal Cody, the Archdiocese of Chicago is vigorously pursuing this case to the U.S. Supreme Court in its October 1982 term.

We had hoped that they would admit their wrong and offer financial retribution to us and the authors and composers of the 1.5 million songs they permitted to be copied and used in their Archdiocese.

While we publishers might have offered more enlightened copying policies sooner for parishes, it might also be true that more caring chancery, music, and liturgy commission officials could have taken steps to stop illegal parish copying when the problem first arose.

Dennis Fitzpatrick
President
F.E.L. Publications, Ltd.
Los Angeles, CA.

Finest Issue Ever

I just finished the August issue of the magazine. It may be the finest issue ever, and I'm always a fan. Not just the content, which you habitually keep high; not just the prose style, which is generally engaging; but the flow from one article to another, each taken a step further than the previous one. Also the wide representation of authors, training, geographic origin, talent, and gender. The layout. The photography. The dancers. The marriage of printing with content and graphic. The headlines. Everything!

Lani Williams
Beaverton, OR

Hostility to Hymnody?


Although Sister O'Connor begins her review praising Dr. Routley's past and present work, I believe that I detect in her writing an underlying and more important, unjustified tone of disdain toward the work in question throughout the remainder of the review. Indeed, I have observed in many Catholic music educators a rather derisive attitude toward hymnody in general, especially when viewed in the ethos of Protestantism.

It would be well, I believe, for Sister to accept this fine book for what it purports to be, viz., a history of and about Western hymnody. Yet, she would negate its worth because its author does not attempt to reconcile his topic (Protestant hymns, chiefly) to current Catholic liturgical thought.

Would it not be far more positive and productive if both she and her ilk would look upon Protestant hymnody as a source of fine, inspiring music and texts from upon which to draw?

It is to be granted that there are exceptions to the above statement, but one wonders at the amount of tacit resistance and hostility that besets this issue.

Dennis Flynn
Director of Music
St. Cyprian Church
Riverview, MI

Instead of Missalettes . . .

I have been a member of NPM since its meager beginnings in Scranton. I am always very impressed with the quality and integrity the Association exhibits with regard to its publications and conventions, both regional and national.

A few issues back (Dec.-Jan., 1982, pg. 39), you ran an article on missalettes. I wish to make a few comments. I have been an advocate of an "Order of Worship" for many years and have successfully pioneered their acceptance in every parish where I have been Director of Music. A weekly "Order of Worship" demands great time and talent, but its benefits far outweigh the time and work that are involved in its preparation.

We currently have five copyright licenses with various publishing companies which frees me to use any of the resources they offer. I need not be bothered by the limited selection of music in a parish aid nor do I need to be tied down to the contents of a hymnal. Ethnic music can be incorporated into the liturgy (in our case, Hawaiian) with no trouble whatsoever.

Spoken prayer is as important as sung prayer. The many options the liturgy provides for lets me be creative because the congregation has the entire liturgical format before them. Our people are on their toes every week because something is always different, but yet they are very comfortable because they are well acquainted with the "Order of Worship."

Needless announcements that disrupt the flow of the liturgy are deleted. The congregation has everything in front of their eyes. An "Order of Worship" does away with: "please turn to Hymn #27, vs. 1, 2, 7, 10;" or "today's Holy,
Holy, Holy, and Memorial Acclamation will be found on page 96, and so on, ad infinitum.

The cost of producing an "Order of Worship" may be comparable to or cheaper than paying for parish aids each month depending upon the number of copyrights one leases each year and the number of pages one uses. We fluctuate between 8 to 12 pages each Sunday depending upon the nature of the celebration and the church year cycle.

Preparation of a weekly "Order of Worship" demands a knowledgeable person in liturgical areas, to be sure, but in my own estimation, too many liturgists are becoming frustrated because their creativity is stymied. This approach would certainly free them and give them some needed fresh air.

The church in Hawaii has a long way to come, but in our own small way some of us are making a little headway in our parishes. All that is needed is care and concern that liturgy bring the people of God closer to their Creator.

Mahalo nui loa!

Michael L. Markson
Director of Music
The Catholic Congregation
Hickman AFB, Hawaii

Fighting Stagnation

I feel that NPM is reaching a leveling off point in its usefulness for those of us who have tried to move ahead in music liturgy. I feel that the regional and national conventions these past years have begun to stagnate, simply because it's always "the same people" who do everything! Instead of drawing on the great diversity of the Catholic musicians and liturgists who are widening their perspectives, we always know who it is that is going to lead us at NPM gatherings.

Aren't there others besides Wise, Mitchell, Hovda, Gallen, The Saint Louis Jesuits, Conry and Kiefer who are very knowledgeable in their fields?

For an example of the diversity of things in Catholic music and musicians, please check out the 1983 Southwest Liturgical Conference, which will be held in Tulsa, Oklahoma next January.

Stephen Ohmer
Office of Worship and Music
Church of St. Mary
Ponca City, OK

Why do so many parishes now insist their Music Directors have handbell experience?

Handbells and the rapt dedication their choirs exhibit are a revelation to many parishes. When they purchase Malmark Handbells to develop it, success often exceeds their highest expectations.

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Handbells are surprisingly easy to play; almost anyone can learn. A musical bent helps but even the unmusical are soon playing beautifully and rehearsals are seldom missed (handbell players are more dependable than choir singers). Two new 30-minute films — co-produced by Broadman Films and Malmark — for Beginning and Advanced ringers, now make learning even easier for ringers and directors.

The players' real pleasure at being able to make music together communicates itself to the congregation, creating a sense of community and sharing as rare today as it is uplifting.

Handbells augment voice, organ or instrumental selections as gracefully as they play alone, and a set of two or three octaves can always be added to later.

When the benefits a set of Malmark Handbells bring to a parish are examined thoughtfully, their cost is remarkably low. There aren't many investments a parish can make that offer more generous returns to more of its people so quickly. Handbells are often inscribed as a permanent, glorious memorial to a beloved parish figure, one way many parishes arrange for their purchase.

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Conventions 1982

The six regional conventions are now history. In the last issue of Pastoral Music we reported on the first three; now we conclude the report with the last three, which were every bit as successful and rewarding as the first.

The major difference between this year’s conventions and the twelve conventions of 1980 was the increased visibility and enthusiasm of NPM members, particularly in the chapters. Five of the six conventions were hosted by NPM chapters as well as the dioceses, and four of those meetings the chapter director served as the convention chair.

In 1980 NPM introduced chapter formation at each of the conventions; this year chapter representatives met at the conventions and shared animated reports of their progress. In Pittsburgh the vitality of the host chapter was omnipresent and contagious. The Metuchen, N.J. Chapter, whose conception occurred simultaneously with the birth of the diocese last year, is snowballing in an inexhaustible flow of energy generated by being brand new. The Portland, Ore. Chapter arrived in Santa Cruz with attractive Association T-shirts sporting the convention logo, and sold them all. These are just a few examples of the varied evidences of Association membership activity.

All six conventions reflected uniquely the needs and resources of their respective regions. At the same time, all six showed a wider concern and interest in the qualities and needs common to pastoral musicians throughout the country. For a total of 4,806 musicians and clergy, this summer provided an opportunity for a time of meeting with friends and colleagues, a time of education and festivity, a time of relaxation, and a time of challenge and growth at an NPM convention.

Pittsburgh

It was an eastern city convention. There was no mistaking that. On all sides were the sights and sounds of a city in conversion—the old industrial city being reborn into a vibrant, clean, artistic, life-giving city. Although we had to share the struggles—the steep hills and construction—Pittsburgh welcomed us with all the hospitality of a young family eagerly and proudly receiving guests into their newly built home.

As Rev. Andrew Ciferri, O. Praem., put it, the convention began with the most ancient of Christian gathering rituals—a vigil, a coming together for active waiting and anticipation. The evening included a delightful variety of pre-convention concerts, an Elizabethan madrigal group, a Laurel and Hardy silent film accompanied by theater organ, and a moving performance by “Breakthrough,” a choir singing with their hands in sign language.

In Pittsburgh the theme was the assembly, and the keynote was given by—who else?—the assembly. A morning walk up and down the hills and through the bustling downtown brought us to Trinity Episcopal Cathedral, where we were greeted first by a chorus of bagpipes (an old tradition). Led by organist Diane Bish, guitarist Tom Conry, cantors David Dreher, Sr. Helen Muha, and Carole Sorrell, dancer Patricia Enoch, and presider Rev. Virgil Funk, the assembly of 886 musicians sang, with mounting enthusiasm, hymns and songs in every style from Gregorian chant to Black spiritual. The entire resounding event was coordinated by Dr. Fred Moleck.

Later, Fr. Ciferri analyzed the morning festival. Although it was, as he pointed out, a “happening” rather than a liturgy, his evaluation of its strengths and weaknesses demonstrated a valuable process for evaluating and improving our own parish celebrations.

Rev. Aidan Kavanagh, OSB raised the provocative question of whether or not the goal of a parish is community building. Through careful and scholarly examination of the history of the parish in early and medieval Europe, Fr. Kavanagh drew the conclusion that the “community of faith,” that is, suburban community building, is a recent and perhaps unfounded emphasis for parishes.

Ed and Dianne Murray presented helpful tips for understanding children and translating understanding into effective celebrations for children of different ages. Finally, the ten qualities necessary for a minister were described in the deeply inspiring closing address by Most Rev. Kenneth Untener, which brought the audience to their feet in a spontaneous ovation.

This convention drew the participants into a unique spirit of Association...
festivity, evidenced most by the events of the second evening. A panel of representatives from NFM Chapters enthusiastically told stories of their hardships and successes. The evening concluded, as do all good NFM Chapter meetings, with Koinonia, in the form of a hilarious satire entitled “A Day at Our Lady of Perpetual Motion.” The “day” consisted of a funeral, a rehearsal for first communion, and the grand finale—a wedding.

Richard Gibala, the Pittsburgh NPM Chapter, and the Pittsburgh Diocese treated us to a richly rewarding time of study, fellowship and laughter.

Green Bay

Green Bay was the scene of innovation, creativity, and imagination. The abstract, colorful geometric sculpture adorning the center of the beautiful campus of St. Norbert College made an appropriate symbol for this convention, where ideas flowed and spun off one another and grew into intricate melodies “of things seen and unseen.”

Green Bay was the scene of the first NPM Clergy Day held before the opening of the full convention. The clergy, plus a good many interested lay people, arrived early to hear two major sessions and a series of workshops designed specifically for clergy concerns.

The general convention opened the next day with a keynote by Rev. Francis Quinn, O.P., addressing the question that is most central to us in church music ministry. Who is the God “of things seen and unseen”? How do the things we see and hear in worship point beyond our senses? Dr. Ralph Keifer, Dr. Renee Forrest, and a host of workshops, special interest sessions and jam sessions helped the conventioners to explore communication skills and develop a greater sense of ministry. The evening concluded with Rev. Virgil C. Funk and Charles Gardner (director of the Indianapolis NPM Chapter) teaming up to enlighten us on one specific way we musicians can communicate with one another—the NPM Chapters.

Thursday was the day for pouring out the creativity and imagination that had been fermenting throughout the convention. Rev. Patrick Collins told us how his dreams for a liturgy choreographed toward the imagination had materialized, and made us believe that our dreams, too, can come true. Tom Conry evoked startling and compelling images that challenged us to look at our goals in a new way.

In her closing talk, Dr. Marie Kremer inspired and encouraged us as no one else can but a musician who, through many years, has lived most of our experiences, has fought many of the battles we now face, has rejoiced at the rewards that mean most to all of us, and now answers a resounding “yes!” to the question that we are occasionally tempted to ask, “Is it all worth it?”

There was no end to the imaginative features of this convention. An evening banquet of delicious chicken cordon bleu led into a series of “playshops” offering every variety of creative delicacy from pottery-making to folk dance to storytelling to Indian dance. But art and dance were not confined to a single evening event. Throughout all the general sessions, liturgies, and events, we reveled in the enthusiastic participation of the dancers and the builders of a beautiful worship environment.

Rodney Weed and a spirited team of volunteers were responsible for turning such rich imagination into reality for the 1,007 pastoral musicians in Green Bay.

Santa Cruz

The University of California buildings are nestled in a forest of dramatic redwoods. People respect nature here, and nature in turn was a gracious host who
treated the 726 convention participants to sparkling sunshine, cool breezes, and peaceful shaded trails on the Santa Cruz hilltop surrounded by a breathtaking view of the distant Pacific Ocean. And the warm, personal hospitality of the people, clad in convention logo T-shirts sold by the Portland NPM Chapter, made us feel truly at home.

The keynote address by Rev. Virgil C. Funk immediately propelled the convention onto a course of high excitement and openness to "venture and vision" that would last throughout the three days. On the first morning Revs. Bob Dufford, SJ and Roc O'Connor, SJ called the assembly to a service of quiet musical prayer, followed by a presentation of their own ventures and visions in liturgy. That afternoon Rev. John Melloh reminded us of how far we have come in our understanding that "musical liturgy is normative" and where we are headed now in our ministry together.

Rosa Guerrero, a woman who transcends cultures and embodies art, captivated us with her dance, her stories, and her effervescent spirit. Tom Conry again provided the unvarnished challenge, the invitation to embrace the real risk of our vision of living the gospel in all its harsh beauty. "An artist has the responsibility to tell the truth," he said. His challenge provoked a standing ovation.

Rev. Richard Mangini, with members of his own liturgy committee present to keep him honest, offered practical wisdom for team ministry. Rev. Nicholas Reveles gave a startlingly vivid account of the history of church music in the West and an explanation of the unique nature of the western region today. The closing address by Rev. Virgil Funk sent us home singing about new visions and adventures with renewed confidence and inspiration.

Rev. John Griffin, who began last year as convention chairman, unfortunately was not able to be present because of serious brain surgery, from which he is now, we are happy to say, recovering. To Sr. Barbara Long, OP, who took the reigns from Fr. Griffin, go our heartfelt thanks for her personal touch of caring, organization, and gentle humor that facilitated the smooth and enjoyable flow of this convention.

Student Interns Praise Convention

The convention in Green Bay sponsored a student intern program, which was developed first at the 1980 convention in Collegeville, Minn. The program gave students of church music and related fields an opportunity for work-study through the sessions and discussions at the convention. The six carefully selected students are Lorraine Hall, Mary Pat Keegan, David Kowalczyk, Christopher Orf, Julanne Ranek, Carol Siadek, and Jeff VanDalen. They worked as technicians, ushers, hospitality hosts and aids to convention personnel. "Being behind the scenes at such an event was extremely valuable," said David Kowalczyk. "I was able to meet many of the speakers in a way that I would have otherwise never been able to do. We were involved in the set-up, running, and take-down of the convention. I would have never been able to attend the convention without the insight of the people who started the student intern program."

Membership Contest Winner

"Win a trip to sunny Santa Cruz!" the ad read. "The NPM member who sponsors the most new members will win a trip to the Santa Cruz Convention, all expenses paid!"

And the winner is . . . Sue Cann, of Sanford, Fla. For adding ten new members to the NPM rolls, Sue flew to Santa Cruz for the convention, and as an extra treat, got to visit her family in southern California.

An active member of the Orlando NPM Chapter and an ex-Army recruiter, Sue reported having a lot of fun working on the membership contest. She even requested lists of potential members in her area after the contest was over, because she plans to keep recruiting.

Just think what would happen if every NPM member brought in ten new members. NPM would grow to over 80,000 members.

Bastatini Elected to Hymn Society Board

Congratulations to Mr. Robert J. Bastatini, who was recently elected a Member-at-Large of the Executive Committee of the Hymn Society of America. Mr. Bastatini is Director of Music at St. Barbara Parish in Brookfield, Ill., and Vice President and General Editor of G.I.A. Publications in Chicago.

Archbishop Annibale Bugnini, CM (1912-1982)

Archbishop Annibale Bugnini, a man who had tremendous impact on the liturgical reform in the church, died last July in Rome at the age of 70. In 1948, Bugnini was appointed secretary of the special commission established by Pope Pius XII for the purpose of initiating a general reform of the liturgy. In 1960 he was named secretary of the preparatory commission charged with the task of preparing the draft schema on the liturgy for the Vatican Council. After the Council, he served as secretary of the Consilium, where he guided the implementation of the Constitution on the Sacred Liturgy, and later he served as the first secretary of the new Congregation for Divine Worship. The concept of a liturgy tied to rubrics and ceremonies, fixed in its formulas and divorced from reality," he once said, "has definitely given place to a dynamic concept of worship, alive and vital, biblical and pastoral, traditional and contemporary; anchored to a healthy past, but straining towards the future."
Ideas for a Diocesan Day

Although there is only one chapter of NPM within a diocese, many dioceses are too large, or too widely geographically to permit all the chapter members to get together easily. Thus many chapters form smaller branches, each of which elects its own officers and meets regularly.

The NPM Chapter Manual states: "The entire chapter should gather for one large meeting each year. The format of the chapter meetings should be maintained, i.e., Music Showcase, Exchange for Learning, Business and Koiniona." The Manual contains suggestions for planning two diocesan meetings. Following is the Music Showcase format for one of those meetings.

Purpose: To perform and participate in the best music possible in order to improve the quality of musical performance in all parishes of the diocese.

Task: Invite the parishes with the best musical performers (organists, choirs, folk groups, cantors, etc.) to arrange a concert one and one-half hour in length.

Tips: 1. Several parishes should be involved in the demonstration and several different styles of music should be included.
2. This Showcase could be used as a demonstration of new repertoire.
3. You should choose people whose musical credentials are indisputable and who also have a good pastoral manner.
4. If there are no local people who can take on this demonstration, as a last resort you might want to invite an outside name talent.
5. This Showcase will need good promotion of what will be performed, and a good understanding among the planners about what will attract people.

A large meeting of the entire diocesan chapter may provide the only opportunity for some musicians to receive any training at all, since there will always be some for whom access to regular local meetings is impossible. It is important to encourage all musicians to move ahead and improve their musical skills. The diocesan meeting also provides the opportunity to address diocesan-wide problems and discuss issues beyond the parish level.

The Manual suggests, finally, that "it is better to attempt something small and do it well than to attempt something grandiose and fail."

Newest Chapter

The diocese of Little Rock, Arkansas recently received the NPM Chapter Manual and began meeting regularly. If you live in the diocese and are interested in becoming involved in this new venture, contact temporary director Fabian Ruben Yanez, 4000 N. Rodney Parham Rd., Little Rock, AR 72212 (501) 225-6774/224-4248.

For More Information

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

Contemporary Mass Acclamations to Enhance Your Liturgies

"Proclaim the Lord"

by James V. Marchionda, O.P.

An innovative book of new Mass acclamations with music and suggested forms designed to integrate congregation, choir, cantor, and celebrant in responsorial and acclamatory prayer.

Included are: Gospel Acclamations for Ordinary Time and Lent; a Contemporary Acclamation; two Profession of Faith responses; three settings of Holy, Holy, Holy; three thematically United Acclamations; twelve Memorial Acclamations; two doxologies, three Great Amens, and a contemporary Lord's Prayer.

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For Musicians & Clergy: Planning

Communication Under Both Species: Presider and Musician

BY ARLENE DeLUCA

Mother church earnestly desires that all the faithful should be led to that full, conscious and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people “as chosen race, a royal priesthood, a holy nation, a redeemed people” (1 Peter 2:9 cf. 2:4-5), is their right and duty by reason of their baptism.

This statement, taken from the Constitution on the Sacred Liturgy (No. 14), fills us with the challenge to enable all the baptized to celebrate.

The word concelebration comes to mind. Though traditionally this is defined as more than one priest-celebrant, perhaps it can be considered in a broader sense. Within our celebrating communities many ministries serve the liturgy, including the ministry of the assembly, and each has its own role. All the baptized, through the ministries, are called to be “concelebrants.”

The performance of each ministry requires some preparation and planning in order to be coordinated with the performance of other ministries at the liturgy. Two in particular, the presiders and the ministry of music, require careful coordination. This coordination implies a willingness on the part of the musician and the priest-presider to plan together, or at least communicate with each other in advance. In reality concelebration cannot happen without communication.

Our levels of communication affect the quality of our “concelebration.” At Level Zero, communication is virtually nonexistent. The musicians do their own thing, and the presiders do theirs. Only by Divine Providence do they coordinate, and rarely do they “concelebrate.”

Level One communication can be identified with the all too familiar scenario wherein the musician and the priest meet for the first time that week at the back of the church, five minutes before Mass begins. This is a start that will help avoid any major disasters between the presider and the musician, but, more often than not, getting things coordinated at the last minute leads to a less than prayerful celebration.

Level Two might be labeled the Weekly Communication Hour. Once a week, preferably before the weekend, all of the presiders, some representative musicians, and a person appointed to coordinate liturgy (if available) meet for a three-fold purpose: 1) to review or evaluate last Sunday’s liturgy, 2) to communicate specifics for this Sunday, and 3) to begin readiness for next Sunday. Level Two will not do away with Level One, but it might increase the quality of those last few minutes before Mass and definitely increase the quality of the celebration.

Because our parish situations vary, we may find ourselves in one of these levels, but aiming to reach beyond them. We may find, in fact, that we are at a level of communication where it is difficult to discuss the planning of music without including the entire planning of the liturgy. This brings us to Level Three: a broad communication process that includes all of the liturgical ministries.

The procedure offered below is set up so that the presider can enter in at any level, depending on availability or interest. Its optimum use is based on the assumption that the parish has people to serve in the capacities of liturgy coordinator and music coordinator. Some notes in parentheses offer alternatives in the event this is not the case.

SEASON LITURGICAL PLANNING

PLANNING GROUP

1) The liturgy coordinator, (could be a priest or volunteer to serve as the facilitator)
2) Two representatives from the music ministry, (multiple musical styles can be represented)
3) A representative from the art & environment ministry
4) A representative from the youth community
5) A representative from the service ministries (ushers, servers, eucharistic ministers, and lectors)
6) A representative from the assembly (a “pew person”)
7) A presider (if available)

TASKS

1) Pray and study the readings for the entire season to be planned
2) Brainstorm images from the readings
3) Focus on ideas for a central integrating factor if this is implied through the readings

TIME

1) It is ideal for each group member to be familiar with the readings before the first meeting
2) This group will meet 2 or 3 times, approximately 3 months before the season begins, depending on the season and the number of readings

RESULTS

1) A written preliminary report that includes the images, the focused ideas, and a suggestion for the central integrating factor for the season

Arlene DeLuca is minister of music at St. Rita Parish, Fort Worth, Texas, and chaired the 1982 NPM convention in Fort Worth.
2) Copies of this report are sent to each ministry through a chairperson or leader, all staff, and all presiders.

The chairperson or leader of each ministry reviews this report with his/her group and returns suggestions on specific implementation, in writing, back to the planning group. This step could be in the form of a meeting if the number of people involved is not too great. This step is especially valuable for the musicians who can generate a list of music that can be used to implement the central focus of the season. The presiders can communicate any ideas they may have to help in the implementation.

After receiving all the responses from the various ministries, the appointed facilitator or coordinator returns to the planning group for one final meeting. The result of this meeting is the publication of a final report for the season which will name the central integrating focus and include expectations for implementation for each ministry. The final report is distributed to all ministries, all staff, presiders, and each member of the planning group approximately one month before the season begins.

With this information at hand each liturgical ministry begins specific planning for each Sunday celebration and any special celebrations in the season. The musicians plan the music for each celebration and begin preparation. In this stage it is the responsibility of the musician to keep in touch with the presiders concerning music that needs to be coordinated. This can be done easily in the weekly communication meetings described above. Notice that Level Three does not eliminate Level Two, but rather enhances the communication at that level. If communication filters throughout the ministries from the weekly meetings, last minute hurried instructions given before Mass can be avoided.

Then, if things go well, the assembly can be prepared in the few minutes before the celebration.

So then, communication is the “name of the game.” Every parish may not have several priests to share responsibilities, or staff positions in liturgy and music, but all of our parishes do have the faithful People of God. It may take just one brave soul to volunteer and, with the help of the presiders, get things started toward this process of communication. There are many ways to accomplish communication; it is important to begin. For the Liturgy’s sake – Communicate!
For Musicians & Clergy

The Subtle Struggle for Control

BY THOMAS B. SHEPHERD

Clericalism is not merely an affliction of the clergy. It can be a malady for anyone involved in ministry, ordained or not. And, like high blood pressure, it can threaten us silently, while we continue to deny that it is part of us. Though it is almost always easier to detect in others than in ourselves, the results are the same: the diminution of effective ministry and the possible impeding of grace in the lives of God’s people. Clericalism is one of those terms laden with many connotations, most of them pejorative. In church parlance it resides somewhere between a common adjective and an epithet.

We probably first come across it in the gospels when the apostles are seen arguing about who will inherit the privilege of sitting at the Lord’s right hand in the heavenly kingdom. When Jesus inquires about what they are discussing, they are too embarrassed to tell him. Ultimately he teaches them that all honor is conferred by God alone and warns them against the leaven of the Pharisees. Indeed, the clericalism of Jesus’ day might have been called “Phariseeism” (cf. Mt. 23 1-12). That is why Christ became such a scandal to the established order, for he accomplished Yahweh’s will without any of the pretentions of Temple privilege, without being initiated into the chosen few of the Pharisaical party. He was a continuing embarrassment to those in power; merely by his presence, he revealed them for what they truly were.

In our own day the term clericalism may surface in debates about the separation of church and state in the United States, or in not so hushed tones after a parish council meeting. However it manifests itself, and regardless of who is the recipient of the label, clericalism exhibits certain discernible characteristics. These are: privilege, prestige, and power. These have been applied, up until the past few years, only in reference to ordained clerics. But now, with the plurality of ministries burgeoning in the church, it may be incumbent to ask whether the characteristics of what we readily identify as clericalism may also be seen in those who are not ordained. Specifically, we will consider how all of this relates to the pastoral musician.

When voices in the parish complain of the same people who “run everything,” associating them with the pastor or assistant as the “in group,” they may really be rebelling against the privilege of neoclericalism. Privilege suggests certain benefits derived, not because of personal competence or intrinsic ability, but merely because one happens to hold a certain position or office. Consider the parish council members who fail to recognize that the monarchy of the pastor has been supplanted by the oligarchy of the newly established parish council.

The privileges of ministerial clericalism are especially evident in cultic action. There are parishes where ministers of the Eucharist and readers are the only participants at Mass who receive “part of Father’s host, and drink from his chalice.” This immediately says to those present that, to paraphrase George Orwell’s Animal Farm, “all parishioners are equal, but some are more equal than others.” Like the Rood Screen of a former age, people may feel alienated from their own mystery by the position and actions of the very people set aside to serve them. Even something as seemingly insignificant as when the singers receive communion may express whether they are there to serve or be served. It may be a gesture of deference to come forward after everyone else has received. This could also apply to any minister, including the principal celebrant.

Privilege can also manifest itself by how ministers fulfill their duties. Some see service as part of their calling only if they can accommodate it to their schedule. They falsely assume that because they are giving of themselves it should be at their own convenience and not that of the parish. And the more demanding the position, or elevated the office, the more difficult it can be to work with certain people. If “rank has privileges” imagine the possibilities for the parish organist who sits each Sunday behind a thirty-six rank Casavant!

Privilege can also be used in a barter system or as blackmail when dealing with certain parish groups. It may sound like this: “I deserve a little more cooperation and appreciation because I’ve given up so much to be the Music Director of this parish.” Virgil Funk compares this to past complaints of celibate clergy who used the same approach to sway parishioners to be more sympathetic to their wishes. This technique can be especially effective when used by the veteran organist who has been playing at the same keyboard for forty years. It is reasoned that some accommodation and privilege must be afforded to such a person, not out of recompense, but perhaps from guilt.

Allied to privilege is the desire for prestige. This was clearly one of the problems Christ had with the Pharisees. He cautioned against those who sought places of honor, for ultimately they would be humbled. Sometimes people seek prestige just because they are searching for signs of affirmation. We can all seem insecure and it can be therapeutic to be needed and appreciated. Some people in parish ministry may be drawn to service simply because they were unable to join the Junior Chamber of Commerce.

In musicians the inordinate desire for status and prestige may be expressed in a “prima donna” attitude that demands that one’s talents be exhibited so that all may be edified. But what happens so often is that few are edified, and most see it merely as an interruption in the flow of the liturgy. This happens when music and musicians do not serve prayer but become a type of entertainment. This usually reaches a critical juncture at major liturgical celebrations such as Christmas when a soprano or tenor pleads to sing “Jesu Bambino,” because “it’s what the people want.” It is then that
The church is just beginning to recognize and accept that the call to ministry is not the result of fewer priests, so as to “help out Father,” but is rooted in the sacrament of Baptism and is in service to the entire church. Because this may not be clear in some people’s minds it could produce confusion and hurt feelings. Those who are in leadership positions in parishes, such as music directors, may be struggling to integrate and initiate ministry while at the same time continuing the music program. They may feel more sympathy now for priests, who in past years assumed other people’s roles and ministries in a genuine effort to care for the flock. Now it is organists and music directors who are faced with the pastoral problem of whether they themselves should assume other ministries (e.g. cantor) because none is available who is competent, or to allow people in a particular ministry to at least establish that ministry, even though it promotes musical mediocrity. This harkens back to the early days after the Council when people were called to the ministry of reader, not because they were competent, but because they were available and could fill the allotted space. In some parishes this has improved over the years, and yet there are also those that still recruit new readers merely because “someone has to do it.”

Vestiges of clericalism will be slowly eradicated only by a more responsive and responsible approach to ministry. But this is not about to take place overnight. It requires the understanding and attention of the one engaged in ministry, and more significantly, of the one being ministered to. The American Catholic bishops are now identifying some ministries as “specified” or “designated,” not only to distinguish between ordained and non-ordained, but as a genuine acceptance and affirmation of those ministries. This could only help the situation. We may see fewer people speaking now of their ministries as jobs, or careers, and we may see parishes that support people in ministry, not merely with good wishes, but with just financial remuneration.

For the pastoral musician, for the religious education teacher, or even the greeter at the church door, one’s ministry is rooted in the grace and responsibilities of Baptism, the acceptance and affirmation of the community, and most especially in the example of the Lord Jesus himself “who came not to be served, but to serve.”
Clergy, how do you support and educate the parish musician? This is a critical question facing the clergy in the parish, because it is the parish priest who has the primary responsibility of implementing the liturgical reform.

The first and most critical method of support is salary. Music In Catholic Worship states that “Full-time musicians employed by the church ought to be on the same salary scale as teachers with similar qualifications and workloads” (no. 77). It is up to the clergy, or the committee responsible for hiring parish personnel, to research the going rate in the school system and follow the law of the church.

Even more important than the starting salary, however, is the complicated question of regular salary increases. The beginning salary for a bachelor-level musician should range between $12,000 and $17,000, depending on the wealth of the parish. But there is a temptation to keep paying the musician that starting salary year after year with no pay increases, thus forcing musicians with training, experience, and a great deal of ministerial commitment to leave the field in search of work paying a living wage. The progressive parishes must address this question of regular salary increases if we are to develop and retain the best of the pastoral musicians.

Lest there be any misunderstanding, let me pause for a moment and describe the functions of the person who should be getting the salary mentioned above. There is a ministry of music in each parish—in parish worship, in religious education, and in the whole of parish life. The primary minister of music is the parish assembly, but various parish personnel also participate in this ministry in special ways, including the cantor, the instrumentalist (organist, guitarist, etc.), the clergy, and most important, the director of the ministry of music. This director has the responsibility of building, developing, and animating the music ministry of the parish. The director may also serve as the cantor, instrumentalist, religious educator, or presider, but s/he has the primary responsibility of facilitating the parish music ministry program, and it is h/she who should be paid at this salary level.

In addition to paying a just wage, there are a number of specific things that priests can do to assist in the development of the parish music program.

First, participate in a rehearsal. When the musician rehearses with the assembly before the liturgy begins, walk down the center aisle in your vestments and sit in the front row. By your presence you will be telling the assembly that the rehearsal is important to you and should be important to them.

Second, include the musical texts in your preaching. By using the texts of hymns in our homilies, we remind the assembly that the song texts are scriptural, and that God is present in his word, and thus in their singing. I suggest that, at least ten times a year, the preacher should be able to incorporate the music used at that Mass into his homily.

Third, make an appeal for congregational participation. Like any minister, the assembly needs training for its role in the ministry of music. At least three times a year, therefore, the parish should concentrate on developing a program for parish responsibility in worship. These three Sundays should be planned a year ahead of time, and all the ministers, especially the clergy, should be prepared on those days to assist, inform, support, encourage and enlighten the ministerial participation of the assembly.

Fourth, participate in the singing at Mass. The presider should always hold the songbook when the assembly sings. If you don’t think you can sing, then at least mouth the words in a prayerful manner.

Rev. James Noto, Providence Convention

Fr. Funk is president of the National Association of Pastoral Musicians.
way. Give songbooks to the servers, lec-
tors and others who are visible to the
assembly. And if the song has a rhythm
to it, move to that rhythm; for song is
motion: prayer is motion. We clergy
must remember that we are members of
the assembly and we must worship with
the assembly, and sing with the as-
sembly.

Providing training opportunities for
parish musicians is another way that we,
as clergy, can build the musical prayer
life of our parishes. Try developing two
formal training sessions in the parish
itself, just for clergy and musicians. The
key word here is in the parish.

During these sessions, which should
last approximately two days each, a
wide variety of topics can be discussed.
For example, what do we want to ac-
complish this year in our worship pro-
gram? How can music help us do this?
What is our parish policy regarding
weddings, funerals, baptism (including
music used at these rites)? How can we
best communicate this policy to the
parish members? What techniques do we
have for deepening and leading con-
gregational praying and singing—What
works? What doesn’t? Why? What style
of liturgy do we wish to stress? How do
we keep a balance between the God of
immanence and the God of tran-
scendence? Look also at other topics
that come up throughout the year but are
never adequately addressed. Should we
do something about a pipe organ? What
should we do about missalettes?

Participate in the rehearsal by
walking down the center aisle in
your vestments and sitting in the
first row.


Most of all, we need to look at our
parish priorities. For example, say a
musician suddenly gets the desire and
dependence to start a boy choir. Now, no one
can fault the beauty of a boy choir, but
in a parish where there has been no con-
gregational participation, no organ mu-
sic, and no effort spent on the involve-
ment of the parish as a whole, to spend a
great deal of time and effort on the
development of a boy choir may meet the
artistic needs of the musician, but it
won’t do much to address the major con-
cerns of the parish. Some sorting out of
priorities by musicians and clergy is
essential.

Communication between musicians
and clergy is another area requiring
closer scrutiny. As priests, we must be
sensitive to where and how we com-
municate with musicians, especially
when that communication involves
compliments or criticism. Public forums
are not appropriate for criticism, and
saying “thank you” in public can often
end up sounding paternalistic or patron-
izing.

Sharing meals together can do much
to foster communication. To invite peo-
ple to share a meal is to say that they are
our friends, and that there is no agenda
more important than simply getting to
know one another because we share an
important prayer ministry in the parish.
Several times a year, therefore, the di-
rector of music ministry should be in-
vited to the rectory table, and the clergy
to the musician’s table.

Perhaps the most critical aspect of
present-day parish music ministry is
planning. We need to schedule sufficient
time for planning, and to find ways of
making that planning effective.

Proper liturgical planning will require
a minimum of ten meetings a year. For
example, these meetings could be
scheduled to cover: 1) Lent; 2) Holy
Week; 3) Easter and Easter Season;
4) Ascension and Pentecost; 5) Ordi-
mary Time (summer); 6) Beginning of
the school year; 7) Ordinary Time (fall);
8) Advent; 9) Christmas, New Year;
10) Ordinary Time (winter). This
schedule is only a suggestion; again, fit the
planning schedule to parish pri-
orities.

Planning cannot be successful without
the participation of the presider and the
musician. And planning is more than se-
lecting readings, songs, or themes. Pas-
toral Music continues to insist that plan-
ing requires a serious amount of reflec-
tion and education (in many cases re-
eduction).

We must also remember that planning
can be boring. Because members of the
planning team change often, much time
must be spent educating and orienting
the new members, and the experienced
clergy and musicians can get bored
going over the same ground time after
time. Participants may not admit it, but
this sense of boredom is often the real
reason why musicians and priests fail to
show up for these meetings. The prac-
tical challenge facing ministers of public
prayer is to find ways to release creative
energy, to stir up the imagination, and
to awaken the potential for religious
development that lies within the plan-
ing process itself.

Finally, pastors have the responsibili-
ty of providing for the spiritual forma-
tion of the parish so that the
musician, in turn, can lead the musical
prayer of the assembly. How can we
support the spiritual life of our musi-
cians?

We priests are members of the
assembly and should sing with the
assembly.


First, we must look at the type of
musicians we are dealing with. The well-
trained formal musician with an inade-
quate understanding and experience of
liturgy should not be approached in the
same way as the well-intentioned vol-
unteer with little training or skill. And a
very different approach is also needed
for the musician who has a high degree
of competency—equal or superior to
that of the clergy—in both music and
liturgy.

Time must be set aside for spiritual
formation. Whether in a formal retreat,
a day of reflection and prayer, or an in-
tensive religious experience in a relaxed
atmosphere, the musician should be
encouraged (and perhaps directed) by the
parish clergy to further his/her forma-
tion. And perhaps the priest needs to
reevaluate his role in providing spiritual
leadership for all the musicians of the
parish. Forming parish leaders is an
essential role of priestly pastoral minis-
try.

In summary, I suggest that several
areas involving the clergy and the music-
ian need to be addressed: salary, coop-
eration in the liturgy, training opportu-
unities, communication, planning, and
spiritual formation. All of these require
specific time commitments, and most of
us feel too many demands on our time
already. So, as always, the success or
failure of the relationship between clergy
and musicians rests on the people in-
volved and the commitments they make.
Just how badly do we want good pas-
toral music?
"Join in The Spirit of St. Louis"

6th Annual National Convention
National Association of Pastoral Musicians

April 19-22, 1983
(two weeks after Easter)
St. Louis, Missouri
Clergy and Musicians: What Our Tensions Mean

By Thomas Caroluzza

For the past 20 years, priests, musicians, and the entire people of God have been searching for new forms, new ministries, and new relationships. The search has produced some successes, some failures, and a great deal of tension.

I have been asked to explore one source of the tension we have in the church today: the clergy-musician dynamic. I would like to explore three of the root causes of tension between us, point out some of the consequences, and then offer some thoughts for a new direction we can take together.

The first cause of tension between clergy and musicians has to do with left-handed and right-handed thinking (See New Wine, New Wineskins, by Rev. James Dunning). As you may know, empirical, experiential and anthropological data are beginning to reveal to us the separate functions of the two hemispheres of the brain. The findings indicate that we clergy have been well trained in areas that are functions of the left hemisphere. We are verbal (some would say verbose). We are logical, sequential, in control, dominant, and analytic. It is the intellect that has been given all the massaging. And so, by training, we are left-hemisphered, right-handed thinkers.

However, most of the pastoral musicians we work with are, by talent and training, right-hemisphered, left-handed thinkers. They are artistic, symbolic, intuitive, and creative. Music, the findings tell us, is a function of the right hemisphere—the area where we priests were not massaged.

I believe that many of the tensions experienced by priests and pastoral musicians might be as simple as that. What we need is equal rights for both hemispheres of the brain. But cultivating and activating the functions that have been dormant for so many years will involve hard work, especially for the clergy. One of our problems is that the spiritual side of our being lies in right-hemisphered, left-handed thinking—not the side in which we have been trained.

Matthew Fox’s image of climbing Jacob’s ladder and dancing Sarah’s circle shows these same patterns in another way. The image of Jacob’s ladder involves climbing and competitiveness; it is elitist, hierarchical, independent, and abstract. But the image of Sarah dancing Sarah’s circle is all about celebrating, sharing and welcoming. Fox concludes with these words: The future is not to be climbing Jacob’s ladder, but dancing Sarah’s circle. Heaven is no longer so distant or so up as we thought. It is, as Jesus tried to teach, in our very midst. That is where people can learn to love as brothers and sisters, eye to eye, dancing Sarah’s circle and relieving one another’s pain” (Compassion, Chapter 2).

A second root cause of tension lies in the fundamental shift that has occurred, since Vatican II, in the way we are taught to think and behave. Both priests and musicians must struggle with learning a new theological language and method. Before Vatican II we were given the faith, and that conditioned how we behaved and what insights we would have. It conditioned our everyday experience. But there has been a radical shift in method, in how we do theology, in how one comes to faith after Vatican II.

Both clergy and musicians have to stop dumping words and music on the people.

Those who are familiar with Bernard Lonergan, Tom Groome, and the Whiteheads will recognize what has happened: today the starting point is always with experience. We are not given the faith, whole and complete, anymore. We discover the beginning of faith revelation in the people, circumstances and events of our lives. The issue in today’s church is to get ourselves and others to reflect on those ordinary experiences so that we can gain some insight from them. That is a common task for musicians, preachers and catechists.

What has been discovered is that music, poetry, symbol, analogue and ritual are the most important vehicles toward insight. There are lots of experiences, but there is no context or reflection. Too many preachers are starting at the wrong place; they are still handing down the faith and expecting changed behavior. We’ve got to begin with people’s experience and help them reflect on it, see its worth, and connect their own insights to the insights and experiences of a long Biblical and faith tradition. That is the process we need.
And too many musicians are starting at the same place the preacher starts: not taking people and their experience seriously. For example, recently I was part of a team giving a week-long institute for priests, sisters, and lay leaders on the Rite of Christian Initiation of Adults. On that team were a theologian, myself, another pastor, the director of a parish catechumenate, and a liturgist-musician. After the first day of the institute the team sat around reading the evaluation forms that had been filled out by the 250 participants. It was obvious that they were pleased by everything but the music. But the music was good—the best and latest musicians have to offer. On the second night the music evaluation was even worse. I felt we had to respond: we had to change. But the liturgist-musician refused. He knew it was good music and he wouldn’t have it otherwise. That’s an oppressive response. It has nothing to do with church renewal or good worship. “By God,” he was saying in effect, “this is good music and you will learn it and you will sing it and you will enjoy it!” That is a new clericalism that we don’t need in our church.

The trouble is not just that clergy and musicians fail to listen to each other, but that, together, we are not listening to God as he is revealing himself to us in the ordinary experiences of our lives and the lives of the people in the pews. It is the task of both clergy and musicians to stop dumping words and music on people and start doing theology and liturgy from the people’s experience—by finding the rituals, the music, the symbols, and the words that will make sense out of the stories of their lives.

The third obstacle or source of tension is the most important one for me: clergy and musicians must become aware that what we are really all about is not new music or new theology or new ways of doing things; what we are about in today’s church is conversion. Those musicians and priests who are not open to conversion will never be able to minister in the present-day church and the church that is a-borning.

Fr. Lonergan has established some categories that can help us see what kind of conversions are needed among ourselves and our people. His first category is the affective conversion: moving from a blockage of feelings to the acceptance of and the ability to use our feelings. Most of what I said about left-handed and right-handed thinking applies here. If we are to get it all together, then we priests and musicians must start listening to each other on that level—at the level of feeling—and understanding each other on that level.

Second, we need an intellectual conversion. We don’t need more knowledge of facts; we need to start looking for the meaning of our lives.

Third, the crucial conversion, says Lonergan, is a moral conversion: moving from what pleases me and what the rules say I ought to do, to having real values determine my choices.

Fourth, we need a religious conversion: moving from life as a series of problems to life as mystery, and life as gift. We need a theistic conversion to a personal relationship with God, and a Christian conversion to Jesus, not as historical person, but as lord of our lives.

Finally, and most important, we need an ecclesial conversion. We need to move from an idea of church as being “those people” to church as “us” (“those people,” of course, referring to musicians, or priests, or celebrants, or bishops, etc., depending on the situation).

In summary, the sources of our tensions and differences are deep and pervasive. And my solution to them is to start at the beginning, to talk about a common agenda together. Each of us needs to give equal rights to both hemispheres of the brain. Each of us needs to take his/her own experience, and that of other people, seriously. Each of us has to go about the hard work of conversion for him/herself and for the people we minister to.

Should we ever start listening to our people, our homilies and music would come to life.

I think there would be radical consequences if we ever did all these things. I think some of the things we seek for would happen. First of all, we’d find ourselves dancing Sarah’s circle, which means a shared ministry, a shared responsibility, and interdependence. It means a welcoming spirit, and opening our lives to others. It means the end of ladder climbing, elitism, and clericalism in the church. And, consequently, it would mean an end to destructive competition, to lay and priestly clericalism, to rugged individualism, to independence and control. Should we ever start listening to the experiences of our people, not only would our homilies and music come to life, but there would be an end to arrogance in the pulpit and choir loft—an end to that op-
pressive stance that holds people captive. And who can
name the consequences of multi-level conversion when
life is seen as gift, when our relationship with God and
Jesus becomes personal, and when the church is no
longer "those people," but "us," the community of God's
people. Who knows what could happen?

Mutuality is the name of the game.

I do know some of the ramifications of all this for
pastors, and how these ramifications might affect pasto-
ral musicians. Still to this day, in theology and law,
the pastor bears the ultimate responsibility within the
parish. And that is a responsibility that needs to be
shared with others. He is the chief minister of unity in
the parish. He is the ordinary leader of the public prayer
that celebrates that unity. Personal experience, my own
and much of yours, I think, and the experience of the
NCCB Parish Project, both lead to the conclusion that
the pastor's role in today's church is not diminished at
all; it is even more necessary and essential in today's
kind of parish. He doesn't exercise his leadership alone,
but shares it with his associates, ordained and non-
ordained. His primary role is to nurture, support and
unify the various charisms. With others on a ministerial
team, with his musicians, with directors of liturgy, with
directors of religious education, with all the other minis-
ters, the pastor must call forth, enable, and empower
the entire people to minister to each other and to the
world. As we have seen, he is working toward inter-
dependence rather than independence, which is the
worse state. Mutuality is the name of the game for priest
and musician today.

A priest never thinks it beneath himself to do what
others will not do. And like all true ministers he is con-
stantly working himself out of a job, not holding and
clinging on to it. He is constantly transferring owner-
ship, but never wiping his hands of it all, as so many
pastors have done when faced with evolving lay minis-
ters. The pastor's role is not to delegate, but to empower
with affirmation and support.

Ministering with such a pastor, a pastoral musician
will have to broaden his/her interest well beyond music,
to include concern for the entire parish. While the musi-
cian has an expertise, a skill, and a gift in a specialized
area of parish ministry, these skills and gifts are not a
license to ignore or be uninterested in all the other
ministries. Music in worship will never do its job well
unless it is a music that wells up from the lives of the
celebrating people. Somehow, in heightened language
and sound, our music must capture the hopes, joys, and
fears of a community that calls itself pilgrim—on the
way yet never overcome. It is not enough to ponder the
biblical texts; we must also ponder the revelation of
God in the lives of this people, in this parish.

For too long, music in our worship has been some-
thing like a purchased service, superior to Muzak, to be
sure, but of the same order—too detached from the de-
cisions of the people it was meant to serve. We do not
need musical hirelings in our parishes. We need minis-
ters who have the skill and competence first to read the
lives of the people and then put words and sounds to
those lives—beautiful words and sounds that articulate
what our people would have said themselves if the Holy
Spirit had gifted them as he gifted the musician.

One last comment on exploring the clergy-musician
dynamic: we must try to keep our tensions in perspec-
tive. I believe that much of the tension between minis-
ters is a tension of our own making, arising from our
limited vision. We have been mainly concerned with
self-nurture these past 15 years, and that is understand-
able. But looking at oneself can be a very dangerous
thing. One can get enamored with internal renewal and
reform; narcissism sets in and we can drown in the
beauty of our own image. I call it the sexy image of the
new church—spruced up with the best staff, the best
liturgy, the best music, lots of glad-handing fellowship,
but a very shallow hospitality. It's a painted smile put
on for the people who come to visit and enjoy the plea-
sures for awhile, with no commitment. And so the re-
newed church is alive, i.e., "young and pretty." But she
can also be a harlot, displaying herself for others, entic-
ing them into one-night stands and no real communion.

The best staff, the best music, the best
liturgy, a painted smile . . . but no real
communion.

Eventually a parish must ask itself why it got all
gussied up with good management, shared responsi-
bility, a variety of ministers, and even a music that, in
David Gallagher's words, realizes the splendor and
beauty of the Trinity brilliantly reflected in our wor-
ship. Why? All of this, we must never forget, is for a
mission. We are a people sent, not a people looking at
ourselves. I like James Dunning's phrase: "The church
doesn't have a mission. A mission has a church." We
need that wider perspective of mission.

Periodically I need to remind myself that the Nazis
generally loved good music, and during the Holocaust,
the exterminations were followed with a good meal,
good wine, and good chamber music. Again, we need to
put our squabbles and our misunderstandings in a much
broader perspective. Some say we are on the brink of
another holocaust. In light of that, what do our ten-
sions mean?
This is an account of a life in the service of the church. It is a personal story that also chronicles the evolution of a vital profession in the church. It is an odyssey that traces the dramatic and subtle changes that, over the last three decades, have significantly, yet unobtrusively, shaped the Christian church. This is the story of a church organist—my story meeting yours.

Most musicians that work in the church, the majority of them married women, do not consciously choose their vocation. They have been either pressed into service by a congregation desperate to fill the vacancy on the organ bench, or they may have chosen this role as a temporary means of augmenting the family income. Most will quickly say that they are only part-time, verifying their lack of professional commitment.

I was one of the latter augmenters. As a bride just graduated from college, expected to help support a husband through graduate school, I searched for a church that would take a chance on an inexperienced musician with barely three years instruction on the organ and no other skills related to this profession. I managed to find a series of small substitute positions in the steel towns surrounding Pittsburgh. The congregations also seemed to be made of steel as I learned to cope with rigid tastes.

During my apprenticeship, there was virtually no interaction or contact with clergy, other than the dialogue required to hand me the weekly piece of paper with the hymn selection for the coming Sunday, usually written in pencil. My lowly status and near-total preoccupation with acquiring the technical skills I lacked precluded any partnership. I did not know enough to miss it in those days.

In a small Lutheran Church in South Yonkers, I worked closely with a pastor who seemed to have his hands full with a balky Slavic congregation. He had no time for distance and authoritarianism. He needed a support system, and I was it. It was my first glimpse of the fuller dimensions of the partnership of music and the Word, a complementary and supportive working relationship which most of my colleagues seek, yet find elusive.
Through the 50s and early 60s, the church enjoyed phenomenal growth. With newfound economic resources, congregational expectations began to rise, along with new buildings and organs. Volunteer organists like me with strictly on-the-job training were less and less able to meet the more demanding standards. As they retired or moved on, they were replaced with more educated and trained musicians, and the multi-choir program began to emerge.

The major force behind the drive to professionalize the church musician was Union Seminary’s School of Sacred Music in New York. The School was in its heyday when I arrived in 1959.

The business of the school was to train musicians to fill the musical and liturgical requirements needed for work in the church. But always they were musicians working in the church, not “church musicians,” a term that seemed to signify a lower-level musician.

With students training at Union Seminary for both primary roles in the church, one would expect continual interaction and exchange between future clergy and musicians. Instead, with rare exception, the training occurred essentially on parallel tracks, each with a different language. The seeds of separation were planted. It made possible the closing of the music school within ten years.

Yet, insistent questions arose that night that would not be answered by this reflexive response: Why not let them sing it? What is the purpose of music anyway? Isn’t it really to communicate? If music does not communicate, should we do it at all?

With that the floodgates opened and everything I had done in the church came under scrutiny as to purpose and motivation. This one simple request was to change for all time the way I viewed my work.

I began to look at the question: “Whom does music really serve? The musician or the people?”

The first option, and possibly the most popular, depending on how far up the educational ladder you were, was to stonewall it. Do not lower the standards you were taught were integral to being a fine musician in the church. The whirlwinds of the 60s would pass on by in time. Many musicians lost their jobs because of this approach.

The second option was to try everything. Experiment with all available resources. Let the fresh air in. Not too many takers here.

The third option, also quite popular, was to adopt the principle of divide and conquer. In this scenario, the musician was cooperative to the degree that anything was allowed at the 9:30 service, thereafter dubbed the “folk mass” or “young people’s service.” This worship service was entirely run by the young, with no interference—or guidance—from the professional musician. At the 11:00 service the “traditional” (read “worthwhile”) service went on as usual. Virtually untouched by the social issues inherent in the music of the young, generally symbolized by the use of the guitar. In fact, that innocent instrument, with an honorable history preceding the pipe organ, became the symbol of all that was negative about this period musically. Its musical capabilities were never really explored or integrated with other instruments, but generally shunned.

This course of action had numerous negative results. It immediately divided the congregation into two groups. It inhibited the total development of the congregation by cutting off the skills of the trained musician from the early service and the energy of youth from the later service.

Instead of integrating new ideas and energies into the whole of Christian worship, this divisive plan succeeded in eventually choking out this new life.

Though the girls, by their own choice, never sang, “Michael, Row the Boat Ashore,” they had inadvertently rerouted my life. I chose the second option as the result of this confrontation but with considerable caution and care not to rock the boat just for the sake of rocking it. With the full, if fearful, concurrence of the clergy, we devised a special liturgy which then became a series entitled, “Music from the Young for Everyone.”

On a very rainy Sunday in March 1968, a church that was normally less than two-thirds full was packed to hear what may have been the first guitar in a Protestant church in Westchester. The music included, “The
Sounds of Silence" from Simon and Garfunkel, Sydney Carter's "Lord of the Dance" and the poignant "Crucifixion" by Phil Ochs, a song that dissolved many of the congregation to tears. This was indeed one of the peak experiences of my life in the church. A new era seemed to have been born. Subsequent Sunday events in the series were equally popular, always filling the space. Further experiments with media involved a different type of breakthrough, all of it founded on a new premise of the unity of music and the arts in church.

Yet, after two and a half years of conducting a thriving music program, I was informed that my services were no longer needed. There was going to be a change of style in worship. I was not told what that would be or given an opportunity to adapt to the change. Half of the choir and many members of the congregation departed with me.

I soon became acquainted with many others who had endured similar fates, losing their jobs when their music ministry was successful. When we began to compare notes, we discovered that if the cleric was a secure person with no sense of private turf or an overbawn star complex, there was nothing to worry about.

In a few years I learned the other side of the story. What is the pastor's view of the situation? What is the musician's responsibility in short-circuiting the partnership potential?

Historically, the church organist in America was an untrained volunteer, or near-volunteer. Over the years, a dramatic rise in the educational credentials and skills of church musicians developed, yet the volunteer image was never quite erased. Organists were expected to be dedicated people of generous spirit who donated their skills for the love of the church. This was not challenged until musicians began to expend considerable money to develop their skills. As quality began to improve so did the expectations of the churches as they began to experience a greater potential for music. However, in spite of the steady rise in musical capabilities, the music salary lagged far behind other professionals in the church with similar or less education and experience.

In the 70s this arrangement began to fray at the edges. Church membership began to drift down; inflation and energy costs began a long and accelerating climb. As the spendable income of families and individuals began to shrink so did the economic resources in the churches.

In the tension of a growing polarity between musicians and churches, a new national committee of the American Guild of Organists was established. I was appointed chairperson to the Committee on Professional Status, ostensibly founded to examine the economic woes of church musicians. At the request of the American Organist, the Guild magazine, I initiated a monthly column analyzing the problems and unleashing a torrent of frustration and unhappiness among these musicians. The growing social awareness of the larger society had helped musicians question the justice of their treatment within the church.

Over the last six years, the normally passive church musician has become enlightened. As time went on, a few clergy began to join the musicians in these discussions and real communication began to develop between these two professionals. My attention became focused on the two people in the worship team and how they worked together.

Meanwhile, I had taken a position in an institution for emotionally disturbed and abused city children. My job was to develop a chapel music program. It was in this turbulent and violent atmosphere that I came to understand the real possibilities for teamwork in the clergy-musician partnership.

Faced with a roomful of frequently angry children, there is a strong inclination to present a united front. Anything less is an open invitation to anarchy. Under such extremes do we learn some basic truths—the complementarity of music and the Word and the strength of that partnership when it is truly functioning and mutually dependent.

The chaplain's pentecostal orientation, when coupled with my Union Seminary background, made for some lively theological discussions which became an outlet for the tension that inevitably built up in that overheated environment. We never did resolve the true meaning of Adam and Eve but we did come to realize the similarity in our roles. We are vulnerable people, our work under constant scrutiny and our egos dangerously threatened. In the arena of the sacred, each is incomplete without the other. Would that all of us could fully grasp that truth.

By the end of the 60s, once flourishing organ departments had begun to dry up as students simply didn't sign up. Women began to leave their token paying jobs in the church to seek full-time positions in the secular world. Most troubling was the rise of the new phenomenon—"the burned-out organist"—those musicians with years of education and experience finally making a decision to leave their chosen profession, most likely to enter the computer world, the secure and orderly, favored second career. In suburban Westchester County, a survey of AGO members revealed that nearly one third of those holding church positions expected to be out of the field within five years.

(A national survey of all AGO members reveals advocacy for musicians in the church as the most needed future project of the Guild.)

A business publication, Boardroom Reports, reveals some underlying reasons behind the growing disaffection of musicians employed in the church. This report claims that most employees do not consider their paycheck to be the chief source of motivation at work. Among the real motivations:

1. an occasional pat on the back;
2. a good relationship with the boss;
3. a cooperative work atmosphere, and
4. a feeling that one is important to the company.
For too many musicians, the church fails in nearly all of those reassuring motivational elements and thus the inadequate paycheck becomes the final straw—the concrete symbol of lack of appreciation and understanding of music and the music-maker.

Further evidence of the church’s lack of interest in the role of music can be observed in any book that purports to analyze religion today. Music is almost nonexistent in these works. The authors go to great lengths to avoid mentioning any musical activity that might seem important to the survival of the church. This observation does not hold true in the evangelical churches where music is well-appreciated and where membership is on the rise.

Musicians have observed that when the quality of music falls below that which the congregation has grown used to, there may be some real loss in attendance. Music is the community builder with the integrative power to bond diversity into a new whole, to heal the stresses of our violent age.

In the June 1980 grapevine, a report on congregational finances gave warning and evidence of the consequences of removing support from the musical dimension of our corporate life. Twelve thresholds mark the danger route that churches often take on economic priorities. The cutting of the music budget is an early warning. The last stop in this trip is either merger or the death of a congregation.

Weakening the music program in any church can accelerate a downward spiral in that community as members find fewer programs to attract them and perceive no specific goal or purpose for their presence other than to pay the bills. Without an effective program, the church is merely the home of a left-brained religion, relying heavily on verbal power alone and leaving half its being without any spiritual sustenance.

The Catholic Church has for decades under-financed and neglected support of its music, relying for the most part on volunteers to fulfill its needs. The result has been the near total destruction of a historically rich tradition. The error has been recognized and a slow but steady turn-around can now be observed as the church endeavors to reestablish this powerful evangelical tool. But the Catholics have a significant cushion and could therefore afford to lose a sizable percentage of their membership and still pull back from the brink with some real hope of recovery. Such is not the case in mainline Protestantism. With 50% of the churches at or below 200 there is no fat to lose. For us, this is not a mistake that can be made and then rectified. We do not have the options the Catholics have had.

Meanwhile, what is the state of the partnership that has seemed so illusory during my professional life and those of my ordained colleagues? With rare exception the lines are more firmly drawn between these two as the result of increasing pressures, the clergy protecting themselves behind the authoritarian front, and musicians refusing to adapt their musical tastes. There is little interaction.

The increased power and interest of the laity raises the hope that the priesthood of all believers may yet become manifest. The Catholic Church must now rely on lay people because of a severe shortage of priests, and a full-time clergy is increasingly unaffordable for a large number of Protestant churches, thus requiring more lay assistance. These trends promise only to accelerate and thus challenge many traditions that do not necessarily have a firm biblical mandate.

One’s baptism is a mandate for ministry. It is not a passive event but one demanding action.

When one person is designated as a spiritual leader there is a lessening of responsibility upon the rest of us for our spiritual growth. We are paying someone to do it for us.

Ordination was intended to designate a function rather than a separate class or lifelong status. It was the message of the apostles that should have been passed on, not their position.

Likewise, musicians have fostered an exclusive aura that increases with education. Music appears to have become a learned response rather than an acknowledged attribute of the human species.

Without music we are not a whole people. The educational process presently trains the musician to recreate music already written. It does little to teach the musician to create music out of the natural environment and human experience.

The congregation as a musical instrument is as yet an undiscovered resource in the Christian church—potentially the most powerful manifestation of the Holy Spirit. If musicians are allowed to drift away from the church, who will develop this potential? Who will teach the children?
Some Questions and a Few Answers

At this year’s NPM regional convention in Orlando, the convention participants had an opportunity to express their feelings, concerns, observations and questions about the situations they were facing in their parishes. These questions and observations were collected, arranged into three categories and then presented to a panel for comments and response. The panel included Rev. John Gallen (a theologian), Sr. Joyce Lavoy (a musician), Dr. Elaine Rendler (a musician), and Rev. Thomas Caroluzza (a pastor). This article presents the questions and observations of the convention attendees, and the responses of the panel given in Orlando, as edited by the NPM staff. We present this discussion because it reflects the current state of affairs experienced by many priests and musicians today.

I. GENERAL CONCERNS

Observations and Questions

1. Are priests and musicians co-ministering, or are we just doing our separate tasks?
2. We need to be more alert and sensitive to questions of professional competence.
3. Are the problems between clergy and musicians rooted in different, or perhaps conflicting, points of view about church, about ministry, and about the central aspects of our lives?

Comments

John Gallen: We have raised questions about ministry, competence, and power, but underneath all of these is the more central question of vision. This is an important point. The source of our different perspectives lies not in theology textbooks, but in our practice. We have been practicing different roles in the church for the last 20 years. We have become comfortable with our new visions and we like what we have experienced. We have bought into our vision, but we, as clergy and musicians, are simply not living the same vision of church.

Elaine Rendler: I would like to comment on two things. First, I believe that my vision is becoming clearer through experience, but, second, I also believe that we, as musicians, have some exaggerated expectations of the clergy. I need members of the clergy on the liturgy committee; I need them to be religious and spiritual leaders. Spiritual leadership calls for an expertise that I, as a musician, do not have. But the clergy, whether they do their job right or not, cannot threaten what I do as a musician. It affects what I do, to be sure, but if the priest fails to enrich the people at Mass, if he “bombs,” I still have to try to pull the celebration along. I still have my ministry to do, regardless of any others.

Joyce Lavoy: Theologians are telling us today that a call to ministry comes from the people, but our sense from the past tells us that the call comes directly from God. I wonder if we musicians have a sense of our call coming from our parish or community. There is indeed a question of different perspectives here. Some ministers (perhaps the clergy) are operating from the premise that their call is from God; others seem to believe that their call comes from the community.

Thomas Caroluzza: I agree with John that ministry, or co-ministry, is rooted in our experience. And theologians need to base their theories on our experience.

Second, I have something unpopular to say. It’s about the use of the words “professional” and “competence.” I believe you can be very professional and very incompetent at the same time. We need more reflection on the co-ministry aspect of our work, more prayer and reflection to make sure we are focused on the good of the entire parish. Ministry is not about professionalism, or higher salaries, or greater responsibility. Ministry is about empowerment—empowering others to minister. Professionalism seems to put the focus on the staff person, not on the people. Ministry points to the people being ministered to; they are the most important measure of our work.

II. CLERGY-MUSICIAN CONCERNS

Observations and Questions

1. There is an urgent need for greater communication between priests and musicians.
2. How can you begin communicating? How can you discuss the value/need for planning sessions?
3. If a pastor is not open to suggestion or communication, how can the musician get through to him?
4. Priests who will not sit down and talk with musicians are a continuing source of frustration for musicians.
5. Communication problems are not limited to the clergy-musician relationship. We need to learn to communicate everywhere, in our personal lives and in our work, in every situation.
6. Communication with the congregation is important. Get the assembly to critique the music/liturgy after each Mass. Be open to their ideas.
7. In order to create the right context for prayer in the parish, the staff should pray with and support each other. Priests and musicians should pray with all
other ministers before each Mass to strengthen each other.

8. Do the clergy receive formal training in music the same way they receive formal training in theology, history and psychology? Can they be required to stay on top of trends in music?

9. The pastor is very supportive and cooperative with musicians, but no support is received from the diocese. No one in the diocese seems to be very knowledgeable about music ministry.

Comments

Thomas Caroluzza: Obviously, there are more problems here than we have time to address, and basically, I agree wholeheartedly with the feelings that have been expressed. First, let me mention communication. Failure in communication is not just a problem with ministers in church. It is also a major problem in marriage, in work, and in the family. Do we listen? Listening with care requires skill, and we can be trained to do that.

Second, planning. If the priest is doing everything by himself, you don't need a lot of planning; he can do it all in his head. But if you have a lot of people, then planning becomes much more important.

One caution about planning: too often we have a tendency to become inflexible. I've been with too many ministers who plan something and then refuse to bend. They have an "it's been planned this way and by golly, this is the way it's going to be," kind of attitude. Or, even more difficult, you might spend three months in planning and then find out it didn't work. Everyone realizes the plan failed, but the planner must be humble enough to admit it, to say something like "I've put a lot of work into this homily and it's no good." The ability to ditch the plan must become part of planning.

Is there room in the church and in planning for prophets and visionaries? If there isn't it may mean we have to rethink the way we govern ourselves. We tried monarchy, and, frankly, it doesn't work. We approached democracy, but the danger here is that the prophet or visionary can't speak with a loud voice. In consensus, the one who is voting "no" may be the prophet. We must listen to the one "no" vote, not just to the 150 "yes" votes. We must band together and listen to where God wants our plan to go.

We need planning, but we also need to be open to surprise, because the history of salvation is full of surprises.

Elaine Rendler: On a practical level for planning, I'd like to recommend holding some meetings that are not product oriented—meetings where we sit and talk and share and make little waves into what will happen on Sunday over a period of the next year or two. There is no product in the world that's going to be worthwhile if we are fighting with each other, if we don't trust each other, if we don't care about each other first.

Joyce Lavoy: My point is about linking communication to planning. After you have completed the plan, have you communicated it to everybody? I imagine you as the glue, the one who makes it all stick together.

John Gallen: Planning, communication and diocesan authority must all be based on content, on real content, and not on opinion or taste judgments. Let's take a hypothetical situation. A bishop has called a newly ordained (groovy) priest into his office to bawl him out for using an unauthorized eucharistic prayer. The priest fights back, saying "you don't understand, bishop, we have to be relevant to our people." Now, it is conceivable that neither of them has any real concept of what a eucharistic prayer is. In other words, the content
issue isn’t being addressed at all. People are frequently divided because they do not know the content of the issue they are discussing. It is the same when people sit down to discuss what a parish should do to celebrate Lent. If the people involved have no understanding of what Lent is, then they might as well abandon the discussion.

Elaine Rendler: And the result is a heated argument over questions of taste. If you can’t back up your opinion, you are going to get into trouble with the other folks, because we musicians see things differently than do priests.

John Gallen: And regarding questions of content and communication in our dioceses, a diocesan office of worship with a full-time staff needs to be established in every diocese in the country. This office needs to assume the responsibility for educating the parish liturgy committees.

Elaine Rendler: A word about support, and ministry, and vocation. I want to say something, musician to musician. I fantasize sometimes that I should be doing something more dramatic, working with Mother Teresa, serving the poor. But I am a musician, and I have to ask the question: am I living my life, in my situation, with as much love as she is living her life? That’s where the struggle comes in, and the suffering, and the commitment. Do we take our marbles and go home because it’s too much, or do we put all our problems in perspective and suffer in a loving way? We need you, as musicians who have discovered your ministry, to stay with us. You are doing so much to shape our future. What you are doing is really important. It’s really difficult, but if you are discerning a vocation to this thing we call music ministry, can you bear with it through the good times and the bad? If this is our call, our vocation, I don’t know if we can be happy anywhere else.

III. SPECIFIC CONCERNS

Question: Are our liturgies moving toward folk music, or remaining traditional?

Elaine Rendler: I think we musicians are creating an unnecessary division in music, through style, and there are wounds that need to be healed. If we can’t talk to each other in the folk group and in the choir, if the CCD director isn’t talking to the musician, then what are we teaching our children about love, church, and community? Different music does different things. We must use all styles. This is where you stop being a purist, or a fine arts person, and start dealing with people and where they are. Don’t begin with the clergy; begin with yourself. People go home humming tunes, not sermons. You shape the spirituality of your church, and it can’t be in just one style, or one way.

Question: What do we do with priests who won’t sing or can’t sing?

Joyce Lavoy: In the ’70s, we invited Fr. Lucien Deiss to the seminary at Boyton Beach. He directed us through an entire day and concluded with a celebration of the Eucharist. When I got home that night, I realized he hadn’t sung a note. His style of celebration, his manner of leading us in prayer helped us to sing, but he didn’t sing at all through that entire eucharistic celebration. Some people can invite us to sing without us knowing that they are not singing.

Question: How can we involve people in the communion song?

Elaine Rendler: People want silence somewhere and we haven’t told them where. If we give it to them after the first reading, after the gospel, and perhaps after the homily, and if we add some instruction on what to do with the silence, then the musician is assuming the responsibility for teaching the congregation about song and about silence. Second, there needs to be a greater emphasis on the theology of the communion rite as an action of the people, as a community act. And a community act is not best expressed in silence. It is best expressed in song.

Question: During the preparation of the gifts, too many things are happening at one time: ushers passing collection plates, the host family walking down the aisle, the choir singing, the priest preparing the altar. There is no semblance of focus on one idea. Do we need to spend more time at the actual preparation of the banquet table?

Thomas Caroluzza: The preparation rite can’t be a time for silence in our parish because we have a separate liturgy of the Word for children; and, during this time, some 250 children are joining their parents.

Elaine Rendler: In the overall flow of the rite, it seems some sort of “break” or release of energy is needed at this point. I’m beginning to question whether there should always be a procession here; it just seems to lose its sign value if it is used every Sunday in the same way. Certainly there shouldn’t be any competition going on between the celebrant attempting to say the prayers aloud and the organist.

John Gallen: Liturgy is not a theory or a doctrine. Liturgy is primarily an event—something people do. Our everyday experience of meal is contributing little to a genuine experience of sharing a common meal. Fast food service, with little service, is the most common of our everyday experiences and this experience is affecting in a very negative way, I believe, our experience of the Eucharist.

Central to how we experience the preparation rite and the communion rite is the space. We may say that we are ready for a meal or that we are sharing a meal, but if the space and every other experience leads you to believe that something else is taking place, then we are saying one thing and experiencing another.

And perhaps that is a good place to end this discussion—where it began, with the idea that central to our faith today is the vitality and integrity of our experience.
The American Bishops Sing Out

"It used to be said that one of the marks of a U.S. Catholic bishop was a singing voice which resembled that of a crow. Someone needs to get out the word that that isn’t true anymore." As this assessment from liturgist Godfrey Diekmann, OSB, shows, even if the bishops’ June retreat in Collegeville, Minn., proved little else, it did prove that, as a group, the American bishops do sing, enjoy singing, and recognize the important role of music and song in the Christian assembly.

For several years now, the U.S. bishops have been gathering twice a year for meetings and discussions on matters of concern to the American church, but the meeting held in Collegeville was different. For the first time the bishops gathered for no other purpose than prayer and reflection. Liturgy and spirituality, often expressed in song, became the central concern. There were 39 liturgies in all. Liturgies of morning prayer, Eucharist, evening prayer, and night prayer framed each day’s activities and established the rhythm of the gathering.

The music for the retreat was chosen by the Secretariat of the Bishop’s Committee on the Liturgy (Rev. John Gurrieri, Rev. R. F. Krisman, and staff) with assistance from Rev. Alan Bouley, OSB, of St. John’s Abbey in Collegeville. Because NPM members spend so much time choosing music and planning liturgies, we thought it might be worthwhile to take a look at what the BCL came up with when faced with the same task. (One of the first things they did was eliminate music to be played or accompanied by any instrument other than the pipe organ. As the BCL Newsletter (July–August, 1982) explained, “Because of the reverberant acoustical properties of the Abbey Church, where most of the liturgies were celebrated, a decision was made early in the planning stages to use exclusively music which was accompanied by the pipe organ.”)

The results of the BCL efforts are presented in this article. All the selections listed here have been taken from the five participation booklets prepared for the retreat by the BCL: Penance Celebration, Community Eucharistic Celebration, Solemnity of Corpus Christi, Liturgy of the Hours, and Eucharistic Liturgies (weekday liturgies).
Except where noted all music by R.F. Krisman was written for use at this bishops’ retreat. Sources of published music have been noted in the listings, and hymnals and collections can be identified by the following abbreviations:


PENANCE CELEBRATION
June 19, 1982

Opening Song
"O For A Heart To Praise My God" Williamson/Wesley

Antiphon for Ps. 32: “The Earth is Full of the Goodness of the Lord” Robert Kreutz

Gospel Acclamation (WII, 360) A. Gregory Murray

Magnificat Gregorian Chant, mode IV

COMMUNITY EUCHARISTIC CELEBRATION
June 20, 1982

Entrance Song
"Praise to the Lord” Gesangbuch/Winkworth

Glory to God (St. Vincent Archabbey, 1981) Becket Senchur, OSB

Antiphon for Ps. 106: “Give thanks to the Lord, his love is everlasting.” (WII, 593) J. Robert Carroll

Gospel Acclamation (WII, 365) Richard Proulx

Holy, Holy, Holy (“A Community Mass”; WII, 389) Proulx

Memorial Acclamation (“A Community Mass”; WII, 393) Proulx

Great Amen (“A Community Mass”; WII, 408) Proulx

Breaking of the Bread (BBS, 55) Senchur

Communion Songs
Antiphon for Ps. 23 (LPP, 1982) Robert Heagney

Antiphon for Ps. 34 (WII, 482) Proulx

Recessional Hymn
“The Voice of God Speaks But of Peace” Henry Bryan Hays

SOLEMNITY OF CORPUS CHRISTI
June 13, 1982

MORNING PRAYER

Invitatory
(CP, 2) Howard Hughes, SM

Antiphon for Ps. 95
(CP, 2, Tone B) Hughes

Hymn
“Alleluia! Sing to Jesus” Prichard/Dix

Antiphon for Ps. 63
R.F. Krisman

Setting for Ps. 63
(A. Gregory Murray, OSB)

Antiphon for Canticle
Krisman

Setting of Canticle: Dan 3: 57-88, 56.
(CP, 8, Tone 6) Percy Jones

Antiphon for Ps. 149
Krisman

Setting for Ps. 149
(Murray)

Resporsory
Krisman

Antiphon for Canticle of Zechariah
Krisman

Setting for Canticle of Zechariah
(Stephen Somerville)

(CP, 29, Ordinary Time)

Intercessions
Krisman

Procession Hymns
“Pange Lingua Gloriosi” Chant, mode III
“Adoro Te Devote” Chant, mode V

REPOSITION OF THE HOLY EUCHARIST

Entrance Song
“Let All Mortal Flesh Keep Silence” Traditional French 17th cent/Moultrie

Hymn after the Reading
“Tantum Ergo” Wade/Aquinas/Caswell

Recessional Song
“Come, Let Us Join Our Cheerful Songs” Lahee/Watts

THE EUCHARIST

Entrance Song
“At That First Eucharist” Monk/Turton
Glory to God  
("Mass in Honor of Jesus Christ, Redemptor Hominis")

Antiphon for Responsorial Psalm (WII, 666)

Sequence

Gospel Acclamation (WII, 360)

General Intercessions (refrain)

Holy, Holy, Holy  
("Redemptor Hominis")

Memorial Acclamation  
("Redemptor Hominis")

Great Amen  
("Redemptor Hominis")

Response for the Lord’s Prayer (Taizé)

Breaking of the Bread  
("Lyric Liturgy")

Communion Songs

“Gift of Finest Wheat”

“Jesu, Dulcis Memoria”

Recessional Hymn

“Father, We Thank Thee Who Hast Planted”

Francis V. Strahan

A. Gregory Murray, OSB

Chant

Murray

R.F. Krisman

Strahan

Strahan

Strahan

Jacques Berthier

C. Alexander Peloquin

Kreutz/Westendorf

Chant, mode I

Bourgeois/Tucker

NIGHT PRAYER

Introductory Verse  
(CP, 80)

Hymn

“All Praise To Thee, My God This Night”

Antiphon for Ps. 91  
(CP, 81)

Setting for Ps. 91

Responsory

Gospel Canticle  
(CP, 83)

Howard Hughes, SM

Tallis/Ken

Ralph Verdi, CPPS

Laurence Bevenot, OSB

Howard Hughes

Hughes

“Salve Regina”  
Chant mode V

LITURGY OF THE HOURS

MORNING PRAYER

Invitatory  
(CP, 2)

Antiphon for Psalm 95  
(Ordinary Time, CP, 4)

Antiphon for Ps. 95  
(June 19)

Setting for Ps. 95  
(CP 2, tone B)

Antiphon for Ps. 63  
(“As morning . . .” CP, 12)

Setting for Psalm 63  
(CP, 4, tone 4)

Antiphon for Canticle  
(CP, 18, week 1)

Setting for Canticle of Daniel (CP, 18 tone 6)

Antiphon for Ps. 149  
(“Praise the Lord . . .” CP, 11)

Setting for Ps. 149  
(CP, 11)

Responsory (Ordinary Time, CP, 23)

Antiphon/Setting for Canticle of Zechariah  
(Ordinary Time, CP, 49)

Intercessions

Proper Responses  
Ordinary Time (CP, 32)

Dismissal  
(from the sacramentary)

Howard Hughes

Hughes

Ronald F. Krisman

Hughes

Hughes

Richard Proulx

A. Gregory Murray, OSB

Chrysogonus Waddell, OCSO

Percy Jones

Proulx

Murray

Hughes

Stephen Somerville

Krisman

Waddell

Bishops’ Meeting, Collegeville, Minn.  
Photo by Bob Jensen
## EVENING PRAYER

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## NIGHT PRAYER

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### Hymns Used in the Liturgy of the Hours

- "I Sing the Mighty Power of God"  
  - Gesangbuch/Watts
- "Heart of Christ"  
  - Witt/Farrell
- "Now Fades All Earthly Splendor"  
  - Ewing/Quinn
- "O Mary, Of All Women"  
  - Flemish, 17th cent./Cannon
- "O Christ, You Are the Light and Day"  
  - Croft/Quinn
- "Shepherd of Souls, In Love Come, Feed Us"  
  - Hungarian, 16th cent./Westendorf
- "Sion, Sing"  
  - Deiss
- "Te Lucis Ante Terminum"  
  - Chant
- "Holy God We Praise Thy Name"  
  - Gesangbuch/Walworth
- "Salve Regina"  
  - Chant, mode V

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## EUCHARISTIC LITURGIES

June 13-23

### Entrance Songs

- "Jesus, Lead the Way" (June 14, 23)  
  - Dresden/Farlander/Borthwick
- "Praise My Soul" (June 15)  
  - Goss/Lyte
- "All Praise to Thee, For Thou, O King Divine" (June 16, 21)  
  - Stanford/Tucker
- "Come Thou Almighty King" (June 17, 22)  
  - Giardini/Anonymous
- "Jesus Shall Reign" (June 18)  
  - Hatton/Watts
- "Mary, How Lovely the Light of Your Glory" (June 19)  
  - Mawby/Foley
- "Glory to God (June 18) ("Mass in Honor of Jesus Christ, Redemptor Hominis"); G.I.A.)  
  - Francis V. Strahan

### Responsorial Psalms

- "Lord, listen to my groaning." (June 14)  
  - R.F. Krisman
- "Be merciful, O Lord, for we have sinned." (June 15; WII, 685)  
  - C.A. Peloquin
- "Let your hearts take comfort, all who hope in the Lord." (June 16)  
  - Krisman
- "Let good men rejoice, rejoice in the Lord." (June 17)  
  - Krisman
- "You will draw water joyfully from the springs of salvation." (June 18; World Library, 1971)  
  - A. della Picca
- "Listen to me daughter; see and bend your ear." (June 19)  
  - Krisman
- "Help us with your right hand, O Lord, and answer us." (June 21)  
  - Krisman
- "God upholds his city forever." (June 22)  
  - Krisman
- "Teach me the ways of your decrees, O Lord." (June 23)  
  - Krisman

### Gospel Acclamations

There are five gospel acclamations given. The first two are chant settings. The third is by A. Gregory Murray, OSB (WII, 360). The fourth is by Richard Proulx (WII, 365). The fifth is by John Schiavone (G.I.A. Cantor-Congregation series, 1978).

### General Intercessions

- Response 1: "Hear us and help us, O Lord"  
  - Gerald T. Chinchar, SM
- Response 2: "O Lord, have mercy" (USCC, 1980)  
  - Chinchar
Presentation of the Gifts
1. “Alas! And Did My Savior Bleed”
   Leavitt/Watts
2. “Song of the Three Young Men” (refrain; G.I.A., 1971)
   Richard Proulx
3. “Shepherd of Souls”
   Dykes/Montgomery
4. Refrain for Ps. 95 (WII, 214)
   Clifford W. Howell

Preface Dialogue
(sacramental, 1974)

Eucharistic Acclamations
Setting 1 (June 17, 21)
Holy, Holy, Holy
   (“Redemptor Hominis”)
   Francis V. Strahan
Memorial Acclamation
   (“Redemptor Hominis”)
   Strahan
Great Amen
   (“Redemptor Hominis”)
   Strahan
Setting 2 (June 14, 18)
Holy, Holy, Holy
   (“Community Mass”; WII, 389)
   Proulx
Memorial Acclamation
   (“Community Mass”; WII, 394)
   Proulx
Great Amen
   (“Community Mass”; WII, 408)
   Proulx

Setting 3 (June 14, 19, 23)
Holy, Holy, Holy
   (“People’s Mass”; PMB, 100)
   Leavitt/Watts
Memorial Acclamation
   (“PMB, 139a”)
   Wolfgang Bottenburg
Great Amen
   Danish
Setting 4 (June 16, 22)
Holy, Holy, Holy
   (“Litany of the Saints,” USCC, 1980)
   Schoen
Memorial Acclamation
   (“USCC, 1980”)
   Schoen
Great Amen
   (“USCC, 1980”)

Lord’s Prayer
Setting 1
   Chant
Setting 2
   Jacques Berthier

Breaking of the Bread
Setting 1
   (“USCC, 1980”)
   Chinchar
Setting 2
   Chant
Setting 3
   (“Community Mass,” WII, 426)
   Proulx

Communion Songs
“Ubi Caritas”
Psalm 22 (response; LPP)
   Chant mode VI
   Roger Heagney
“How Lovely is Your Dwelling Place”
   Henry Bryan Hays
   (BBS, 56)
Canticle of Mary (antiphon; ICEL Resource Collection)
Psalm 145
   Michael Dawney
   (LPP)
“Without Seeing You”
   Lucien Deiss, CSSP
   “Ubi Caritas”
Psalm 102 (antiphon; WII, 184)
   Taizé
   Proulx

Recessional Hymns
“There’s a Wideness in God’s Mercy”
   Dutch melody/Faber
   (June 14, 17)
“Praise the Lord! Ye Heavens Adore Him”
   Haydn/Foundling Hosp. Coll.
   (June 15, 21)
“All Creatures of Our God and King”
   Geistliche Kirchengesange/Draper
   (June 18, 22; G.I.A. Cantate Domino)
“O World of God”
   Parry/Jacob/Scott
   (June 19)
“Hail Holy Queen Enthroned Above”
   German melody/Anonymous
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Roundelay
BY FRED MOLECK

With pom-poms arched high above their heads, sixteen eighth grade cheerleaders jetted down the center aisle of the nave, altar bound, while the offertory procession limped meekly behind them. Arriving at their destination, the girls (and token boy) changed the positions of the pom-poms and arranged themselves on the steps of the altar’s predella to form an inverted “V” as they flanked the altar. The leaders at stage left extended their right arms at a forty-five degree angle pointed upward and the left arms were extended downward at a forty-five degree angle. The opposite side of the altar had the converse pattern. The off-key cheerleaders indiscriminately filled the space in front of the altar. As the offertory gift bearers elbowed their way through this Busby Berkeley spectacle, the presiding Monsignor was wrenching his missalette, smearing the ink from the paper, while his face changed colors, giving new meaning to the ecclesiastical term, “taking on the purple.” Monsignor just witnessed his first example of liturgical dance at the opening liturgy of the school year. He wasn’t able to have lunch that day in the rectory, but spent his time composing a short and strong memo to the associate pastors, the school principal, the director of religious education and the director of music. It read, “No more liturgical dance until further notice.”

His sympathies were reflected in a similar manner by a New England bishop. During his confirmation circuit, the ordinary had witnessed just one too many liturgical dances that had violated his liturgical sensibilities as well as his aesthetic ones. No cultural dummy, he subscribed to the local ballet company; he was seen at the symphony performances, and by no means could you call him a grouch. The straw that broke his back was the confirmation service in which the dancers were extracted before the first recital to be costumed for the dance after the homily. When they appeared, they resembled a very bad production of Ben Hur, e.g., laurel leaves and togas.

Now that liturgical dance is being interpolated in grass roots liturgy, a quick glance backward might be a valuable way to get some perspective before any more official flack prohibits dance and any more parochial schlock is pawned off as liturgical dance.

In the more immediate history, the use of dance at the Roman Catholic liturgy was pioneered and supported by the efforts of such people as Betsey Beckman, Patti Enoch, Carla De Sola and the prime mover herself, Gloria Weyman. These women have spent thousands of hours on the workshop circuit teaching and demonstrating good dance technique and the value of dance as an art form in the liturgy. Their interest in the dance has revived a practice in the liturgy dormant for centuries in the church. Their interest in liturgical dancing is based also on a healthy respect and belief in St. Paul’s words that “The body is the temple of the Holy Spirit.” Marilyn Daniels in her book, Dance in Christianity, cites numerous examples of the dance in the development of Christian worship, and especially Roman Catholic worship. She lists quotation after quotation where dance is mentioned in both the primitive Christian worship experience and the medieval liturgical celebration. Eusebius, she states, tells of two circles of men and women beating their hands in time with the music. Justin and Hippolytus describe a joyful circle dance. In the churches of Seville, Isadore talks of the 7th century procession with the wooden ark with eight boys dressed as angels dancing in front of the ark. This practice continued until the fifteenth century; then it was restricted to the feasts of Corpus Christi and the Immaculate Conception, and to Shrove Tuesday.

The dancers resembled a very bad production of Ben Hur.

In modern Luxemburg there is the spring procession dance. The Echternach festival has the participants moving to the liturgical assembly taking two steps forward and one step backwards. Outside of the Roman rite, the Coptic rite has utilized dance in its rituals and the American Shakers used dance throughout the nineteenth century.

All of these instances are hardly part of the mainstream of Roman rite celebrations. They are however, clear and loud indications that dance in some form is no stranger to the Catholic church. As a cultural expression of the times that produced them, the dances and gestures were just other examples of how the church has continually tried to use sublime demonstration of the human spirit and body struggling to praise God. That demonstration brings together the elements in the human condition—the suffering and the joys, the tears and the smiles, the song and the dance—into an art form that points back to its source; he who has made us a saved race, an incarnational people, he who took on flesh, the same flesh which we use to sing, dance, to praise.
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November 10

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October 18

November 12-13
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December 12
Advent Service of Prayer, Reflection, and Song for Church Musicians, featuring Berj Zamkochian. Write Music Committee, as above.

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November 9, 16, 23, 30

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Reviews

Introducing a Person of Note

Though many of us struggled through the mandatory woodwinds, brass and other "techniques" courses while studying music education, many church musicians display a limited instrumental competency in their work, concentrating their skills in the keyboard or choral arenas. Yet, the church's sacred repository of music includes a vital orchestral/instrumental treasury whose holdings are daily increasing. Through this maze of old and new we are grateful to Fr. Robert Onofrey, Pastoral Music's major reviewer of instrumental music, for direction and advice.

Review Rondeau

Planning entire seasons versus single celebrations enables the musician to properly apportion available resources while simultaneously reinforcing the seasonal movement of the church year in the mind of the congregation. Consequently, we don't plan "Christmas" as much as the "Advent-Christmas-Epiphany cycle." This suggests that instead of a musical avalanche on Christmas (which means only Midnight Mass for some), plan musical fare for all phases of the season, which extends from the First Sunday of Advent (November 28, 1982) to the Baptism of Jesus (January 9, 1983). In this planning you might consider:

"Rejoice! Rejoice!" by H. Owen Reed (Boosey & Hawkes, #044, §1,50), an aggressive setting of Veni Emmanuel in avant garde style. Employing traditional and non-traditional notation, this very effective but difficult arrangement for SATB, female solo, instruments and pre-recorded tape underscores the festive nature of a venerable hymn. Suggested for competent choirs interested in exploring the advances of 20th century choral music.

"On Christmas Eve" a Child cried out" (Alexander Broude, #AB-934, 70c) by noted American composer Alan Hovhannes (b. 1911) is an exquisite and unusual work for harp/keyboard, flute and SATB chorus. The delicate instrumental parts call forth a single, two measure chordal response on a B♭ chord, enunciating the word "earth." This brief and extremely simple piece could be employed more than once during the season.

Emphasize the importance of the Christmas feast in this season by singing "Jesus is Born" by Roger Petrich (Augsburg, #11-3507, 60c). This work for solo, SATB, congregation and handbells sets the Gospel for both the Midnight Mass and the Mass at Dawn for Christmas, from the 2nd chapter of Luke-including Gospel Acclamations and an abbreviated "Glory to God." With either sung or spoken narration, this simple piece should seriously be considered by those interested in emphasizing the centrality of the Gospel in the Liturgy of the Word.

In the latter part of the season, consider "To Jesus who is King" by Richard Hillert (Augsburg, 11-2078, 70c). This original hymn for unison voices, keyboard and optional strings is accessible by either children or adult choirs. The distinctive Epiphany text does not preclude its usage earlier in the season, and the possibility of giving the refrain to the congregation suggests a few singings, so that the assembly can master and enjoy their part.

Edward Foley, Capuchin

Instrumental

Twelve Christmas Hymns and Carols

Arranged by Patrick Rivers for Brass or Wind Ensemble, Novello & Co. Ltd., 1970. Pp. 12 (score), 8 (parts); §11.50.

These twelve popular Christmas Hymns and Carols are arranged for brass or wind ensemble. The editor states that these pieces are scored in five parts, which are available as follows:

1st part: (A) Cornet, Trumpet, Clarinet, or any other B♭ Treble Clef instrument
   (B) Flute or Oboe

2nd part: (A) Cornet, Trumpet, Clarinet in B♭
   (B) Eb Tenor Horn and Alto Saxophone
   (C) Horn in F

3rd part: (A) Eb Tenor Horn or Alto Saxophone
   (B) B♭ Baritone, Trombone or Tenor Saxophone in Treble clef
   (C) Trombone or Bassoon in Bass Clef
   (D) Horn in F
4th part: (A) B♭ Baritone, Trombone or Tenor Saxophone in Treble Clef
(B) Trombone or Bar- soon in Bass Clef
Bass part: (A) Euphonium or B♭ Bass in Treble Clef
(B) B♭ Bass in Treble Clef
(C) Bass Trombone, Euphonium or Tuba in Bass Clef

The above mentioned arrangements offer the liturgical music director the possibility of using available instrumentation in different combinations in order to produce a balanced and full instrumental sound when performing these Christmas Carols.

Two's Company (For Christmas)

Two's Company for Christmas comes from an exciting new series of duet books of only moderate difficulty, covering 300 years of music from Purcell to Satie and beyond. The duet books are arranged for two flutes, two violins, two oboes, two clarinets, two cellos, and two guitars. The reviewer has examined the Christmas music volumes for two flutes and the volume for two clarinets. The arrangements are easy to perform and sustain interest through imaginative counterpoint. The arrangement contains the familiar Christmas carols "O Little Town of Bethlehem," "Silent Night," "A Merry Christmas," "The First Nowell," and more.

American Hymn (variations on an original melody)
A few introductory bars of this composition serve to set the mood for the music that follows. The melody is first heard with simple harmonies and then with increasingly complex rhythmic, contrapuntal and harmonic treatment. A climax is reached through an accelerando which leads to a fast section utilizing rhythmic and melodic variations suggested by the melody. A waltz-like variation leads to an evocation of the melody but always with new variations and nuances. There is a brief

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restatement of the introduction and a quiet ending which recalls fragments of the melody.

This composition was commissioned by the American Brass Quintet and received its premiere performance on March 30, 1981, at the Carnegie Recital Hall, New York, N.Y. The degree of difficulty is moderate (High School and College). An exciting mood would be created with the performance of this composition before or after a liturgical celebration.

Mariche Triomphale

This brilliant and sparkling, sounding march begins with a pyramidal trumpet fanfare. A single march-like tune is developed contrapuntally with variation and timbre changes through the use of mutes. Several varieties of rhythmic patterns are employed along with sweeping scale runs which create interesting and exciting sounds. The composition could be used as a processional or recessional for any liturgical celebration.

The music director should be aware that the score and the individual trumpet parts are written in concert key, requiring the use of four C trumpets. No Bb trumpets are included. Therefore, if Bb trumpets are used, it would be more convenient to transpose the organ score (simple chord progressions) down an interval of a major second.

ROBERT E. ONOFFEY, C.P.P.S.

Children

Wonder and Joy

This gentle, light and flowing melody is just what every children’s choir director is trying to find. Extremely easy but beautiful-sounding, Wonder and Joy can be sung by very young voices as well as older groups. If handbells are not available, the organ or piano could be substituted, provided these instruments are played with a light touch. Try it—you’ll like it!

O Come All You Christians


An enchanting, flowing melody supporting a basic Christmas text, O Come All You Christians will delight both singers and listeners. The joyful, fluid melody, which involves simple harmony, is enhanced by an optional flute descant that soars heavenward. Even though the alto part is optional it is easy enough for young voices to manage well. This piece would be most suitable for children ten years of age and older.

Christmas Canticle

An anthem for combined choirs, Christmas Canticle is a flowing melody supporting a basic text: “Unto us a child is born; sing, noel, alleluia!” The changes in rhythm from 6/8 to 5/8, 7/8 are easily learned if one keeps the eight notes equal. If handbells are not available, the part can be played on the piano or organ. This is an excellent number that could be used with the most amateur choir and prove a great success.

A Whistling Carol

Hal H. Hopson has done it again! The Whistling Carol is what every child will enjoy singing. Who could be happier than three young shepherds whistling as they haste to sleepy Bethlehem? Only a group of children singing this rollicking joyful carol. Both the melody and accompaniment are simple. A director who is looking for something different will find the answer in this composition.

That First Christmas Day

Written in folk-song style, this delightful Christmas anthem has a repetitive refrain melody that catches on quickly. The verses are equally easy to sing. Although there are seventeen pages, only one line of text is written on each page. The remaining notations are for the piano and the Orff instruments. The chorus is from Louise Larkin Bradford’s Sing It Yourself (1978). Mrs. Carley states that “the introduction may be used as an interlude between alternate stanzas, at the discretion of the director. Stanzas may be omitted or changed, or new ones added with appropriate accompanying patterns either from printed stanzas or improvised by the children in the choir. The recorder part is optional, obviously for a more accomplished player than is likely in a young choir. The second part in the final chorus may also be omitted with a very young choir.” This is an excellent number for young voices.

Shout the Glad Tidings

Appropriate for Christmas or Palm Sunday, Shout the Glad Tidings has the flavor of the traditional chorale form. The melody is interesting and within the range of the average voice. Although the text is correct and the 3/4 rhythm moves along smoothly, this number would be more appealing to adults than to youth choirs. Combined adult and youth choirs could produce a full sound which this type of music needs.

ANNE KATHLEEN DUFFY

Congregational

We Have Seen His Star

Working through a problematic musical thesis involving absolute musical form and performed musical form, arranger-producer John Uehlein has compiled a collection of 37 songs for Advent and Christmas which fit a variety of uses. The accompanying recording offers eight of the numbers for “listening enjoyment.” The production numbers are good, very good. The talent is top-of-the-line, the arrangements are current in style and structure, and the entire package is “relevant” to the Crystal Cathedral or a similarly accepting congregation which can easily switch gears from cocktail lounge music to the same sounds in prayer-filled surroundings. Perhaps some congregations do want “soft-rock” balladry in church, modified country religious filled hymns, and an ingenious approach to worship that hol-
Proper tone even when still.

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mogenizes the Deity with humankind so well that in the end it is difficult to tell who is worshiping whom (or, who is being entertained). The "absolute and the performed" meet in performance on We Have Seen His Star.

Musically the contents of the collection range from the very easy to the moderately difficult. Certainly of interest to advanced contemporary groups and their congregations.

Alleluia! Sing With New Songs
Lucien Deiss. World Library, 1981. Record (7912) $7.95. Choir Book (7910) $4.95; Accompaniment Book (7911) $7.95.

With the collaboration of the University of Miami Concert Choir and soloist Skipp Sanders, Fr. Lucien Deiss recorded 12 of his 34 psalms and acclamations for Advent and Christmas. Once again Fr. Deiss works his brand of magic with Scripture and patristic literature, presenting texts that are rich in imagery and steeped in content, worthy of thoughtful consideration. Musically, his formulary patterns are practical if not inventive, useful if not particularly appealing, and occasionally striking in their vividity of concept.

The recording is an obvious overdub of the instrumental and percussion tracks with the resulting percussion overload in cymbal rolls and crashes, and the "non-togetherness" of the flute and clarinet duets, together with the "up and down" engineering of the choir, soloists, and organ. Not a class recording!

Two books are necessary for performance: the accompaniment/instrumental book (7911), and the choir book (7910). For those congregations well into Deissian typography and song, Alleluia! Sing With New Songs will be another important resource book.

JAMES M. BURNS

Mass of Jubilee

Mass of St. La Salle

Mass in Honor of Jesus Christ Redemptor Hominis

In our time, the term Mass is no longer restricted to the traditional Ordinary: Kyrie, Gloria, Credo, Sanctus and Agnus Dei. Of the compositions under consideration in this review, none has a setting of the Credo. And only two, Langlais' and Nelson's, confine themselves solely to the remaining four sections of the sung Ordinary. The other four composers employ entrance and closing music together with acclamations, responsorials and Communion songs. While Hughes and Strahan omit the Kyrie from the Ordinary, they and the other composers also add alternative hymns or versicles to be sung in appropriate seasons or on special feasts.

Text, then, continues to be the genius, focus and raison d'être of both composer and reviewer. How these Mass settings fare, in my judgment, depends in a twofold manner on the luminosity the music sheds on the words.

First, if musical language in its structure, harmony, rhythm, texture and general behavior bears either too much toward the trite, or contrarily toward the recondite, that text which music is meant to enhance would be better left altogether unembellished with notes.

Specifically, harmonies which venture no further than dominant, subdominant and tonic trap the performer/listener into relentless and stifling hammering. Those three chords, like the verb to be, are e-essential to coherent syntax. But in this analogy from spoken language we recognize that verbs other than is propel our thoughts and emotions through and beyond notional existence to concrete living and acting.

Second, how the congregation is brought to prayer, either through active participation in singing segments of the Mass or through reflective meditation in listening to them, establishes appropriate criteria for gauging the effectiveness of these compositions. Consequently, every composer is challenged to balance the individuality of his own articulate expression with objective, artistic achievement; if done right, the composer will display mastery of compositional technique and a burst of musical insight.

Strahan's Gloria stretches to ninety-six measures and twenty cadences. All cadences but three settle on the dominant. Two are imperfect tonic cadences (one in first inversion) and a perfect cadence rightly ends the piece. To my mind, a musical statement of such length, with neither modulation nor more harmonic variety than is shown here, does not evoke that measure of spiritual insight which will trigger in us a renewed empathetic response to the Hymn of Glory.

No less cause for concern are those harmonic textures so weighted with non-triadic tones that all lissomness in either homophony or polyphony is decisively impeded. Overly complex harmonic structures, allowed to run on unrelied, will conclude by confusing the text it is meant to enliven and that listener whose spirit it intends to inspire.

At times, Langlais seems to immobilize haunting vocal lines with obdurate and rhythmically square chord-clusters for the organ. Forward motion in the choir, gentle and yet ready to soar, is pinned down by consecutive chords of five, six and even seven real tones. That thickness mystifies and is contradictory, as in the reiterated "Lord, Lord, Lord have mercy" (meas. 23-24), where the tune leans down and chords fatten as they move from accented to unaccented parts of the beat, at odds with normal practice. At this moment, the faithful may well be subconsciously put on edge by the musical utterance of "Lord" and begin to associate him with dread rather than benevolence.

In some way Nelson is more individual than Langlais in harmonic structure, due partially to his desire to wed aleatoric method to structures borrowed from Gesualdo, Perotin, Landini and Machaut. Nelson identifies the source of each Mass section, Kyrie, Gloria, Sanctus and Agnus Dei, by making them "Homages" to the composers just named. The success of Nelson's project hangs upon the cleverness of the performers, commitment to his original instrumentation rather than the organ reduction, and achieved collaboration between composer and conductor. If all those
elements function properly, the Nelson piece should substantially enhance contemporary liturgical literature.

David Hurd's "New Plainsong" simply sounds like old-fashioned Anglican chant underlaying the ICEL text of the 1960's. Its innocent, syllabic monophony should be done, according to the composer's preference, without accompaniment, though one which is tasteful and unobtrusive has been provided. A celebrant together with any number of others who care to join in could chant Hurd's Mass with considerable ease and find through it a prayerful interlude in their day.

"Mass of the Divine Word" by Brother Hughes is serviceable, vigorous and administers unpredictability in sufficient dosage to stave off routine participatory lethargy. "Glory to God" and "Holy Holy" should ring the rafters even if the optional trumpets have been left at home.

Father LeBlanc's Mass is noteworthy for its canonic "Gospel Acclamation," which has been designed for any combination of eight voices and instruments. It is direct, harmonically definite, and give the illusion of greater complexity than it owns. Any congregation would pick it up the first time around and could be expected on the second try to make an even more joyous noise.

J. Kevin Waters

Hispanic/Black

Misa A La Virgen De San Juan and Rosas Del Tepeyac
Carlos Rosas. Mexican American Cultural Center. Records: $6.95 each; Songbook for Rosas Del Tepeyac $3.50.

Over the past few years numerous Mass settings and hymns have been written for Spanish liturgy. Many American communities employ such music written in Spain, Mexico and South America, but another center of enormous creativity in Hispanic liturgical music is the American southwest. Here composers are working to develop "la musica de pueblo" by creating new melodies, preserving traditional music, and utilizing folkloric styles and popular rhythms from Mexico and South America. One such composer is Carlos Rosas.

Rosas, a musician-in-residence at the Mexican American Cultural Center in San Antonio, is well known to many Hispanic communities, and his compositions are very much a part of Hispanic worship throughout the country. A native of Monterey, Mexico, Rosas has been deeply influenced by its rhythms. Utilizing the indigenous, the folklorico, and the popular Mexican styles, he writes in simple but effective arrangements.

"La Misa a la Virgen de San Juan," which was his first Mass setting, utilizes strong, participatory style, especially in the "Cordero" which, along with the "Virgen cita, bendice estos dones," has become the favorite of this setting.

"Rosas del Tepeyac" is a setting of the ordinary which shows a strong indigenous influence in both music and texts, especially in the utilization of a popular Mexican song in the "Gloria" and the "Cordero de Dios." Most effective, however, are the settings of the Lord's Prayer and "Donde Nace la Flor." The image of flowers here is a potent symbol, since it is believed that flowers, water and earth are visible signs of God. Because of this imagery, the setting is quite suitable for the Feast of our Lady of Guadalupe, since Mary used roses in Guadalupe as a sign to the bishop of her desire for a church, where she could continue to be the help and defense of all those in need.

Carlos Rosas has a special kinship with the music of Mexico, and employs it well to ground his work in a strong national tradition that effectively serves the praise of God.

Mary Frances Reza

Gospel Mass


Gospel Mass by Robert Ray is written in Black gospel style, complete with well-delined SATB parts, solos, bass and drum parts and an excellent piano rendering. Those who have worked with gospel music will appreciate the difficulty of reproducing an authentic gospel style accompaniment. Robert Ray, a professional accompanist as well as composer, has printed the piano accompaniment almost exactly as he plays it, with subtle rhythms and embellishments.

This setting includes the usual ordinary of the Mass plus acclamation, but in a most unusual treatment. While remaining faithful to the original texts, Ray has added solo texts and melodies authentically in Black gospel tradition. The SATB lines are well defined and easy to follow. Musicians who often criticize gospel writers for lack of variety are answered here with many pianissimos and a number of a cappella sections.

The "Lord, have mercy" (which also includes the text "Kyrie eleison") begins in a slow, almost Latin rhythm—exploding into the "Gloria" which contains four tempo and stylistic changes, with call and response between soloist and choir common in gospel music. The "Creed" follows the same pattern, but is especially exciting with antiphonal arrangement between the upper and lower voices. The "Acclamation" is a lovely contrasting four-part arrangement of Psalm 150 with no solo. The "Holy, Holy" has more solo verses than needed for liturgy, but its 3 verses can be cut to 1 without sacrificing the effect. The "Lamb of God" is a masterful blend of a quiet, meditative gospel solo with the choir's bell-like a cappella descending finale.

Gospel Mass could be a great way to introduce White congregations to Black music, while simultaneously integrating Black music into the traditional Catholic Mass: there are precious few works that do this well. Accessible to the good choir, there is much room for interpretation and solo improvisations, but even without the improvisations the piece will still be effective. One drawback may be the lack of congregational parts, yet familiarity could lead the congregation to sing along on many refrains. Gospel Mass has been performed many times as a concert piece as well as liturgical music, and in 1981 the Cincinnati Symphony performed an orchestrated version of the "Gospel" and "Creed" with a 700 voice choir.

Arlene Skwierawski
Easy Listening

Troubadour of the Great King


John Michael Talbot's Troubadour of the Great King is a two record set of folk-styled program music written to commemorate the 800th anniversary of the birth of Francis of Assisi. Talbot has constructed a rather loose program by setting prayers and selections from scripture with which Francis is associated.

Talbot's previous work has proven popular and I would expect this "easy-listening" album to be similarly well received. Most of the pieces are melodically and harmonically quite straightforward, and have been lushly orchestrated by Phil Perkins. Occasional instrumental interludes, guitar-dominated but also orchestrated, link some songs. The arrangements and orchestrations are not brilliant, but do enhance Talbot's composition. The combination of Talbot's songs and Perkins' orchestrations is reminiscent of the early work of the "classical rock" group, The Moody Blues.

One serious limitation to this recording is that the orchestrations are almost always derived directly from Talbot's guitar work; often the winds and strings of the orchestra do little more than double the guitar. With a full orchestra and a skilled arranger available, it is unfortunate that the guitar dominates so completely. Talbot's guitar work is adequate, but lacks the well-defined tone and technical verve expected of a solo player. His music—especially the instrumental interludes—would be better served by another, more skilled, player. Perkins' arrangements of the interludes and solos, some clearly inspired by Joaquin Rodrigo's (b. 1902) concertos, are exciting and would be even better with a good soloist.

The music is not, strictly speaking, liturgical and most of it would not function well in such a setting; the majority of the songs being subdued, often meditational. An exception is "All Creation Waits" from Romans 8:19 which would make a very good entrance song. "Prayer for Guidance," performed by two unaccompanied voices, reminds me of an old English or Irish folk tune, and could be an excellent solo meditation piece. Troubadour of the Great King is not a great work, but taken in small doses (not all four sides at once) it proves to be pleasant listening.

Jeffrey Noonan

Books

Saints-In Waiting; Saints of the Seasons for Children: Advent Christmastide


Saints Budding Everywhere; Saints of the Seasons for Children: Winter, Spring


Saints for the Journey; Saints of the Seasons for Children: Lent, Easter


Saints at Harvest Time; Saints of the Seasons for Children: Autumn


Every parish library has an empty shelf where the "saint books" used to be. When Rome revised the sacramental cycle, local churches gave the heave-ho to tales of exotic martyrs, pious nuns and workers of bizarre miracles. Since then a few well-written, well-researched books and filmstrips have been produced, but for the most part, editorial energies and publishing dollars have sidestepped this genre.

Into the breach comes Ethel Marbach. Each of her four seasonal books presents a dozen or so stories taken from the Bible (e.g. Noah, Ruth, the Woman at the Well, etc.) or from the sacramental cycle. The four introductory essays are lovely and poetic; the stories themselves are fast paced and brightly written, despite some cute touches (e.g. Cosmas and Damian eating Cream of Wheat). The morals or lessons drawn from each story are handled with a light touch and are not strained.

The main flaw—and it is significant—is the nonchalance with which legend and history, Bible and Christian folklore, are woven together, not only within each book, but within individual stories. The Genesis account of creation, for example, includes the caveat that we do not know how creation occurred, whereas the story of the fall is presented without any such disclaimer. The legend of Veronica begins, as it should, "According to an old Christian legend..." but the legend of Dismas begins, "Many years ago..." and even worse, the biography of Martin de Porres begins, "Once upon a time..." The biography of Francis of Assisi does not make any distinction between the historical details of his ministry and such stories as the talking wolf of Gubbio. Is the child meant to read these stories as fact or fiction?

Contemporary children's books tend to contain Bible stories or historically accurate biographies or religious legends. All are valid and important to pass along to our children, but the presentation of the book itself should help the reader to interpret the genre. The collage approach of this series diminishes its usefulness.

Furthermore, the book needs stronger editing. The statement that David "grew also in strength and muscle" is simply bad writing; the indication that the Magi were possibly baptized and so "might very well be saints" is theologically mystifying.

In sum: close, but no cigar.

Elizabeth McMahon Jeep

Hymnal Studies One:
Perspectives on the New Edition


Over the past several years, the Episcopal Church has been engaged in the process of hymnal revision. Various supplements to the Hymnal 1940 have been issued. Congregations have had the opportunity to enrich their musical repertoire through use of these supplements in addition to the Hymnal. Critiques from dioceses and parishes have enabled the Standing Commission on Church Music to produce a collection of proposed hymn texts which were submitted to the General Convention of the Episcopal Church in September, 1982, and adopted as the Proposed Hymnal. This collection includes much of the Hymnal 40 but deletes some hymns, replacing them with new ones. Passage by the General Convention of 1985 will 47
establish the proposed texts as the official hymnal for Episcopalians.

In advance of the presentation of suggested hymns to the General Convention in September, a resource was issued to provide necessary background as to the urgent need for hymnal revision at this time. *Hymnal Studies One* is modeled on the series of Prayer Book Studies which provided the groundwork and rationale over a period of thirty years for what became the 1979 Book of Common Prayer. This publication is envisioned, then, as the first of a series of "hymnal studies." Proposed topics include "Music in the small Church," "A guide for Ministers and Church Musicians in introducing the 1982 edition of The Hymnal," "The Ministry of Cantor," etc.

There are four articles in *Hymnal Studies One*. Charles Guilbert, Custodian of the Standard Book of Common Prayer, tells why hymnal revision is being undertaken now. With a three year lectionary and more feast days, it is necessary to enrich hymn resources. Other reasons are also given by him. Mason Marriott gives a fascinating history of "Four Centuries of Anglican Hymnody in America." Another article is a basic introduction to wedding text and tune, while the final article is a presentation of the hymnal as a source of theology.

*Hymnal Studies One* is an interesting beginning look behind the scenes into the revision of a major American hymnal.

**CANON ROBERT J. BROOKS**

The Book of Sacramental Basics

*The Book of Sacramental Basics* is an eminently readable work, displaying a sound approach to sacramental theology. Written in conversational style, it suggests an adult Catholic audience seeking new understanding of the church’s seemingly ever-changing sacramental practices. The question remains, however, whether the author reaches this group.

The first two of the seven chapters treat the foundations for a contemporary sacramental theology: sacraments as actions, not things, of a community of faith, celebrating moments in the church’s larger faith life. A short historical chapter leads to the book’s focus, i.e. Guzie’s definition of sacrament: "a festive action in which Christians assemble to celebrate their lived experience and... call to heart their common story. The action is a symbol of God’s care for us in Christ. Enacting the symbol brings us closer to one another in the church to the Lord who is there for us." The fifth chapter employs the Rite of Christian Initiation of Adults as a model of "sacramental process," followed by a chapter on sacraments for children—unfortunately diffusing the focus of the book despite many good suggestions. A concluding chapter ensues.

Among the insights that abound is the primacy Guzie gives to the reality of God’s love over the effects of sin, allowing Guzie a more positive view of humanity and the sacraments. The balance he seeks to establish between the role of Christ and the church, between the individual and the community, displaces the popular "Jesus and me" syndrome. Further, the attempt to relate liturgy and life evokes a less magical understanding of sacraments. Guzie’s assessment that many do not live at the level of the symbolic—so needed to understand sacraments—calls again for spiritual renewal in the church.

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**A seven day retreat for those in Music Ministry**

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*Prophecies and Puzzles* is a delightful combination of humor, serious reflection on scripture, and examples drawn from the hard knocks of experience.

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What Guzie proposes is a radical "turn about" for most Catholics. Yet a major question persists: does this volume say enough to the uninitiated reader for Guzie’s insights to make sense. The material seems condensed in this respect, sometimes presuming a great deal of understanding already. Furthermore, some attempts at clarification are too cryptic to be useful. Perhaps the book is written to update church professionals. The suggested readings at the end of the book seem geared to this group, but the text lacks sufficient footnoting and precision for them.

Even with these limitations, however, the book is well worth the time it takes to read, and maybe even more effective in group discussion. Guzie has much to say...as we have much to learn.

William Cieslak

The Dance in Christianity
Marilyn Daniels. Paulist Press. 1981. $4.95.

The April–May, 1982 issue of the Bishops’ Committee on the Liturgy Newsletter contains an unfortunate essay entitled “Dance in the Liturgy.” This reprint of a 1975 article from an official publication of the Sacred Congregation for Divine Worship, labeled as a “qualified and authoritative sketch,” remarks that “…dance has never been made an integral part of the official worship of the Latin Church…(and in Western culture) is tied with love, with diversions, with profaneness, with unbridling of the senses: (thus) such dancing, in general is not pure (and) for that reason cannot be introduced into liturgical celebrations of any kind whatever” (pp. 14–15).

These bald assertions are questionable on many grounds, yet much research needs to be done before such presumptive dismissals of dance in Roman Catholic worship can be addressed. One recent work which does not fill this lacuna is The Dance in Christianity.

The title of this opus outlines an enormous sweep of material, and indeed the seven chapters range from "Beginnings" through "The Middle Ages" to "The Twentieth Century." The 86 pages, however, suggest rather thin treatment—and subtracting the 24 pages of titles, pictures and notes leaves it downright threadbare.

Diff is more than disappointing: it is distressing. Not only is the central thesis unproven, i.e. that "it was the Reformation...that ultimately succeeded in suppressing the Church dance" (p. 61), but each detail of supporting evidence is more inaccurate than the next. Thus Daniels lists the principal Jewish feasts as Masoth, Succoth and Tabernacles (p. 11), when Succoth and Tabernacles are the same; John Beleth is called the rector of the University of Paris (p. 29) —there is no evidence of that; and the reformation began in 1525 (p. 55) surprising since Zwengli (just to mention one exception) had carried out numerous reforms in Zurich by 1524.

These historical lapses give way to: "(the primitive) Church danced during regular worship" (p. 21); the tripedium (ancient dance step) is the basis for genuflexion (p. 33); and church dances had always been comparatively numerous until the 17th century (p. 69).

Paulist Press' managing editor responded to my buyer's criticisms by reporting that "...the manuscript was read by a Roman Catholic liturgist (whose Ph.D. dissertation was on liturgical dance) and who recommended its publication." Truth is stranger than fiction.

Buyer beware! Edward Foley

Choral Descants
(Advent/Christmas/Epiphany)

This practical collection of descants would be a good addition to any music library—a handy way to dress up many of the familiar seasonal hymn texts. Arrangements for “c” instruments and trumpets are also included. "Angels We Have Heard on High," for instance, includes a trumpet descant above the choir descant, thus with minimal effort creating an effective and elaborate sonority.

Rejoice, Rejoice
Marty Haugen. SATB, handbells, brass guitars. Quite Breeze Music, 1982. 75¢.

Christmas is one of the times of the year when an effort is made to pool a parish's performing resources and to garnish them with special forces. "Rejoice, Rejoice" is a piece that intelligently combines folk groups, various choirs, bells and a brass quartet. Its attractive, authentic folk-like tune allows for it to stand on its own in a simple, unison rendition or in its complete arrangement with the choral verse and its final stanza's exciting descant. Write the publisher for an eye at this one.

From Heaven High
arr. by Erik Routley. SATB choir/unison choir/congregation. GIA, 1981. 2349; Pp. 8: 60¢.

Routley has distinctively created each of the seven stanzas of "From Heaven High" which as a whole comprise a well-unified, highly-interesting cantata-like octavo. This arrangement is suitable for a variety of different performing forces, including congregation and instruments, from the most elementary unison/two-part singing to an optional, gymnastic descant for the exceptional soprano. The organist will not only be challenged as the exciting transition is made into the final maestoso, but will surely enjoy the playful, noel-sounding counterpart which wraps around the voices throughout. Routley offers specific performance notes for each stanza. "Vom Himmel Hoch" is a solid, standard hymn tune.
that should be finding its way back into the bank of seasonal, representative singing of the church. This excellent setting provides a delightful opportunity to introduce this hymn and enable the choirs, instrumentalists, children and the congregation to grow to love it.

Two Fifteenth Century Carols

These simple, beautiful anonymous texts are composed to allow any suitably balanced a cappella combination of four voices to sing them equally well. "Sing of a Maiden" is inescapably difficult but just as rewarding with its close, rich harmony. The better known text, "There is No Rose of Such Virtue," dances delicately in 6/8 meter with such smooth melody and voice leading that it seems to sing itself. This setting provides a serious and fresh alternative to the abundant sentimental Christmas choral music which appears annually.

ROBERT STRUSINSKI

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Organ

11 Hymn Improvisations; 25 Original Harmonizations; 30 Creative Intonations.

These three volumes contain a range of hymn tunes which were written to accommodate Worship II, a Roman Catholic hymnal. All three, however, will be equally useful to the Protestant organist. Creative Intonations contains such standards as "Lasst uns Erfreuen," "Old Hundreth," "Hyfrydol," "Austria," "Nicaea," and many more. Original Harmonizations includes more hymns unique to the Roman Catholic Church, but is still of general interest, containing mostly four part choral-style writing with liberal chromatic flavor added. The music is printed on two lines, thus valuable to pianists. Except for the need to watch the many accidentals, this music is moderately easy. Hymn Improvisations contains an "intonation" followed by an accompaniment with optional instrumental descant. The "intonations" are mostly two or three part imitative writing with very simple pedal lines.

Creative Intonations is the best of the three volumes. Here Young gives more freedom to his writing and presents us with a wide range of styles and characters which vary from easy to moderately difficult. At no times are the pedal lines difficult.

Though these titles suggest specific usages, e.g., "intonations" or "accompaniments," the organist should consider their use in many ways such as introductions, interludes or even as closing "tags" or codas.

KEITH CHAPMAN

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Publishers

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

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Augsburg Publishing
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Banks Music Publication (cf. Theodore Presser)

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Editions musicales transatlantiques
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Help for Lay Ministers

NCR Cassettes has announced a new cassette series entitled *Beginning Your Ministry Successfully*, by Rev. David O'Rourke, OP. Designed to offer practical help to lay people beginning a ministry in the church, the three cassette series covers such topics as getting needed resources, forming a job description, anxiety and reassurance, offering one's help, communication, learning on the job, and avoiding the common pitfalls of the inexperienced. *Beginning Your Ministry Successfully* is available for $29.95 from NCR Cassettes, PO Box 281, Kansas City, MO 64141.

News From Epoch

Epoch Universal Publications has announced that it has signed a distribution agreement with the Monks of Weston Priory. Since 1972, Weston Priory Productions has issued 11 albums and parallel guitar and keyboard music books.

Epoch also has announced the release of two new albums on the NALR label: *Reflections and Color the World With Song*. *Reflections* is the first instrumental album from the Dames. The selections have been drawn from past Dames recordings: *Remember You Love, Sing Out His Goodness, and Path of Life. Color the World With Song*, by Carey Landry and Carol Jean Kinghorn is a collection of psalm songs featuring children's and adult's voices. *Reflections* ($7.98), and *Color the World With Song* ($8.98), are available from Epoch Universal Publications, 10802 North 23rd Ave., Phoenix, AZ, 85029.

Canadian Hymnal Update

In the April-May 1982 issue of *Pastoral Music*, we announced that the Catholic Book of Worship II, published by the Canadian Conference of Catholic Bishops and Gordon V. Thompson, Ltd., was being distributed in the United States by B. Broughton, Ltd. – a fact we confirmed by phone before going to press. However, in a letter dated August 17, 1982, Gordon V. Thompson Ltd. has informed us that copyright permissions were given for Canadian distribution only and the books, therefore, should not have been shipped outside of Canada.

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Commentary

NPM at a Crossroads

BY PAUL SKEVINGTON

The National Association of Pastoral Musicians has the difficult task (via Pastoral Music magazine and the conventions) of reaching out to the volunteer/part-time musician and the full-time paid musician. These people seek knowledge ranging from elementary guitar and organ techniques to the most advanced performance skills.

The Association has also taken on the all important responsibility of educating these musicians in the field of liturgy. This involves a vast amount of information in many different areas: the liturgical year; the role of different ministers; art and environment; etc. Until more parishes hire full-time liturgy directors in addition to musicians (or until priests take more of a leading role in developing good parish liturgical programs), it appears that the liturgical expertise in parish life is the responsibility of the pastoral musician.

While it is important for pastoral musicians to be familiar with all these liturgical aspects, it is even more imperative that musicians nourish and develop their musical talents, which have led them into their ministry. This appears to me to be of crucial significance for the Association, as more and more parishes are employing full-time competent musicians, and even paying some of them a living wage!

Considering the full-time professional pastoral musician, I believe that there are three questions that need to be explored. First, what responsibilities does he/she have in regard to the clergy-musician relationship? The full-time professional musician is a person as well as an artist, and also a teacher. As a person and a professional, the musician has the responsibility of smoothing out some of the mountains and valleys that engulf the clergy-musician relationship. In this world of instant food, instant entertainment, and jet transportation, it is easy for musicians to neglect to take the time to develop a good relationship with the clergy, and vice versa.

Couples will spend years together in a relationship before committing themselves in marriage (and often

Paul Skevington is director of music and liturgy at St. Mary Magdalene Church in Altamonte Springs, Fla., and served as chairman of the NPM 1982 regional convention in Orlando.
that fails). How is it that we expect relationships between clergy and musicians to be ideal from the start, with almost no effort put into them? After 400 years of each being concerned only about his or her own ministry, perhaps it will take forty or fifty years to break down the role models that each has so narrowly followed. Musicians are, first, people, and as people we must work at relating and communicating with those whose lives have given them a different background and set of ideals. Many musicians have spent their entire lives developing their artistic skills, as priests have studied primarily theology. It is now imperative that we as individuals implement real communication between these two groups.

My second question is what is the responsibility of the full-time paid musician towards the part-time/volunteer musician? I believe there comes a time when the professional must give of his or her talents to those who have not reached as high a level of expertise. He or she must be a teacher. Though some may be doing this in their own parishes, it is also necessary to reach out to those in smaller parishes. Ideally, this should be the responsibility of the diocesan office of worship and liturgy, if they have the resources. As the NPM chapters begin to establish themselves, and receive funding from the NPM national office, then the chapters may also be able to assist the volunteer and part-time musician. However, diocesan offices and NPM chapters are made up of individuals who must take the initiative to establish effective programs. It is time to stop waiting for someone else to do it.

Because of the influence of NPM (as well as other groups), more and more highly trained musicians are working in the church. These full-time musicians who give so much of their time and talent need to be nourished and challenged as much as do the part-time/volunteer musicians. Thus, my third question: if NPM is to continue to grow as a quality organization for pastoral musicians, then shouldn't it be of service to the most advanced and skilled artists in the field?

On the national level, I believe that the Association needs to reach out to the liturgical musicians of all denominations. If the church is to grow ecumenically, it is up to organizations such as NPM to provide educational programs for those involved in all churches. The full-time musicians, particularly in the Lutheran and Episcopal traditions, and more and more in the Roman Catholic Church, are experts in their profession. NPM must not concentrate on educating these people in the related fields of liturgy and arts to the exclusion of more advanced education in their primary field of music. The Association's two main vehicles at present are the conventions and Pastoral Music magazine. While it may be necessary and desirable for the regional conventions to continue to support the part-time/volunteer musician, I believe it is imperative that the national convention address more of the needs of the full-time professional musician. And perhaps it is time for the Association to consider whether the conventions and the magazine are the only ways to do this. There may be a need for NPM to find another vehicle for instructing and guiding the professional musician.

I believe that NPM is at a turning point in its history. If it faces up to the challenge, it can continue to have the positive influence that it has had on so many musicians and on the people who worship in their parishes.
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