Celebrating Children
In this issue . . .

We turn our attention to Masses celebrated with children. The beauty and joy in the faces of children remind us that within each of us hides the heart of what we once were—dependent, playful, creative, innocent. The child within each of us serves as a wellspring to quench the thirst that comes from being adult, upright, and overly serious. So this issue of Pastoral Music is about the children with whom we celebrate and, equally, about the child within us.

We begin by exploring the meaning of childhood (Shepard) and then, through reflection on the RCIA, we look at how liturgy with children relates to the totality of ecclesial life (Sokol). We also explore the possibilities for children's choirs in parish celebrations (Pankala), look at how popular music can be used in the religious education of teenagers (McCaffrey), and suggest a repertoire useful for liturgies with both children and adults present (Duffy).

And the Directory, ah, that wonderful, apparently ignored Directory for Masses with Children (Nanz). Has anyone read it? Does anybody care? Indeed, are the principles expressed in this document (especially those speaking about liturgies with both adults and children) having any effect on our liturgies? Have we overemphasized children at the expense of adults (Cohn)?

By the way, the Directory for Masses with Children is available from NPM Publications for $1.00. Just write the National Office.

We are now in full swing putting the final touches on the plans for the National Convention, April 19-22, 1983, in St. Louis. We are excited. The plans reflect a giant step forward in the seriousness and sophistication with which the National Association is addressing the concerns of musicians, clergy, and liturgical music itself. It will be a wonderful time. Plan now to be there. See you in St. Louis.

V.C.F.
Contents

Letters 2  Association News 3  NPM Chapters 7

FOR MUSICIANS & CLERGY: PLANNING
Fasting: More Ancient than We
BY PAUL J. LeBLANC

FOR MUSICIANS & CLERGY: LITURGY
Once Upon a Directory . . .
BY JOHN NANZ

What Does It Mean to be a Child?
BY THOMAS B. SHEPARD

Religious Educators of Teens Know that . . .
BY JANE McCAFFREY

Working at Play
BY FRANK C. SOKOL

Youth Choirs
Bring Your Parish to Life
BY GARY D. PENKALA

Songs for Children: An Updated List
BY ANNE KATHLEEN DUFFY

How We've Done It in South Norwalk, Conn.
BY ANDREW VARGA

COMMENTARY
Have We Overemphasized Children?
BY MARY ELLEN COHN

Reviews 33
Hot Line 45  Calendar 44
Music Industry News 46
Is this Liturgical Dance?

Normally I am quite pleased with your magazine and look forward to receiving it. However, I must voice my objection to the cover of the August-September issue.

I viewed this cover with surprise and disgust. If this picture is intended to represent liturgical dance, we are in trouble! As far as I am concerned there is nothing liturgical about it. This type of display has no place in any church that I care to be associated with. I think that tastefully performed liturgical dance by properly dressed individuals can encourage prayer and devotion, but not this. If the average pastor sees this cover, it will be another ten years before liturgical dance returns to our churches.

George Brand
Liturgical Music Coordinator
Mother of Good Counsel
Louisville, KY

Mr. Brand and all pastors can rest easy. The cover photo for August-September is not a representation of Christian liturgical dance and was not meant to be taken as such. The picture was not even taken in a church, but during a performance at the YWCA in Washington, D.C. The dance shown was created for the theatre. Entitled Sonata for Eyes, it was choreographed by Gregg Reynolds of the Gregg Reynolds Dance Quintet, and uses the symbolic language and ritual gestures of Japanese culture. We used the photo for the same reason we use any “art” photo: because we felt it expresses, in art, the theme of the issue—gathering, listening, and responding. Thanks for giving us an opportunity to explain, and for providing an occasion for you to take a second look. We feel there is more to this photo than meets the eye.

Editor

And Now, the Readers Respond

This is a reply to an article which appeared in the August-September issue, entitled “And Then, The Assembly Responds (the practice),” by Tom Conry. As a Catholic and a minister of music, I was shocked by the appearance of an article of that nature and displeased with certain other innuendos and the cover photograph. You say that at NPM you’re concerned about the future of the church and yet proceed to publish material that is not in true light of our Catholic teachings and consequently injurious to that same church for which you’ve expressed concern.

It is a very serious issue when statements and/or implications suggest deviations from our most sacred celebration, the Holy Sacrifice of the Mass. We have a very solemn obligation not to experiment, change or tamper with the fundamental and most vital means of Catholic worship, never losing faith in Christ’s Mass as much as to resort to distortions, inappropriate additions and/or deletions to suit our own fancy.

In a letter to all the bishops of the church, Pope John Paul II has stated: Each one should also remember that he is responsible for the common good of the whole church. The priest as minister, as celebrant . . . cannot consider himself a “proprietor” who can make free use of the liturgical text and of the sacred rite as if it were his own property, in such a way as to stamp it with his own arbitrary personal style. At times this latter might seem more effective, and it may better correspond to subjective piety; nevertheless, objectively it is always a betrayal of that union which should find its proper expression in the sacrament of unity.

In regards to the article, “And Then, The Assembly Responds,” the author begins part III with the statement that “The object of the liturgy is change.” He then says: “Not ‘praising Jesus’—Not filling the collecting baskets—Not comm-unicating values to our children” etc.

To call the object of the liturgy change and then say that change is not the things the author mentions is a fallacy. We can change by:

Better praising Jesus. Our Sovereign King & Lord. Better filling our collection baskets so that we may more adequately serve our parish community, our church, and our fellowship with all mankind. Better communicating values to our children in order to heighten their spiritual growth. Yes, a respite, but a respite from the busyness that often detracts from a prayerful life. Yes, the creation of good feelings so we may be better prepared to do God’s work. Yes, the manufacture, or even better, the creation of beautiful sounds to praise God in the best way we can. Yes, the preservation of specific musical or architectural heritages so we may experience the unique holiness those before us strove for and so admirably achieved.

And most important, doing all of the above, and more, at all times adhering to what is liturgically correct according to our church’s requirements. These things contribute to the engendering of that change of heart which the author mentions but incorrectly explains. The Mass can fulfill our desire for change in the beautiful framework that has been carefully constructed to meet the needs of the worldwide community of God’s Holy Catholic Church.

Jules Rotella
Our Lady Help of Christians Church
West New York, NJ

Thank you, NPM, for bringing us the words of Tom Conry;
And thank you, Tom Conry,
For burning our ears and setting aflame our hearts,
For showing us out of the upper room of warm fuzzies and cheap grace,
For reminding us that the gospel is not only to comfort the afflicted, but also to afflict the comforted.
Who knows? Maybe we musicians are the most comfortable,
And hence, most in need of affliction.

Paul Nienaber
Urbana, IL
Association News

St. Louis Planning Meeting

Plans are almost complete for the 1983 National Convention in St. Louis, April 19-22, 1983. Planning has been underway for over a year, with a major planning meeting held in St. Louis last summer. Participants were Sr. Evelyn Brakish, Paige Byrne, Rev. Gene Costa, Rev. Norb Ernst, Rev. Larry Heiman, Jeanne Honich, Joseph Koenstner, Marie Kremer, Sr. Mary Ann Mulligan, Rev. Robert Oldershaw, Rev. Louis Petersen, Rev. Frank Quinn, Gene Selzer, John Sessing, Rev. Msgr. Nicholas Schneider, Joan Weissert, and Sr. Catherine Wellighoff.

Our theme is Remembering into the Future - The Constitution on the Sacred Liturgy: The American Musical Scene 20 Years Later. This convention will take a hard, close look at the developments that have taken place in liturgical music in the United States in the last 20 years. St. Louis is a perfect place for this because, as some "old timers" will reflect, it was the location of the first eucharistic celebration in English under the sponsorship of the Liturgical Conference in 1964.

Among the many speakers and special features of the convention will be the performance of the Magnificat composed by Robert Twynham. So get ready. The national convention in 1983 will be a time to remember, and will significantly affect the future. Be there!

St. Louis Planning Meeting

Sign Up Early for Convention Choirs

Several choirs will be formed from convention participants in St. Louis for the many concerts, special events, and liturgies. In these choirs, singers work with some of the best conductors in the country, rehearsing and performing music throughout the convention.

These choirs are always popular, and spaces fill up quickly. There are a limited number of spaces in each choir, and singers are accepted on a first-come-first-served basis. When you register for the convention, the confirmation packet you receive back in the mail will contain sign-up sheets for the various choirs. To guarantee your place in a convention choir, be sure to send in your convention registration form as soon as possible. A registration form is included in this issue.

"Youth Sing Praise"

A week-long festival/workshop for high school people will be held in conjunction with the NPM National Convention during the week of April 17-22. The week-long experience will be designed for the more serious young musicians presently active in Catholic parishes and/or schools, and will give them the opportunity to work with other highly talented and motivated young people on a new and challenging piece of music. The week will include three basic elements: opportunities to participate in and plan a variety of worship experiences, seminars to be given by leading figures in American Catholic worship, and rehearsals for a new piece in preparation for Thursday and Friday performances.

"Youth Sing Praise," jointly sponsored by NPM and the National Shrine of Our Lady of the Snows, is open to one representative (and possibly one alternate) from each of the dioceses in the United States. A maximum of 125 participants will be accepted. Each applicant must be endorsed by the liturgical official and parish music leader of the representing diocese. The 125 finalists will be selected by the festival selection committee.

The focal point of the week will be the preparation of a newly commissioned "Faith celebration" for young Catholic people. The commissioned composer is Mr. Gregory Walker, faculty member of St. John's University, Collegeville, MN. The primary talents sought for the performance are singers, dancers, and instrumentalists.

Tuition and board for the week will be $150.00. Each candidate is asked to seek help from his/her parish, school, and diocese to help meet the expenses. A scholarship fund is being set up to help defray costs of tuition and transportation. Application for such assistance will be part of the candidate's application form.

It is presently planned that a television documentary will be made of the week of work and the premiere performance of the new composition.

To apply, a candidate must request an application in writing from: "Youth Sing Praise," Fr. Allen Maes, OMI, National Shrine of Our Lady of the Snows, 9500 West Illinois Route 15, Belleville, IL 62223. Applications must be returned by February 1, 1983.

1982 Regional Conventions

Invariably at a convention, sooner or later someone approaches us, a bit tentatively, with a sly twinkle in the eye, and says, "I know you're not supposed to play favorites, but come on, which of these conventions was the best?"

The answer is, they are all the best. That is not an evasion of the question; it is simply the only truthful answer. Each convention surprises us in some way - something happens, planned or not, the beauty and artistry of which surpasses
our highest expectations. At one convention it may be the eucharistic liturgy; at another a musical event or a spontaneous jam session. There has not yet been an NPM convention that did not produce some uniquely beautiful and memorable experience.

As each convention is different from every other one, the 1982 regional conventions as a group differed in several important respects from the set of regional conventions in 1980. The differences fall into three main categories: numbers, NPM chapters, and the concerns of the people attending.

With regard to numbers, the most obvious difference is that this year there were six conventions, whereas in 1980 there were 12. The result of this change, brought about in order not to completely exhaust the energies of NPM staff, was that the 1982 conventions reached 4,700 musicians and clergy, while the conventions in 1980 reached about 7,000.

1980 saw the introduction of NPM chapter formation at each of the conventions except one. Attendees participated in a sample chapter meeting one afternoon, and then went home to decide whether the idea might be a useful thing to pursue in the diocese.

This year the chapters were highly visible at each convention. Some had started meeting almost as soon as they left their 1980 convention and were by now well established and thriving. Others were newer and still feeling their way, but just as enthusiastic as the "old" chapters. All had stories to tell and relished the opportunity to meet with members of other chapters in their region. Even in California, the only convention that did not introduce chapter formation in 1980, the word is out, and the Portland, Ore. Chapter took on a large portion of the convention work and sent many of its members a distance of over 600 miles to Santa Cruz to show their strength and commitment.

Suddenly it seemed that the National Association of Pastoral Musicians had come into its own as a visible fellowship. The 1982 meetings were not just random samplings of area church musicians with nothing more in common than the title they fill in for "occupation" on their IRS forms. These were meetings of people who know they belong to an Association, and who are eager to use their Association as a means to further their common goals.

This new spirit was most evident in the concerns of the people who attended the 1982 convention. Because they knew their Association better, they were anxious to voice their opinions on how it could better serve them. For example, at several of the conventions we heard a need for education directed to the highly experienced professional musician, as well as to those less advanced. This concern was articulated in last issue's Commentary, written by Paul Skevingson, Chairman of the Orlando Convention.

NPM is making a major effort to respond to that concern at the 1983 National Convention in St. Louis. One of the differences between a regional and a national convention is that at the regional meeting local needs are met first, and though we share the concern for the professional musicians, it is not always possible to include substantial programming for them at the regional level. On the other hand, we are able to plan the National Convention with those needs at the top of the list, while not neglecting the needs of musicians of all skill levels. The result in St. Louis will be the best, broadest NPM smorgasbord yet — not with just a token something for everyone, but with multi-faceted, comprehensive, challenging educational courses for the skilled professional musician, the beginner, and everyone in between.

NPM School of Cantoring
The National Association of Pastoral Musicians announces the opening of the NPM School of Cantoring, beginning in 1983. The school, in conjunction with existing institutions, will provide education and training programs in the emerging art of pastoral cantoring. Training programs will include liturgical history and music skills, voice training, celebrating style, and cantor repertoire. The heart of the program will provide training experience in liturgical animation. The school will establish programs on two levels: for beginners, and for experienced parish cantors.

The first program will be held at Huntington Seminary, Rockville Center, N.Y., July 11-15, 1983. For further information, contact the NPM School of Cantoring, 225 Sheridan St., NW, Washington, D.C. 20011.

FDLC Meeting
The annual meeting of the Federation of Diocesan Liturgical Commissions (FDLC) drew 350 people to Buffalo, NY, from October 11-15, to explore the theme "Symbol in the Language of Liturgy."

The Conference was, interestingly enough, keynoted not by a lecturer, but by a delightful performance of Richard Proulx' musical drama The Pilgrim. The response of those attending showed the benefit of presenting the mysteries of our faith, particularly the resurrection, in a story form enriched by excellent music and prayerfulness.

The three major speakers, Rev. Edward Braxton (speaking on "Symbol and its Embodiment in Word"), Rev. Don Saliers (on "Non-verbal Symbol: Symbol as Action and Gesture"), and Rev. James Lopresti, S.J. (on "Symbol: Synthesis and Future Direction"), provided a depth of presentation and sophistication not usually found at a meeting of liturgists responsible for administering programs at a parish level.

Of special interest to musicians was a workshop by Miriam Therese Winter, entitled, "Liturgical Music: Present and Future Decisions."

She made many important points, including the following:

—Repertoire: while we have a great deal of music, much of it is not readily available because of the form in which it is presented (e.g., bound books and hymnals). Often our choices are conditioned by the publisher's suggestion of use. Bound books and hymnals result in people having a limited capacity to add a new piece of music to their repertoire. Our parish budgets are already tight, and other pressing priorities often limit expenditures for parish music programs even further.

—There is much confusion over what music is appropriate. We do have the guidelines from Music in Catholic
On October 9th, the sudden death of Erik Routley (1917-1982) robbed all of us in church music not only of the most eminent hymnologist but also of a man whose faith, convictions, writings and teaching have inspired and will continue to inspire all who met him. A minister of the United Reformed Church of Britain, Professor of Church Music and Director of Chapel at Westminster Choir College in Princeton, New Jersey, he was also the prolific author of *A Panorama of Christian Hymnody, An English Speaking Hymnal Guide* (Liturgy Press, 1978) and *The Music of Christian Hymns* (GIA, 1981), which have become the authoritative texts in their field. Other texts are *Hymns and Human Life* (1982), *Music Leadership in the Church* (Abingdon, 1967), *A Short History of English Church Music* (Mowbray, 1977) and *Church Music and the Christian Faith* (Agape, 1978).

Besides contributing to many periodicals such as *The Hymn, Pastoral Music and Worship*, Dr. Routley served from 1948-1974 as editor of *The Bulletin* of the Hymn Society of Great Britain and Ireland. Previously he was secretary of the committee that compiled the hymnal, *Congregational Praise*. The only hymnal that he personally edited was *Westminster Praise* (Hinshaw, 1976) which was designed specifically for Westminster chapel services; he also edited and arranged *Festival Praise* (Hinshaw, 1979), a hymn service, as well as compiled the corresponding companions for both *Westminster and Festival Praise*. A member of the Editorial Board of *Ecumenical Praise* (Agape, 1977), a highly creative and innovative supplemental hymnal, he was also a contributor of many texts and music to it as well as to other hymnals. *Worship II* (GIA, 1975) contains one of his hymn tunes, Sharpthorne, for the text “What does the Lord require.” Augsburg has just published his most recent collection, *25 Festive Hymns for Organ and Choir*, which includes descants and varied accompaniments on well-known hymns. At his death, he was consulting editor for a new hymnal for use in the Reformed Church of America.

Delivered in his English accent, Routley’s dry wit combined with an encyclopedic knowledge that enlivened every conversation and emphasized the message, as he said in a recent interview, “Children mustn’t be exposed to sermons, like pornography you know. You must keep children away from them.” Always stressing text, Dr. Routley charged all his students to know and correctly print the text so that its message and form were readily apparent—not buried or hyphenated between lines of music, disintegrating into mere syllables. He constantly introduced new writers—Fred Kaan, Brian Wren and Fred Pratt Green—and new tunes including the unadulterated modal tunes of the so-called Third World as seen in *Cantate Domino* (for which he also was an editorial consultant). And there seemed to be a central idea that permeated his teachings which he best stated in *Music Leadership in the Church*:

Perhaps the future of the church’s communication with the world lies with the prophecy and priesthood of the musicians, who handle mysteries and make them friendly, who can speak the unspeakable in a language that uses no words, in whose art action and thought are joined, in whose hands applied science is the servant of beauty and honor. In every place where the gospel is being preached, this secret is waiting for its revelation.

Dr. Routley, himself, has certainly pursued that ideal and has shared that pursuit with all he met: the laughter and praise of the eternal Easter is certainly now his.

Alice V. K. Maleisky

**ERIK ROUTLEY**

**1917-1982**
NPM Chapters

It has been two years since the plan for forming diocesan chapters of the Association was introduced at the 1980 Regional Conventions. In that time musicians in 52 dioceses have initiated the experiment. It has not been easy for anyone, but for most it has been an exciting and growth-inducing time. A few, having made the experiment, concluded that it did not work in their dioceses. Many are presently operating under temporary charters for a period of about six months, during which time they will assess the value of the chapter plan for themselves. And those listed below have completed the experiment and committed themselves to an identity and future as permanent chapters of the National Association of Pastoral Musicians.

Dues Allocation

The National Office has begun the allocation of a portion of national member dues back into the chapters. This is done on a per-membership basis, at the rate of $6.00 per regular parish membership and $4.00 per single membership. The funds will be returned to the chapters annually on November 1st.

Alaska’s New Chapter

NPM chapter formation has spread all the way to Alaska; the newest chapter is in Anchorage. The Temporary Director is Donata M. Zartman, 1931 Cherokee Way, Anchorage, AK 99504.

Closer to home, the Orlando Chapter has formed a new branch in the northern part of the diocese. Their Temporary Director is Richard E. Saalfeld, 5 S.E. 17th St., Ocala, FL 32671.

For More Information

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

ELIZABETH DAHLSTEDT

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amarillo, Texas</td>
<td>James Wolden</td>
</tr>
<tr>
<td>Dubuque, Iowa</td>
<td>Rev. Daniel J. Knipper</td>
</tr>
<tr>
<td>Ft. Wayne-South Bend, Indiana</td>
<td>Sr. Dianne Skubby, C.P.S.</td>
</tr>
<tr>
<td>Fort Worth, Texas</td>
<td>Arlene A. DeLuca</td>
</tr>
<tr>
<td>Galveston-Houston, Texas</td>
<td>Marcus St. Julien</td>
</tr>
<tr>
<td>Green Bay, Wisconsin</td>
<td>Edward Selinsky</td>
</tr>
<tr>
<td>Hartford, Connecticut</td>
<td>Joan M. Laskey</td>
</tr>
<tr>
<td>Indianapolis, Indiana</td>
<td>Charles Gardner</td>
</tr>
<tr>
<td>Miami, Florida</td>
<td>Robert W. Andrews</td>
</tr>
<tr>
<td>Orlando, Florida</td>
<td>Paul Skevington</td>
</tr>
<tr>
<td>Pensacola-Tallahassee, Florida</td>
<td>Barbara A. Rezmer</td>
</tr>
<tr>
<td>Pittsburgh, Pennsylvania</td>
<td>Richard P. Gibala</td>
</tr>
<tr>
<td>Providence, Rhode Island</td>
<td>William J. O'Neil, Jr.</td>
</tr>
<tr>
<td>St. Louis, Missouri</td>
<td>Joan M. Weissert</td>
</tr>
<tr>
<td>Wheeling-Charleston, West Virginia</td>
<td>Sr. Carol Hannig, SSJ</td>
</tr>
<tr>
<td>Wilmington, Delaware</td>
<td>Michael L. Helman</td>
</tr>
</tbody>
</table>
Fasting: More Ancient than We

BY PAUL J. LEBLANC

Origins

The origins of fasting are obscure and antedate the Bible. Various theories have been proposed to explain the practice. One theory is based on its widespread connection with funeral practices, seeing that by leaving food with the dead, the desire is expressed that they, rather than the living might make use of it. Another theory as to its origin speculates that once primitive man discovered that it would induce a state of susceptibility to visions and dreams, he sought it deliberately in order to gain access to the realities of the spiritual world. Another theory sees it as nothing more than preparation for ritual meals or feasts. And yet another sees it developing out of primitive man’s fear of demons who gained control over men through eating.

Whatever its origins, there seems to be little, if any, connection, at least in the Graeco-Roman world, with morality or ethics. This connection is established and preserved in the Judaeo-Christian tradition.

Old Testament and Judaism

Some of the above elements are held in common with the biblical tradition, especially as an expression of mourning, as well as as preparation for revelation. Moses spent forty days fasting on Mount Sinai, just as Daniel fasted prior to receiving visions. But the distinctive element of Old Testament fasting is that it expresses submission to God. Whether it be practiced to elicit compassion from God (David fasting when his son is sick—but then to the surprise of all not fasting when he dies!), or to turn aside his wrath (the Ninives upon hearing Jonah’s preaching), or to seek an answer from God, or to seek a revelation, God’s supremacy is recognized.

In the Graeco-Roman world, fasting had nothing to do with morality or ethics.

The above examples are those of individuals, but even public fasts have the same characteristic. The earliest public fasts were rather spontaneous affairs (even those proclaimed by the king), being expressions of public mourning, or being to avert calamity, or before war, or after defeat in battle, or in repentance for sin. Later, a fast for the Day of Atonement was prescribed by law (with death being the punishment for violation), and even later, four other annual days were prescribed to remember the destruction of Jerusalem.

As with all external observance, the practice of fasting is too easily objectified and formalized, so that the doing of the deed becomes more important than utilizing the deed to accomplish the objective for which it was instituted. Fasting became very widespread—eventually prescribed two days a week—but an attitude of submission to God was not noticeably developed. As a result, the prophets call Israel back to a true observance, as can be seen especially in Isaiah 58.

While the prophetic call undoubtedly had an impact, it could have been better heeded. In rabbinic Judaism, after the destruction of the temple and its cult, fasting was thought to serve as a replacement for the sacrifice. It is described as greater than almsgiving (because it involves the body, and not simply money), and a practice which will bring about and guarantee an answer to one’s prayer. There is some recollection of Isaiah 58, but it is often lost among the much more frequent descriptions of the value of fasting as an end in itself.

New Testament

The attitude of Jesus to fasting is more sober. He engages in the practice, seems to indicate an awareness that his disciples might engage in voluntary fasting as a religious discipline, and does not forbid his disciples to fast. J. Behn describes his attitude in this way: "Fasting is service of God. It is a sign and symbol of the conversion to God which takes place in concealment. Impressive display before men defeats the end of true fasting. Fasting before God, the Father of those who turn to him, is joy. Hence there is no place for melancholy signs of mourning. Mk 2:18 ff. par. goes further. The immediate disciples of Jesus do not fast like the more pious of the people, the disciples of John and the Pharisees. When complaint is made about this, Jesus will not accept it. He defends the disciples on the ground that fasting in the presence of the Bridegroom is nonsensical. The presence of the Fort Worth Convention..."
Messiah, the time of salvation which has dawned, means joy. Joy and fasting, i.e., sorrow (Mt. 9:15), are mutually exclusive. Sorrow and fasting belong to the time of waiting for salvation. This is true for the disciples too, who by his death will be rudely put back in the state of waiting, cf. Jn. 16:20’ (TDNT 4:932).

Old Testament fasting expresses submission to God.

If fasting is viewed as a pious work instead of as a sign of sorrow, the meaning is the same. A pious work is done to be able to enter into the presence of God, but living as they do in his presence, there is no sense in performing this pious work. But once the unique presence of our God is taken away (by his death/ascension), then the disciples may once again have to actively seek his presence. Not that he is absent, but rather his presence is obscured and is not easily perceived. The joy of his message (in the midst of human sorrow), and the reality of his presence (in spite of its obscurity) both transcend the practice of fasting. It continues to exist, but it becomes “a sign and symbol of the inner attitude which perhaps hardly needs such a sign and symbol” (Behm, 932-933).

The weight given to fasting in the gospels is perhaps best indicated by the linkage of the question of fasting with the parables of new patches on old garments and of new wine in old wineskins. Whatever else they mean, being linked with this question would seem to indicate that fasting is not a part of the new age introduced by Jesus. The only other New Testament indications of the place of fasting in the life of the church are in Acts 13 and 14 where fasting is preparatory to receiving God’s revelation (13:2), and where it strengthens prayer (13:3 and 14:23). One would guess that it was on the mind of the copyist who added “and fasting” to the text of Mk 9:29.

The Church

With the post-apostolic period, a different trend arises. Voluntary fasting returns linked to specific days—Fridays because it was the day on which Jesus died, and to Wednesdays (because it was the day of his arrest?). This fast is presented by Hermas and Tertullian as a waiting for the coming of the Lord. Some second-century sources indicate that Christians must fast on the day that the Lord was in the tomb, while others prescribed a fast prior to baptism for both the candidate, the baptizer, and as many of the faithful as can join them in this practice. Some of the motivations for fasting are familiar: it strengthens prayer, it prepares one to receive revelation, it expresses sorrow, and it is destined to help the poor. But fasting on Sundays is always forbidden.

The practice of fasting continued to grow. In the fourth century, a pre-eucharistic fast became general (except for Holy Thursday). While a pre-baptismal fast gradually fell into disuse, a fast associated with the sacrament of penance more than took its place. This is true for both the ancient canonical discipline of penance, as well as the more modern, repeatable form introduced by Irish missioners in the pre-carolingian period. This identification was so close that the two words, “penance” and “fasting” were virtually synonymous. Fixed days of fasting became established over a wide variety of days: Lent (and other Lent-like seasons which were sometimes developed), Advent, Station Days, Ember Days, Vigils, and Rogation Days. The bishop fasted prior to consecrating a church, as did those who asked him to: monks and other ascetics had other fast days, and some religious painters fasted and prayed prior to and during their work. It is only in the modern period that the discipline of fasting is relaxed, most dramatically in the 1966 instruction Paenitemini, where it is reduced to two days per year, but recommended and advocated as a necessity of the Christian life, in one form or another.

This decree made fasting a voluntary practice once again, and underlined the Christian’s responsibility to do penance—by fasting, by prayer, by works of charity—in the form which best suited the individual, and in the form which would be most helpful. The result seems to be a decline in the practice of fasting, but a renewed appreciation of its potential for spiritual growth based on the best that our tradition has to offer.

An Appreciation

An interesting and valuable appreciation of the practice of fasting has been expressed by Pierre-François de Bethune in “Jeûne et Lucidité,” Communautés et liturgies (1979, no. 1), pp. 35-41, from which the following is a selected adaptation.

Two of the points he makes are about fasting as an ascetical exercise. The purpose of the exercise is to be more in touch with God, and to do so more realistically, i.e., with a truer awareness of the real relationship between God and man. The first point he makes is based on the experience of emptiness that one feels when one fasts. There is a feeling of elemental anxiety and elemental lack. This lack and anxiety are simply a part of the emptiness of humanity per se. Humanity is oriented to life with God and in Augustine’s phrase, our hearts are restless until they rest in God. From this point of view, then, fasting could be used to stimulate a deeper-than-physical hunger in the person, a hunger for the living God.

In the New Testament, fasting strengthens prayer.

The second point he makes is also based upon experience, but the experience of being filled. We all have the experience of certain times in our lives when we simply don’t eat. Perhaps someone in our family has died, and we lose all desire for food. Perhaps we have fallen in love and everything else is a waste of time. Perhaps we are so engrossed in a hobby that we lose all track of time and don’t even think about eating. Perhaps we are under so much pressure to accomplish a particular task that we drive ourselves until it is finished—and neither hunger nor tiredness make themselves felt until the moment of emptiness, i.e., until the moment of completing the task and thus no longer being filled with it. Fasting in this sense is not eating because one is no longer hungry (Gandhi’s expression). Fasting in this sense is being so filled with God, that nothing else counts, and would only distract.

Fasting in this sense is not an act of sorrow, but leads to joy. Fasting in this sense is not a penance or an end in itself, but a submission to God, a waiting for God, a seeking of his presence, a readiness for his revelation—a revelation of the deepest love that we can ever know.
COMPARE
AN ALLEN ORGAN WITH ANY OTHER

ORGAN PURCHASERS FACE TWO PROBLEMS:
1. "Electronic" organs have severe tonal limitations - they are simply inadequate when musical results are important.
2. Pipe organs of adequate size are very expensive.

ALLEN HAS THE SOLUTION TO THIS DILEMMA:
The Allen Digital Computer Organ System 505 costs less than a pipe organ of three or four sets of pipes, and its resources provide more tonal variety and better organ sound than electronic organs costing twice as much.
Get the whole story about the Allen Digital Computer Organ, and you will know why Allen has become the largest builder of classical organs, domestically and world-wide.

Allen ORGAN COMPANY
...for sound reasons
Macungie, Pennsylvania 18062
(215) 966-2202
COPYRIGHT © 1982

☐ Send free literature
☐ VOICING Record (Enclose $3.00 Check or Money Order)
Name ____________________________
Address __________________________
Cty __________ State __________ Zip ________
Allen Organ Company, Dept. PM 102 Macungie, PA 18062
For Musicians & Clergy: Liturgy

Once Upon a Directory . . .

By John D. Nanz

Once upon a time . . . they all lived happily ever after. I am sure that many of us have heard those words since we were little children. What appears in between often spoke about fairy godmothers and charming princes, of giants that were defeated and frogs that were loved. All was well that ended well.

On November 1, 1973 the Congregation of Divine Worship "spun a yarn" for the Universal Church. The title of the tale is Directory For Masses With Children (DMC). As with most things that are written "for children" it was probably read by many and promptly placed on the shelf. Fortunately there were enough "dreamers" around who took the Sacred Congregation at their word(s). Since that time we have had a tremendous growth in the understanding not only of the special nature of celebrating with the youth of our church, but also of the true nature of the liturgy itself. As we journey through the document we shall begin to see its true beauty. Someone (that famous author, second only to "anonymous" in a number of quotable quotes) once said that this document was originally meant for adults but it was felt that they were not ready for it, and so it was published for children. Our loss!

The principles on which this document is based would serve many an adult congregation well. It is these principles that will serve as the outline for this presentation. We will allow the final words of the document to serve as an introduction:

The contents of the directory are intended to help children quickly and joyfully to encounter Christ together in the eucharistic celebration and to stand in the presence of the Father with him. If they are formed by conscious and active participation in the eucharistic sacrifice and meal, they should learn day by day, at home and away from home, to proclaim Christ to others among their family and among their peers, by living the "faith, which expresses itself through love" (No. 55 DMC). The DMC is comprised of three sections (chapters) and the key to each of them is participation or involvement. The involvement that the document speaks about is not only that of exterior ability to handle responses and ritual actions but also that of "the internal participation of the children" (No. 22). We can, therefore, speak of participation of three distinct groups of persons.

First of all, we have that of the children themselves. We must remember that what is being celebrated is the faith of the children, their relationship with their God. We, as adults, teachers, or whoever must be careful that we allow them the opportunity to express their faith and simply not have them parrot ours. The DMC recognizes this important dimension of celebrating with children when it "allows" the adapting of the language of the Roman Missal to the needs of the children (No. 51). Likewise there is a grave concern that the children understand and be able to relate to the "Word" that is shared with them. "Paraphrases should be avoided. On the other hand, the use of translations which may already exist for the catechesis of child-

ren and which are accepted by the competent authority is recommended" (No. 45). Lest the children be wearied or overburdened by the number of readings, that number may be shortened, but the Gospel should never be omitted (No. 42). The children have a right to hear and be able to rejoice in the Good News of the Lord Jesus Christ.

St. Louis Parish, Groveton, Va.

Children have a right to spend some quiet time with God.

Children are not only involved by hearing words which make sense to them but also by the use of gestures, postures and actions (No. 33). The entrance, the presenting of the gifts, the communion, and the recessional are ideal times to allow for the physical movement of the children. For an age that is used to dancing with "Big Bird" and for "breaking to the refrigerator" every ten minutes, movement is an important factor in avoiding a tiresomeness in these celebrations. Also, because of these very same things, we should not just simply fill our celebrations with "more noise," as joyful as it may be. The children have a right to spend some quiet and "alone" time with their God. "In their own way, children are genuinely capable of reflection" (No. 37). They should be given that opportunity.

This brings us to the second group of persons with whom we are concerned—
the adults that are present during these celebrations. We have already warned about adults imposing their faith. We don't mean that they should just sit there and "monitor" the children as spectators at a sports event (or is it police at a demonstration?). The purpose of these celebrations is "to move children into a fuller participation with adults" (Introduction to Eucharistic Prayers for Children, No. 1). How are they able to do this if they do not see it in those very people who are telling them that it is important? The DMC, especially in paragraphs 10-15 speaks of that witness and the need for formation and participation in liturgical services. The Old Latin said it best: "Nemo dixit quod non habet" (You can't give what you don't have.) In the days of yore perhaps "do as I say and not as I do" would have some affect. Today's youth demands of us a witness, a good example, a sharing of the faith values that are ours:

By giving witness to the Gospel, living fraternally, actively celebrating the mysteries of Christ, the Christian community is the best school of Christian and liturgical formation for the children who live in it (No. 11).

It goes without saying (and therefore we will say something about it) that the celebrant of these liturgies is of prime importance. The priest should be actively involved in the preparation of the children. The cry of "I don't have enough time," is really not a reason for not being involved. The document constantly stresses the need for quality rather than quantity in celebrations with children.

On the other side of the coin we hear such things as "Father doesn't care" or "Father doesn't know how to relate to children. He just doesn't speak their language." I find it hard to believe that even the oldest and crustiest of pastors (and some associates) "doesn't care" about the spiritual welfare of children. My response to the above would be: "Have you tried speaking his language?" These clergy persons are a wealth of knowledge and experience. They should write a book. Perhaps it is we who have not the DMC.

The remaining principles (the proper use of place, space, time, and music) are touched on lightly in this document. They are treated more extensively in companion documents (C.F. Environment and Art in Catholic Worship, B.C.L., 1978; Music in Catholic Worship, B.C.L., 1972). Their treatment in the DMC is, by no means, to be taken as a lack of concern about these areas. They are simply treated more fully elsewhere.

And over all these things, put on quality. In speaking of scripture passages (but equally applicable to every other phase of the celebration) the document states "quality rather than quantity" (No. 44).

As we have said before, these principles are not limited to celebrations with children. They apply equally to all celebrations "where two or three are gathered together." Also, they apply to non-eucharistic and para-liturgies. Where the presence of the priest is difficult or impossible, the celebration of certain truths and mysteries of the faith should still be carried out.

Once upon a time is here and now. If we are truly aware of the tremendous gifts and talents that are available within each and every one of us, the road ahead becomes a wide and easy one. The DMC is an invitation to explore the lands of "once upon" and "never-never." Won't you join in bringing all people the joy of the Lord? For it is in him that we will all truly live happily ever after.

---

**Children demand of us a witness, a good example.**

---

found the key to unlock that hidden reservoir. Invite them to talk with the children beforehand about the liturgical appointments in the church (C.F. Environment and Art in Catholic Worship, B.C.L., 1978). Have them explain the vestments and how and why they are used. Have the priest explain the altar cloths and the stole that he wears and then have the children make him one to wear for the celebration. "Relevance" is not that hard to achieve if one really wants to make an effort. (P.S. Father might also be relieved to read No. 24 of

---

**ORFF-SCHULWERK®**

- A wonderful way to involve children in worship
- A uniquely creative approach to music-making
- Lovely sounds to lend variety and vitality to worship through authentic musical encounters
- Constant goal: the quality of aesthetic experience which enriches human life

Write for free materials

**MAGNAMUSIC-BATON, INC.**
10920 PAGE INDUSTRIAL BOULEVARD
SAINT LOUIS, MISSOURI 63119
314 • 427-5600

*© SCHOTT MUSIC CORP.*
“Accompany Your Company...”

...With Omnichord and Portachord.
For the hidden musician in all of us, Suzuki brings you a new electronic musical instrument that anyone can easily play the very first time. If you love music but don’t know one note from another, Omnichord and Portachord now make it possible for you to sound like a pro—even if you’ve never played before!

Omnichord and Portachord are the ultimate in accompaniment instruments for your next party or social event. Everyone will be on their feet, singing and dancing as you touch a button and play up to 27 chords, 6 drum patterns, and a walking bass.

Then, strum the amazing touch sensitive ‘SonicStrings’ touchplate, just like a guitar! Completely portable and always in tune, you’ll be amazed by how much music you can make with these new compact musiccomputers. If you know your A.B.C’s, it’s that easy to make music and play your favorite songs—electronically.

So for your next get-together, GET IT TOGETHER with Omnichord and Portachord. Accompany your company by bringing out the best musician in the house... YOU!

Omnichord and Portachord now available at your local music store. Brought to you by Suzuki Corporation.
P.O. Box 261030, San Diego, California 92126.

For the Suzuki musical instrument dealer nearest you, call TOLL FREE: 1-800-854-1594, in California: 1-800-542-6252

SUSUZUKI
WE MAKE MEMORIES WITH MUSIC
What Does It Mean to Be a Child?

BY THOMAS B. SHEPARD

W

henever I think about children in the liturgy, a story from Mark’s Gospel immediately comes to mind. One day, when Jesus was teaching, “people were bringing their little children to him, for him to touch them. The disciples turned them away, but when Jesus saw this he became indignant and said to them, ‘Let the little children come to me; do not stop them; for it is to such as these that the kingdom of God belongs. I tell you solemnly, anyone who does not welcome the kingdom of God like a little child will never enter it.’ Then he put his arms round them, laid his hands on them and gave them his blessing” (Mark 10:13-16).

We have all heard this story many times, but our understanding of children often seems no greater than that of the disciples. In Jesus’ day, children, like women, were second class citizens; they could be traded off like cattle. They were the forgotten of Yahweh. In our own time, children are still misunderstood, still second class citizens. Like the disciples we see children as an inconvenience and do our best to turn them away. We urge them to grow up as fast as possible. We don’t even seem to have a place for them in our adult religion. We have eucharistic prayers for children, but our church has never developed a theology of childhood.

Adults do not understand children and children know this. They may be small, but they are smarter and more intuitive than we often think they are. As in The Little Prince, by Saint Exupéry, they know that children and adults often exist in very different worlds. One day when he was still a child, says Saint Exupéry, he drew a picture of a boa constrictor digesting an elephant. But when he showed it to adults, they all said it was a picture of a hat. And the author comments:

In the course of this life I have had a great many encounters with a great many people who have been concerned with matters of consequence. I have lived a great deal among grownups. I have seen them intimately, close at hand, and that hasn’t much improved my opinion of them. Whenever I met one of them who seemed to me at all clearsighted, I tried the experiment of showing him my Drawing Number One, which I have always kept. I would try to find out, so, if this was a person of true understanding. But whoever it was, he, or she, would always say “that is a hat.” Then I would never talk to that person about boa constrictors, primeval forests, or stars. I would bring myself down to their level. I would talk to them about bridge, and golf, and politics, and neckties, and the grownups would be greatly pleased to have met such a sensible man.

It seems we are always asking children “when are you going to grow up?” When was the last time a child asked you “When are you going to become like a child?”?

Nathan Mitchell has made several observations about children and childhood that are well worth noting here (“The Parable of Childhood,” Liturgy (vol. 1, no. 3) 1981). The first is that childhood is universal. Not everyone is a husband, or a wife, or a sister, or a brother, but everyone is a child. It is the common denominator shared with every living human being. We may end a marriage, lose a job, or move away from a friend, but we will always remain children.

Children and adults often exist in very different worlds.

Second, the scriptures use many metaphors to speak of the relationship between God and his people. The marriage of God and Israel is one of the most beautiful metaphors in the Old Testament, but as we see in Hosea, even that relationship can be adulterated and severed. Only the metaphor of the bond between God, the parent, and Israel, the child, continues without end. Even when Israel strayed, God never gave up on his child.

Third, Mitchell reminds us that the focal point of our childhood is Jesus, the Son. Jesus is most like a child on the cross. It was there on the cross that he was most vulnerable, most reliant on others. On the cross, God is no longer big, but small—as “small and vulnerable as someone’s dying child.”

Finally, children are parables of God working in the world today. The theme of children runs throughout the scriptures, but it is especially strong in the Old Testament. God promises Abraham that his descendants would be as numerous as the stars. Speaking through Hosea God says, “When Israel was a child, I loved him, and I called my son out of Egypt . . . I myself taught Ephraim to walk. I took them in my arms . . . I was like someone who lifts an infant close to his cheek, stooping down to him. I gave him his food” (Hosea 11:1-4).

For the Jews, God is Father, and Jerusalem, the city, is mother. And we believe that from this union came
Jesus, who tells us that unless we become like little children, we will not experience God.

What does it mean to be a child? There are many ways to answer that question, but I think there are four qualities or characteristics of childhood that are extremely important for us and our liturgies.

The first of these qualities is imagination and creativity. The Directory for Masses with Children (paragraph no. 35) states, “The liturgy should never appear as something dry and merely intellectual.” That sentence should be tattooed on the back of every parish liturgy chairperson in the country, for our liturgies are often so dry and cerebral that they become headtrips for adults. No wonder children don’t want to stay at Mass!

Fr. Pat Collins says that:

Liturgy’s language is not that of word and concept. It is rather the language of image and symbol. The part of the human person addressed in worship is not primarily the intellect, but the imagination. Faith is initially expressed and always most effectively celebrated in symbols that speak to the imagination.

Feelings of conversion, support, joy, repentance, trust, love, memory, movement, gesture, wonder—all of these things appeal to our imagination. If you were to ask yourself what in your own conversion process brought you closer to God, I don’t think the answer would be the Baltimore Catechism. I don’t think you were persuaded by religious arguments. No doubt you came closer to the Lord through the experience of grace stimulating the imagination, calling you beyond the rational world.

The second quality of childhood involves sensuality and sacramentality. Children first begin to assimilate the world through their senses, not through reason. Children are sensual creatures. They are touchers and feelers. And here they have something to teach us. Psychologists are learning what children have always known: that tactile responses are part of who we are as human beings. There are studies showing that people who have dogs and cats and other pets to be fed, loved, played with, and touched, adjust better to life, and have fewer heart attacks, toothaches and sinus problems than do people with nothing to touch.

The Directory for Masses with Children (No. 33) reminds us that liturgy is an activity of the whole person, and the Constitution on the Sacred Liturgy (No. 7) says that the sanctification of humanity is accomplished through signs perceptible to the senses. That means we are saved and sanctified through signs we can see, taste, touch and hear. Children seem to know this instinctive-ly. They don’t want to sit through a verbose liturgy and a dry sermon. They don’t want to hear about our faith. They want to feel it, taste it, do it. They want to use their senses.

When I was a child, the Easter Vigil was a profound event for me. I didn’t know what was going on, but I did know they were doing everything I liked. They were playing with fire. They were playing with water. They were singing things I didn’t understand. He was blowing on the water! He was splashing the water on people! The air was full of smoke. It was dark and it was scary. It was everything that I loved. That was the beginning of liturgy for me.

We still celebrate the Easter Vigil, but now I hear people saying, “can’t we have something for the children instead?” The Easter Vigil is for the children. They know it better than you do. Don’t keep them in their pews. Send them down to watch them try to burn down the columns of the church. Put them out front where the priest can sprinkle them with water. And if he doesn’t sprinkle them with water, tell them to get up and go down and tell him “You missed me!” Let’s get rid of the balloons, sparklers and the Sesame Street characters and get back to those grace-filled elements of life—water, fire, smoke, darkness and light—all those primeval elements that speak to human beings, especially to the children among us.

The third quality is playfulness and leisure. Children are naturally skilled at play. They don’t need expensive toys and regimented games. They use their imaginations. Have you ever given a child a toy and then watched as he/she ignored the toy and played instead with the box it came in? Adults, on the other hand, have lost that sense of playfulness and imagination. We need expensive toys and planned vacations; we must work at having a good time.

A fourth quality of childhood is openness and innocence. They have a directness for truth. They haven’t yet learned to make value judgments; they risk being vulnerable to love others. “A little child will lead them.” And if we are a little suspicious, a little hesitant about what God wants for us, look to the children, because they will bring us closer to God.
Based on what has been said thus far, I would like to make some further observations about liturgy and music with children.

First, one important comment about ritual. Children need ritual. It helps reassure them about their environment and about what is true and false. That’s important to remember, because sometimes well-meaning adults change the ritual every time they gather and the children become liturgical schizophrenics.

It is also important to remember that liturgies for children are not an end in themselves. They should not be special rites that differ greatly from the order of Mass celebrated by the assembly, for their purpose is to lead children toward celebrating with adults.

At every liturgy where children are in the majority, there should be some participation by adults. We’ve all been to children’s liturgies where the children did their thing and the adults sat back as if they were at a little league game and said “isn’t that nice.” No! Children know when adults are being condescending. They begin to say “I’m on display.” They need to see their parents and other adults participating.

When choosing music for celebrations with children, use the same criteria presented in Music In Catholic Worship. Is the music aesthetically good? Is it liturgically sound? Is it pastoral? Always remember that music in any celebration is a vehicle for prayer.

We all know that there is a lot of bad music out on the market. People are getting rich on kiddie music, bubble gum music. And parishes that are trying to reach out to their children often make the mistake of buying this junk. It’s what some people call “pretend music.” Pretend music is rhythmically dull and unchanging, melodically over-simplified, and set to texts that are meaningless or false, or even sometimes irreverent. (Pretend music can also be good music played or led badly by a soprano who has taught herself three chords on the guitar.) In other words, there is no music that is pastorally, liturgically, and musically sound for adult communities that cannot also be used with children.

One of the reasons we foist bad music onto our children is because we think we don’t have the time or the strength to teach them good music. But children have a special affinity for music. They are so open to it that you can often teach them with greater ease than you can adults. Octave leaps are exciting to them. “Sing a New Song unto the Lord,” from Worship II, is a good example. It’s interesting and the words are direct.

Lyrics are important, but if the words are sometimes obscure, don’t worry. They don’t have to know the meaning of every single word. Music is basically emotion—not an exercise of the mind, but a calling forth of a feeling. Children are much more spontaneous about feelings than are adults. And if something does need to be explained, well, that’s what rehearsals are for.

Try using Latin with the children. It’s part of the liturgy and tradition of the church and children are naturally attracted to a language filled with vowels.

Why not teach them the music of Taizé? They may not know what it means at first, but they’ll love the sounds of the music and words.

Rhythm is also important to children. Make it strong and direct, so they will know where it is going. Children like syncopation; they can hit the offbeat far easier than adults can.

Children should be taught to play rhythmic instruments. It can be one way of getting them involved in the music program. And when using instruments with children avoid using only the guitar; it doesn’t provide enough support or accompaniment for them to follow.

Always remember that music is a servant at the liturgy. It is there to help the children. When the sacredness of life is expressed through the joy of music, a child will understand what words cannot explain.

In summary, to be proficient at planning and executing and praying at liturgy with children, we must first identify and accept the child in ourselves. Open yourself up to the Lord; open yourself up to being a child. And know the liturgy. Keep it simple, sensual, imaginative and brief.

St. John tells us to:

Think of the love that the Father has lavished on us, by letting us be called God’s children; and that is what we are. Because the world refused to acknowledge him, therefore it does not acknowledge us. My dear people, we are already the children of God but what we are to be in the future has not yet been revealed; all we know is, that when it is revealed we shall be like him because we shall see him as he really is.

When we stand before God who created us we need only say to him, “Abba,” and he will say to us, “My beloved children.”

Suzuki Method Class, Providence Convention
Religious Educators of Teens Know that . . .

BY JANE McCAFFREY

Religious educators know that we must not underestimate the area of communications and the impact it can have upon the proclamation of the gospel. In fact, the media receive attention throughout the catechetical directory, Sharing the Light of Faith (NCD). The preface of the directory states:

Modern technology—records, audio cassettes, films, videos, television—contributes much to catechetical efforts. It is important for communicating Christ’s message to people for whom media other than the printed word are an increasingly significant part of learning and growth (NCD, No. 9).

The final chapter of the document is devoted to catechetical resources and considers communications media as important tools of catechesis.

If the good news of Jesus Christ is to be communicated more effectively today, then media, and their meaning in the life of the individual, must be considered. Sharing the Light of Faith asserts “. . . catechesis is incomplete if it does not take into account the constant interplay between gospel teaching and human experience . . .” (NCD, No. 35). And aspects of the media do form a substantial part of today’s human experience. In this paper I would like to share some ideas on one particular area of the media, that of contemporary music, and its relationship to the religious education of high school juniors and seniors.

We must interpret the sounds of the times in the light of the gospel.

It is generally accepted that effective religious education begins at the level of experience, and music plays a major role in the experience of high school students. In an article in Living Light (Summer, 1979), Cathleen Campbell, S.P. speaks of a reality we have all seen:

“. . . the phenomenon of young people walking the streets and riding buses with expensive radios pressed to their ears or chests while rock music blares away.” The national sales reports of stereo sound equipment, radios, records, cassettes, and 8-track tapes also demonstrate the deep interest in music found in young people today, as do the sell-out crowds at rock and pop music concerts. There is no doubt that music is an essential medium of communication for high school students.

Jesus, the model teacher, used the realities within the experience of his listeners. His use of lessons based on actual life experiences can also be a valuable approach for teachers today.

The Second Vatican Council spoke of the necessity of “. . . scrutinizing the signs of the times in order to interpret them in the light of the gospel” (Gaudium et spes, No. 4). Might not the “sounds” of the times be interpreted by the same gospel values?

Music and songs are written by individuals who have experienced certain joys and sufferings throughout life. They are written by human beings in a specific culture, time, and situation, and therefore reflect the happiness, sorrow, concerns, and anxieties of the period. The music of today is thus reflective of the values, attitudes, and mores of our own time. Thus, an examination of popular music reveals the presence of various themes perceptible on the human level, and on the faith level as well.

The human level is the interpretation of the music that is apparent from the lyrics as they stand. However, possessing the gift of faith, the student can be directed to investigate the music from the perspective of faith. Faith is a manner of perceiving life. To look at the world in faith is to discover new and unsuspected dimensions that link the world with God. Music is one of these dimensions; and for the person of faith, music can be but another of those delights which God, in his customary richness, has squandered upon the world.

God continues to reveal himself even today. He nourishes us with his word through events, persons, and things. If God is to be meaningful to the students, they must become aware of his personal presence within their lives. As John Shea has written, they “. . . must be sensitive to the depth of the everyday, to the extraordinary that bursts from the mundane . . .” (Stories of Faith, The Thomas More Press, 1980, p. 34). Music is one of
of the old questions of life, its pleasures and problems. It is here that the students, under the guidance of the religious educator, can isolate value concepts and compare or contrast these with Christian values. A few current songs that could be used might be the following:

"Heartlight," Neil Diamond
"Eye in the Sky," The Alan Parsons Project
"Open Arms," Journey
"Even the Nights Are Better," Air Supply
"Eye of the Tiger," Survivor

Examining these and other selected songs through the eyes of faith can result in some valuable insights. Even a discussion of a song completely devoid of the values taught by Jesus can be worthwhile by helping the students to confront some of the erroneous values prevalent in the world today.

Students don't simply listen to music; they experience it.

In some instances contemporary music can be used to express biblical themes, encapsulating them for future reference by the student. The trust and total dependence upon God called for in the Old Testament is beautifully described in Barbara Streisand's earlier recording, "I Won't Last a Day Without You." In interpreting this song, the "you" in the lyrics becomes the God whose loving providence preserves everything that exists. In the '70s, Carole King recorded, "I Think I Can Hear You." This song lends itself to the theme expressed in Deuteronomy 30:14, which speaks of the intrinsic presence of God's Word in creation. This particular piece of music offers a direct reference to the recognition of God's presence in all created things. Another earlier example, "Let Me Be There," recorded by Olivia

Folk Musicians, Paris, France
Newton-John, suggests an interpretation of Isaiah 49:13-16, “I will never forget you...I have carved your image in the palm of my hand.” God’s desire to be always with us reflects his everlasting promise of faithful love expressed through Isaiah the Prophet.

There are more recent examples to consider. The theme of reconciliation can be drawn from ‘Til I Find My Way’ done by Jon Anderson and Vangelis. Michael Murphy’s current hit, ‘What’s Forever For?’ points out the need for forgiveness and reconciliation if love is to last. The search for healing after one has hurt is spoken of in “Hard To Say I’m Sorry,” a recent release by Chicago. In “I Don’t Know Where to Start” Eddie Rabbit sings about what is really important in a love relationship. Kenny Rogers reminds us of the basic need for love experienced by everyone in “Love Will Turn You Around.”

Within a particular lesson the Psalms of the Bible can be related to contemporary music. The Psalms are intimately bound up with worship, and were written to be sung. They are reflections upon the realities of life as seen in relation to God. Music today contains some psalm-like pieces, such as John Denver’s “What One Man Can Do.” REO Speedwagon’s “Keep the Fire Burnin’” comments on the need for concern and support experienced by everyone, while Crosby, Stills, and Nash interpret the reflections of one looking back on his past life in “Wasted on the Way.” Students could investigate other samples of modern psalms; but better yet, have them choose a familiar melody and compose their own modern psalm. The project could be expanded to incorporate a slide presentation as well.

Many prayer-type songs are available that could be included in a paraliturgical or reconciliation service. Anne Murray’s “You Needed Me,” Kenny Rogers’ “You Decorated My Life,” and Ronnie Milsap’s “What a Difference You Made in My Life” are appropriate selections for this purpose.

The implementation of contemporary music into the religious education of high school juniors and seniors is one method of pointing up the presence of God in our own time. Students should be challenged to discover within their favorite music some selected topics being studied in class. The ideas presented here are only a sampling of the broad range of possibilities open to the religious educator. These particular suggestions have been tried and found to be helpful for the achievement of the objective, that of linking faith with the realities of everyday living, in order to make God’s presence more real for the students. By drawing the connection between the music and the deeper religious concepts, we hope that the student will become more aware of the spiritual dimension that is integral to the life of a complete human person, thereby eliminating the sacred/secular dichotomy.

Popular music reveals the happiness, sorrow, concerns, and anxieties of our times.

It is important that the religious educator understand that the incorporation of contemporary music is only one technique among others suggested for use on the high school level. As such it is just that—a tool intended for use when and where feasible. As with any other instrument, this one depends upon the person employing it. In the words found in Sharing the Light of Faith, “The quality of catechists is more important than the quality of their tools. But good tools in the hands of skilled catechists can do much to foster growth in faith” (NCD, No. 249). Music in religious education holds a wealth of opportunity for the creative educator. Many teachers are aware of the variety of good religious music available today. This article has been limited intentionally to the use of today’s pop music in religious education, a technique as yet untried by some. Contemporary music is an area of pleasurable involvement for the student. By the creative use of this medium in religious education, perhaps the student will become more aware of God’s presence permeating his/her life experience. The God “out there,” it is hoped, will become the God within.
ONE OF MY FAVORITE toys as a child, one whose magic I could never fathom, was a kaleidoscope. Not knowing the operating principles, I merely worked at rotating the tube, allowing the fractions of colored glass to focus into symmetrical forms, then blur, and focus again. It was an optical delight to see such tiny pieces transform into a grand design. It was a playful art to imagine that what appeared at one moment as a collection of broken bits could become in the very next moment, with only the twist of the hand and mind, a star or snowflake. That play was also work.

For many of us, the approach to liturgy with children is also through play. But this should not be confused with playing at liturgy. Rather, the gamut of issues that presents itself in the area of liturgy with children needs to be put into focus: the pieces need to be related so that some vision becomes clear. And this is work. Liturgy with children needs to be related to other aspects of ecclesial life and to life in general, or it will be relegated to a “playtime” ministry, as if it were not valid and valuable. These pastoral dimensions need to be addressed intelligently and seriously; they need to be approached as pieces integral to the total design; they need work. The hands of time are now focusing the various facets of liturgy with children into a more coherent vision.

In an ironic sort of way, one of the greatest aids to rethinking liturgy with children was the publication of the Rite of Christian Initiation of Adults. In this revised rite, chapter V appears as the “Rite of Initiation for Children of Catechetical Age.” The inclusion of this chapter within the initiation process leads to reflection upon the relationship between liturgy with children and the totality of ecclesial life. According to the rite, the incorporation of children at the eucharistic table is the fullest expression of their initiation into the Christian community. Can the catechumenal process offer guidelines, then, for the various liturgies with children that lead to, sustain, and support the Eucharist?

James Dunning has studied the periods and stages of the catechumenate and detected several basic principles which seem adequately to reflect the vision of the RCIA (“The Rite of Christian Initiation of Adults: Model of Adult Growth,” Worship 53 [March, 1979], 142-156). In his outline, these are storytelling, questioning, communities of faith, tradition, conversion, celebration, and ministries. These principles could be helpful in developing liturgies with children. They are, after all, foundational to the process of coming to, and growing in, faith. The central notions of the catechumenate provide the skeleton upon which we may build the principles for liturgy with children, liturgies which give spirit for living. If we examine and work with the RCIA, liturgy with children can be brought into the mainstream of ecclesial life. The RCIA provides a lens for a clearer focus of the issues involved in children’s liturgy.

1. The principle of storytelling as a part of the catechumenate presumes not only the Christian story has something to offer an inquirer, but also that an individual’s personal story is another episode in the larger tale and one that should always be respected. As children have a tremendous capacity for imaginative living, celebrating liturgy with them presents an opportunity for turning the stories they tell about themselves into stories of God’s action in their lives. In this way, God’s story is not something they have never heard before, but a story they are already living, now brought into narrative form.

2. Questioning as a part of the catechumenate presumes that it is a necessary way of being led into deeper meanings of existence. If, in the celebration of liturgy with children, there is a conducive environment, their questions can be channeled into a search for deeper meanings. Children’s capacity for inquiry can be encouraged and nurtured through language and symbol. In this

Fr. Sokol is Assistant Director for Religious Education in the Diocese of Pittsburgh.
way, they will continue to question, not because there is doubt, but because they are seeking a life, a faith.

3. The role of an active faith community is indispensable as an element in the catechumenal process. In the adaptation of its rites for children, the faith-filled community will encourage an active participation on their part. Their gradual assimilation into adult worship, then, is not an absorption of each one's uniqueness, but a deepening of the community's richness. The community enables the child to approach worship not as a foreign element in life, but as a familiar way of living.

Liturgical with children is not a "playtime" ministry.

4. Vital to the catechumenal process is the centrality of the paschal mystery in the tradition of Christian worship. From this point of view, a serious effort to be faithful to the church's tradition in celebrating liturgy with children takes two poles into account. One is the multitude of traditions that have been tried and tested and give evidence of a Christian liturgical identity. The proclamation of the word, the prayer of thanksgiving, the use of bread and wine might be cited as examples. The criteria for evaluating these traditions are the ways in which they reflect the central mystery of the pasch. On the other hand, what is being celebrated must also be respected as the tradition of the church - as the saving acts of God in Christ. Thus, in planning liturgy with children, attention to the details of words and actions, while important, is insufficient. For tradition is more; it takes the words and actions of other times, places, and persons and gives them meaning today.

The living and celebrating of the paschal mystery is continuous in the tradition of the church. Its existence will, however, be expressed in changing forms and patterns. Both constancy and change are necessary for tradition to be alive, and to give a community a way of life and a means of identity. Tradition, as an element in celebrating liturgy with children, provides them with the roots for further growth and for standing firm in their Christian identity.

5. In many respects, conversion is the energy and strength of Christian life, its continuing and necessary purification. The liturgy, in its praise and thanksgiving to the Creator, is a constant reminder of the need to turn to the Lord and perfect the quality of living. Liturgy with children can channel their movements from the many crooked ways the world sets before them, into the clear paths of conversion. It can call them to authentic life.

6. At the core of festivity or celebration is a basic recognition of God's goodness and love, manifested through Christ's dying and rising, and present in creation today. Thus, for good celebrations of liturgy with children, there must be good celebrations of living with children. If love and its manifestations are at the heart of worship, they must be at the heart of living.
By thus stimulating an awareness of God’s presence in the ordinary events of life, children can celebrate this presence in the extraordinary events of festivity and worship. In this way, celebration takes those scattered moments of touching God here and there and turns them into an existence that is meaningful and festive, that rejoices in God’s love.

7. The various ministries operative within a community reflect the nature of that community. That these ministries exist and are carried out is a credit to the genuine service on the part of the participants. Children should exercise their particular ministries not only to foster their development, but also to turn their fascination with their faith community into service for it. These dynamics are interwoven and interdependent; they speak of a correlation between the worship of a community in liturgy and its worship in life. Ministry in liturgy and service in life flow from and support each other.

In addition to the principles outlined above, I would add the necessity of preparation, which weaves its way through all of the previous themes. Preparation for liturgy is more than choosing a few songs and writing the prayers of intercession. It incorporates the development of values sacred to human living with the recognition of God’s presence in that human living. Such preparation is for more than a particular event; it is for a series of events by which life is offered as worship. In this sense, preparation can never be waiting for a planned liturgy to happen. It is an anticipation in life of the values celebrated in liturgy, and a recognition that the divine presence celebrated in liturgy is already manifested in life.

Celebration takes those scattered moments of touching God and turns them into an existence that is meaningful and festive.

These principles are all part of the fabric of human living. They enable an individual to express and constitute a unique identity, to be human and Christian. They also express and constitute a humanity touched by divinity. Utilized in that special setting in which the human and divine meet at liturgy, these principles can transform the ordinary lives of children into celebrations of the extraordinary sacred presence, that abides with them. It is a matter of using the imagination and taking the energy to turn pumpkins into coaches—of allowing simple creatures and created elements to become vehicles for communication with the divine. That communication will bring liturgy with children to life and enable their lives to be a continuing liturgy.

Youth Choirs
Bring Your Parish to Life

BY GARY D. PENKALA

The church shows her concern for her younger members in many ways, such as offering religious education, Catholic youth groups, and young people's centers. In terms of worship, there are directives specifically for children's liturgies and even eucharistic prayers for children. But what are we as musicians—church musicians—offering our youth?

A parish music program is greatly lacking if there is no representation by children, be that as part of an intergenerational church choir or in a choir or choirs of their own. We cannot expect leaders for our liturgical music in the future, or even well-trained congregations, if we do not begin now with the youth. That many religious institutions of higher learning, including seminaries, offer only poor musical instruction, further testifies that training needs to begin sooner.

Youth choirs should be promoted and developed in all parishes, even those without adult choirs. Children, in fulfilling the same ministerial role as adults, learn the value of church service. While offering the assembly enthusiastic singing, these young choristers will grow into an adult choir. Consider the following steps in forming and maintaining a youth choir.

1) Join Choristers Guild and/or the Royal School of Church Music, national organizations promoting excellence in youth choirs. They both have an abundance of materials on recruitment and vocal technique, plus anthems, posters, cards, and musical and religious aids. Choristers Guild publishes a very informative monthly newsletter, while RSCM stresses a system of advancement through ranks, much like the Boy Scouts. Write for samples and other information. (Choristers Guild, 2834 West Kingsley Road, Garland, TX 75041; The Royal School of Church Music in America, Box 176, Warren, CT 06794).

2) Plan singing dates and anthems for the entire year. If (as you should be) you are interested in a permanent youth choir, do not gear your activity to one special occasion, such as First Communion. Interest will surely lag afterwards and if the youth choir should ever be called on to sing again, the entire recruiting process must be repeated. Plan to sing one Sunday each month on a regular basis. Children need the structure of weekly rehearsals and frequent goals to keep their interest and enthusiasm high. Include other singing times (First Communion, Christmas, Easter, Confirmation) as special parts of a regular program.

3) Recruit members. Use every means possible: church bulletin, newsletter, announcements, and visits to the church school, CCD classes, and youth organizations. Personal contact is by far the best method—talk to as many children as possible. Have the interested singers invite their friends. Capitalize on peer pressure.

4) Rehearse diligently and enthusiastically. Your attitude will carry the singers beyond the music. Let them know their true liturgical function as ministers to the assembly.

5) Build pride in the organization. Select an appropriate name. All the children's choirs at our church have specific names, rather than generic titles like Junior Choir or Youth Choir. We have come up with the following names: Saints and Singers (K-gr. 1), Saint David Choir (gr. 2-4), Saint Francis Choir (girls, gr. 5-7), Schola Cantorum (boys, gr. 5-7) and Fatima Singers (folk). A small investiture service at the beginning of the season, led by the pastor or director, can both build morale and designate the proper liturgical function of the choir. Outside activities as a group, such as picnics, concerts, skating parties, nursing home serenades, are very helpful in giving the members a corporate identity.

What are we musicians offering the children?

The director's view of the role of the youth choir is important to its success. The choir must be seen in its liturgical role, the same role fulfilled by an adult choir. It must not be relegated to the position of a "cute" addition to the liturgy, but must function as an aid to the prayer of the assembly. The children's choir, like the adult choir, may be asked to sing alone, offering an anthem relevant to the celebration. The choir does not become truly liturgical until it participates in its own way in the music of the actual liturgy.

Mr. Penkala is director of music at Our Lady of Victory Church, State College, Pa., and is the music educator in the parish elementary school.
Children's voices are ideal for responsorial singing, their clear head tones alternating with the full, rich singing of the assembly. This method of singing can readily be used for an opening song, for the various litanies in the Mass and particularly for the responsorial psalm. Chanting, as seen in the great success of the Anglican cathedral choirs, is an excellent way to use children's voices in liturgy.

The repertoire of the children's choir must reflect its sacred liturgical function. The young chorister must be nourished on the quality music of the church. The early school years are very important in forming the tastes of youngsters. As adults they will like the music with which they are familiar, the music and styles they have heard or sung before. There exists such a marvelous opportunity to present the best music to our congregations by teaching it to youngsters, who are often free of the prejudices of adults.

The young singer has a tremendous capacity to appreciate a broad variety of styles, from folk to the classics. The repertoire of the youth choir, then, must include contemporary music—the music of today's liturgical composers. It must also, however, include the music of the masters, either in original or arranged form; we cannot ignore our valuable musical heritage.

Our youth are capable of much more than we realize. The more we expect of the singers the more they will give. Elementary-age children have little difficulty in learning Latin-texted anthems and even Gregorian chants. The success of a Latin anthem depends entirely on how it is presented and rehearsed. It should not be singled out as something strange, unusual or overly difficult. Present it just like any other anthem; work slowly and deliberately and the children will accept it. Use praise often! At Our Lady of Victory Church, some of the favorite anthems of the St. Francis Choir are sec-

Use proven, quality music—not gimmicks.
Songs for Children: An Updated List

BY ANNE KATHLEEN DUFFY

The titles listed below are presented as examples of music appropriate for both adults and children when worshipping together, especially at Sunday Mass. These particular selections were made based on the criteria of simplicity of text and note-progression of the melodic line, rhythmic appeal, length of the congregational part, and the general musical format of the piece. While most appropriate and effective for religious education classes, the catechetical songs are geared toward children and should not become the musical diet of adults. Therefore, these numerous titles have not been included in this list. Keeping in mind that in every Sunday liturgy the most intelligent person present should be enriched through the symbols chosen, this reviewer has chosen music that will raise the celebration above an adolescent level but to which the youngest person can relate. Because of the variety of sources and parish situations, this list will not be practical for every music director. However, it may stimulate creative ideas and be a springboard for researching the music available within one's parish.

ACCLAMATIONS

The simplest music in the liturgy, yet the most important, are the acclamations. Children and adults will readily sing melodies that are spirited and within a moderate vocal range. Most hymnbooks and missalettes contain musical settings for the Holy, Holy, Holy Lord, the Memorial Acclamations, and the Great Amen which congregations of all ages can sing with conviction and determination. Musical settings of the Alleluia are numerous and of a repetitious nature. Children catch on to these quickly. Examples of acclamations that have stood the test of time are in the following:

Danish Amen Mass by David Kraehnbeuehl and Charles G. Frischmann. Published by J. S. Paluch Company, Inc., especially in the hymnbook and missalette, We Celebrate, 1982.


ANTIPHONAL MUSIC

Broadly speaking, any hymns or religious music that include short refrains repeated after each verse are appropriate for children. Of course, this implies that the adults, cantor, or the choir will assume the burden of the verses. Examples of such music include the following which were selected from several widely-used hymnals.

Santa Cruz Convention
Titles found in most hymnals are easily recognized although listed under one category here.


**Title** | **Composer or Source**
--- | ---
All the Earth | Lucien Deiss, C.S.Sp.
All You Nations | Lucien Deiss, C.S.Sp.
Glorify the Lord | Lucien Deiss, C.S.Sp.
Grant to Us, O Lord | Lucien Deiss, C.S.Sp.
Hymn to the Trinity | Robert E. Kreutz
Jesus, the New Covenant | Lucien Deiss, C.S.Sp.
Keep in Mind | Lucien Deiss, C.S.Sp.
Let All Creation | Haldan D. Tompkins
Let All the Earth Cry Out | Stephen F. Somerville
Litany of Comfort (Psalm 34) | Francis Eugene Pellegrini
Praise God in His Holy Dwelling | Omer Westendorf
Praise the Lord, His Glories Show | Robert Williams
Sing Praise to Our Creator | Maintzisch Gesangbuch
To Jesus Christ, Our Sovereign King | Gesangbuch, Mainz
Your Word Is a Lamp | Eugene Englert
Wonderful and Great | Lucien Deiss, C.S.Sp.
In the Peace of Christ | Lucien Deiss, C.S.Sp.
Immaculate Mary | Lourdes Hymn
O Sacrament Most Holy | Gesangbuch, Fulda


**Title** | **Composer or Source**
--- | ---
All Glory, Laud and Honor | St. Theodulph/Melchior Teschner
All Things Bright and Beautiful | Traditional English Melody
Alleluia! Alleluia! Praise the Lord | Hungarian Melody
Canticle of Simeon | Joseph Gelineau
Canticle of the Blessed Virgin | Joseph Gelineau
Canticle of the Three Children | A. Gregory Murray
Cry Out With Joy | Joseph Gelineau
Defend Me, O God | Jan Bender
Earth and All Stars | Conrad Kocher
For the Beauty of the Earth | Joseph Gelineau
He Who Dwells in the Shelter of the Most High | S. Suzanne Toolan
How Brightly Deep! How Glory Sprung! | Joseph Gelineau
How Great Is Your Name | Joseph Gelineau
How Lovely Is Your Dwelling Place | Joseph Gelineau
I Am the Bread of Life | S. Suzanne Toolan
I Danced in the Morning | American Shaker Melody
I Have Called to You, Lord | Joseph Gelineau
I Rejoiced When I Heard Them Say | Joseph Gelineau
My Soul, Give Thanks to the Lord | Joseph Gelineau
O Blessed Are Those Who Fear the Lord | Joseph Gelineau
O Sing a New Song to the Lord | Joseph Gelineau
The King of Glory | Israeli Folk Song
The Lord Is King | Joseph Gelineau
The Lord Is My Shepherd | Joseph Gelineau
Whateveryou Do | Willard F. Jabusch


**Title** | **Composer or Source**
--- | ---
O Come, O Come, Emmanuel | Chant Mode I adapted by Thomas Helmore
The Strife Is O'er, the Battle Done | Victory/Palestrina
All Hail the Power of Jesus' Name! | William Shrubsole
Rejoice, the Lord is King! | Darwall's 148th
Faith of Our Fathers! | Sawston
Faith of Our Fathers! | Henri Friedrich Hemy
We Plow the Fields and Scatter | Johann A. Peter Schulz
All Things Bright and Beautiful | William Henry Monk
Canticle of Mary | Robert E. Kreutz
I Am the Living Bread | Terence Greaves
I Am the Living Bread | William Lovelock

Most of the music in the Glory and Praise series published by North American Liturgy Resources has the format of refrain-verse. Provided the vocal range is moderate and the refrains are short and lively, most children enjoy singing music of the folk idiom and contemporary forms found in the volumes of Glory and Praise. There are many composers not included in this series who have written excellent contemporary music; however, space does not permit exploring totally all that is available and appropriate for both adults and children. Besides the guitar songs found in the above-mentioned hymnals, the following hymnbooks have a workable choice of refrain-verse hymns by contemporary composers:

**Book of Sacred Song published by The Liturgical Press, 1977.**

**Benedictine Book of Song published by The Liturgical Press, 1979.**

**Praise the Lord published by Geoffrey Chapman Publishers, 1973.**

**Sing A New Song to the Lord published by Mayhew-McCrimmon Ltd., 1970.**

### ANTIPHONAL PSALMS

Collections of psalms with interesting antiphons that children and adults can easily sing are becoming more numerous. Other than the titles included in hymnbooks, the following publications have a wealth of this material:

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer or Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>All People That on Earth Do Dwell</td>
<td>Old Hundredth/Louis Bourgeois</td>
</tr>
<tr>
<td>Beautiful Savior/God's Blessing Sends Us Forth</td>
<td>Schlesische Volkslieder</td>
</tr>
<tr>
<td>Come, Holy Ghost</td>
<td></td>
</tr>
<tr>
<td>For the Beauty of the Earth</td>
<td>Lambillotte</td>
</tr>
<tr>
<td>Holy, Holy, Holy! Lord God Almighty</td>
<td>Kocher</td>
</tr>
<tr>
<td>I Lift My Heart</td>
<td>John B. Dykes</td>
</tr>
<tr>
<td>Jesus, the Very Thought of Thee</td>
<td></td>
</tr>
<tr>
<td>Joyful, Joyful, We Adore Thee</td>
<td>Traditional English Melody</td>
</tr>
<tr>
<td>Let All Things Now Living</td>
<td>John B. Dykes</td>
</tr>
<tr>
<td>Lord, Dismiss Us With Thy Blessing</td>
<td></td>
</tr>
<tr>
<td>Lord of All Nations, Grant Me Grace</td>
<td>L. Beethoven</td>
</tr>
<tr>
<td>Now Thank We All Our God O God Our Help in Ages Past</td>
<td>Ash Grove/Welsh Folk Melody</td>
</tr>
<tr>
<td>Praise the Lord, His Glories Show</td>
<td>Ralph Hooper</td>
</tr>
<tr>
<td>Praise the Lord, Ye Heavens Adore Him</td>
<td>Tallis' Canon</td>
</tr>
<tr>
<td>Praise to the Lord, the Almighty</td>
<td>Johann Cruger</td>
</tr>
<tr>
<td>On This Day, the First of Days</td>
<td>William Croft</td>
</tr>
<tr>
<td>Praise Ye the Lord</td>
<td>Robert Williams</td>
</tr>
<tr>
<td>Sing to the Lord a Joyful Song</td>
<td></td>
</tr>
<tr>
<td>Spread, Thou Mighty Word of God</td>
<td>Hyfrydol/R. H. Prichard</td>
</tr>
<tr>
<td>Take My Life</td>
<td>Stralsund Gesangbuch</td>
</tr>
<tr>
<td>This Is My Father's Word</td>
<td>Neues Geistreiches Gesangbuch</td>
</tr>
<tr>
<td>Let There Be Peace on Earth</td>
<td>Genevan Psalter</td>
</tr>
<tr>
<td>Prayer of Saint Francis</td>
<td>Han van Koert</td>
</tr>
<tr>
<td>Shalom, My Friends</td>
<td></td>
</tr>
<tr>
<td>This Day God Gives Me</td>
<td>Neues Geistreiches Gesangbuch</td>
</tr>
<tr>
<td>The Lord Is Risen</td>
<td>Mozart</td>
</tr>
<tr>
<td>We Celebrate This Festive Day</td>
<td>English Traditional Melody</td>
</tr>
<tr>
<td>Shepherd of Souls, Refresh and Bless</td>
<td>Miller/Jackson</td>
</tr>
<tr>
<td>Hail, Holy Queen Enthroned Above</td>
<td>Sebastian Temple</td>
</tr>
<tr>
<td>Holy Mary, Now We Crown You</td>
<td>Traditional Israeli Melody</td>
</tr>
<tr>
<td>Happy Those Who Hear the Word of God</td>
<td>Scots Gaelic Melody</td>
</tr>
<tr>
<td>Give Glory</td>
<td>C. Patrick Mudd</td>
</tr>
<tr>
<td>I Am the Vine</td>
<td>J. S. Bach</td>
</tr>
<tr>
<td>Lord, Send Out Your Spirit</td>
<td></td>
</tr>
<tr>
<td>Peace of the Lord</td>
<td>John B. Dykes</td>
</tr>
<tr>
<td>Psalm 98</td>
<td>German Melody</td>
</tr>
<tr>
<td>Psalm 96</td>
<td>Johann L. Steiner</td>
</tr>
<tr>
<td></td>
<td>Gregory Norbet, O.S.B.</td>
</tr>
<tr>
<td></td>
<td>Jack Miffleton</td>
</tr>
<tr>
<td></td>
<td>Jack Miffleton</td>
</tr>
<tr>
<td></td>
<td>C. Neil Blunt</td>
</tr>
<tr>
<td></td>
<td>Dennis W. Barbeau</td>
</tr>
<tr>
<td></td>
<td>Ken Meltz</td>
</tr>
<tr>
<td></td>
<td>Richard E. Dohm and</td>
</tr>
<tr>
<td></td>
<td>James V. Marchionda</td>
</tr>
</tbody>
</table>


HYMNS

Children who possess at least a fourth grade reading level are able to cope with the simpler texts of hymns found in most church hymnals. It frequently happens that the melody of the hymn sings itself but the abundance of syllables and words per note defeat the child's best efforts to maintain the tempo of the music. Wide melodic skips and extremely low or high vocal ranges often are too difficult for the child-voice. Some examples of hymns suitable for children as well as adults follow, arranged by hymnbook location.

Title
All Creatures of Our God and King
All Praise to Thee, My God, This Night
At That First Eucharist
Be Still, My Soul, the Lord Is on Thy Side
Blessed Jesus, at Thy Word
Christ Is the King!
Come Down, O Love Divine
Come, Let Us Join Our
Cheerful Songs
Come Thou Almighty King
Come, Thou Long-Expected Jesus
Come, Ye Thankful People, Come
Comfort, Comfort Ye My People
Crown Him With Many Crowns
Earth Has Many a Noble City
Eternal Father, Strong to Save
Father, We Thank Thee Who Hast Planted
For All the Saints
From All That Dwell Below the Skies
Glorious Things of Thee Are Spoken
Go, Make of All Disciples
God, Father, Praise and Glory
God, My King, Thy Might Confessing
God of Our Fathers
God Who Gives to Life Its Goodness
Hail Blessed Virgin
Holy God, We Praise Thy Name
How Brightly Beams the Morning Star
How Sweet the Name of Jesus Sounds
I Sing the Mighty Power of God
In Christ There Is No East or West
In Thee Is Gladness
Jesus, Lead the Way
Jesus Shall Reign
Jesus Walked This Lonesome Valley
Judge Eternal, Throned in Splendor
Lift Up Your Heads, Ye Mighty Gates
Lord of All Hopefulness
Maker of All, to You We Give
Morning Has Broken
O Holy Spirit, By Whose Breath
On Jordan’s Bank
On This Day, the First of Days
Open Now Thy Gates of Beauty
Our Father, by Whose Name Praise My Soul
Said Judas to Mary
Sing of Mary
Sing Praise to God
Songs of Thankfulness and Praise
Spirit Divine, Attend Our Prayers
The Church’s One Foundation
The Living God, My Shepherd Is
We Praise Thee, O God
We Thank You, God
Katholisches Gesangbuch, Vienna
Philipp Nicolai
Alexander R. Reinagle
Wolfgang A. Mozart
McKee/adapted by Harry T. Burleigh
Giovanni Giacomo Gastoldi
Adam Dreser
Duke Street/John Hatton
Traditional American Folk Hymn
Johann Christoph Bach
Truro/Psalmodia Evangelica
Traditional Irish Melody
Dundee/Scottish Psalter
Gaelic Melody
Richard J. Wojcik
Winchester New/Musikalisches Handbuch
Gott Sei Dank/Freylinghausen’s Gesangbuch
Joachim Neander
John D. Edwards
Laudia Anima/John Goss
Sydney Carter
Plymouth Collection
Bohemian Brethren’s Kirchengesange
Salzburg/J. S. Bach
Johann Cruger
Samuel S. Wesley
J. L. Macbeth Bain
Netherland Folk Song
Gerald Wheeler
Be it sufficient to note that other hymnbooks contain exemplary music and texts for adults and children to share. Besides the books already mentioned, and the publications this reviewer does not have at hand, the music director might consider the following:


New Hymns for All Seasons by James Quinn, S.J. Published by Geoffrey Chapman, 1969.


**CHORAL MUSIC**

Choral music which involves choir/cantor/congregation can be the added spice to the weekly liturgical music diet. A few suggestions are given.


Like as a Father by Luigi Cherubini, arranged by Austin C. Lovelace. Published by Choristers Guild. Edition No. A-156.


Bless the Lord, O My Soul by Austin Lovelace. Published by Choristers Guild. Edition No. A-225.

This is the Day by John Foley, S.J. Published by North American Liturgy Resources. Edition No. SJ-16.

The above titles are only some of the many choral arrangements available for the congregation and choir/cantor, that have refrains which children can easily grasp and sing with the adults.

**SEASONAL MUSIC**

In reference to seasonal music, the beauty of the Christmas Carols lies in their simplicity. Children probably sing many of them with more sincerity than adults! Easter hymns are not difficult and the music director can discern which ones are better for the particular congregation with whom he/she works.

The ideas given in this resource list are meant to be helpful but not the only music for adults and children at worship. Repertoires must be built slowly and carefully, with much patience and perseverance. Encouraging adults to sing so that children might imitate them is a strenuous task. On the other hand, it is worth to keep in mind that “a little child shall lead them!”

**Publishers**

Augsburg Publishing House 426 South Fifth Street Minneapolis, MN 55415

Choristers Guild P.O. Box 38118 Dallas, TX 75238

Geoffrey Chapman Publishers 35 Red Lion Square London W.C.I. or Geoffrey Chapman (Ireland) Publishers 5-7 Main Street, Blackrock, Co. Dublin


IC EL 1234 Massachusetts Ave., N.W. Washington, DC 20005

J.S. Paluch Company, Inc. 1800 West Winnebago Ave. Chicago, IL 60640

Pastoral Arts Associates Andrew Jackson Parkway & Sanderlson Rd. Old Hickory, TN 37138

The Liturgical Press Collegeville, MN 56321

Mayhew-McCrimmon Ltd. 57 London Road Southend-on-Sea SSI IPF England

World Library Publications, Inc. 3040 N. Ravenswood Ave. Chicago, IL 60640

North American Liturgy Resources 2110 West Peoria Ave. Phoenix, Arizona 85029
How We've Done It in South Norwalk, Conn

BY ANDREW VARGA

You've read the articles on "Assembly"—gathering, listening, responding, theory and practice (Pastoral Music, August-September, 1982). "Sounds good," you say. "It looks good in print, but do these things ever really happen? Can it work in my parish?"

After working in my seminary days with Fr. Gene Walsh and learning from Elaine Rendler and Fr. Regis Duffy, and after reading much of the good resource material around, I asked the same questions. I was fortunate enough to become convinced. If nothing else, I want to say to you, as one parish liturgical minister to another: "YES, it can!"

I've spent the last two years doing a project as part of a Doctorate in Ministry at the Catholic University of America. Very simply, the heart of the project was to put these ideas into practice, with some care and method, in an "average" parish, and try to measure the results. Does it work? Can it work? "YES, it can!"

Follow the recipe; you do get results, but something more is needed. Call it spirituality, pastoral know-how, common sense, or whatever you like—it has to do with the attitude of the people who bring these ideas into a parish and make them work. This attitude says that these ideas are not done for their own sake, or to do something different at Mass to make it "look nicer"; their only purpose is to help people pray together a little better.

Theory and practice are the head and the hands of this work. I think we need to look at the heart, too. Looking back over the pitfalls and the pinnacles of the past two years, then, here are a few reflections—some spiritual, some common-sensical—that may be of help to you.

One of the first things to come to grips with is that building up the assembly and nourishing its prayer is a gradual process. It will take time—lots of time—a couple of years, perhaps, to see some solid results. And that's okay; there's no need to rush. Everett Diedrichs writes that "the principal way in which Christ is present in his church is gradually made clear in the celebration of the Mass" (Communio 5 [Winter, 1978]:330). The same is true of Christ's presence unfolding within the assembly: it is a gradual process of growth, completed only in the Kingdom. Don't be discouraged that you can't do it all now.

Building up the assembly and its prayer may seem like the proverbial thousand-mile journey at its start. Your feet get sore just thinking about it; you may not want to start at all. The proverb also says: start with one step. A beginning step. Set small goals. Change only one thing at a time (explain everything—no surprises!). Give the people time to grow comfortable with it. Rejoice in small accomplishments. As Pierre Teilhard de Chardin wrote: even the humblest works we do bring to Christ a little fulfillment.

Second, the heart of this process involves conversion. The growth of the assembly and its prayer is ultimately the Lord's gift to us. But that gift comes to individuals only as they, one-by-one, open themselves to the presence and the action of the Lord. That's another way of defining the often-used (abused?) word participation: being present to an event in every way you can—body, soul, mind, heart—so that a transforming growth becomes possible.

Can it work in your parish? Yes it can!

This is risky business. We're all uneasy with letting go of accustomed patterns. The changes in thinking and doing that we are asking of the people may seem artificial at first; if introduced carelessly, these "new-fangled" ideas may be rejected altogether. But without each person's knowing and deliberate gift of self to a possible meeting with the Lord in one another, the assembly and its prayer cannot grow. That gift must be called forth by attractive examples. If the minister-leaders have not demanded a degree of openness and personal presence of themselves first, how can they presume to invite their people to share these attitudes?

Third, an element of healing must be an intimate part of this conversion-growth process. If we really believe that we must meet each other where we are on our individual journeys with God and the rest of the assembly, we have to realize something important: not everyone is willing—or even able—to make that gift of self at the same time. The reasons are as varied as the people who make up the assembly. Many reasons are rooted in some kind of pain. Pain makes isolation. Isolation destroys assembly. If we do nothing about it, that's sin.

If we are to invite one another from the pain and sin of impersonalism and isolation to a life-giving assembly in Jesus, we must find ways to face that
pain. Henri Nouwen suggests that parishes should become "safe places" to face our pain—not just "oases" to escape that pain ("The Parish . . . A Safe Place to Face Our Pain," Action Information [Washington, D.C.: The Alban Institute, Inc.] 7:1). Those who guide the making of assembly must come to see yet another possibility: the assembly can become an environment that gives people the encouragement to face their struggles and find God and his healing love in their midst. Gathering and welcoming are the first steps in making this kind of healing space.

Beware the messiah complex; share the work.

---

Fourth, the Sunday worship gathering is a key starting point for this growth. True, there are many contexts in which welcoming and healing may happen in a parish, but some provide greater opportunity. Sunday Mass is such a "prime-time" opportunity. The danger is that Sunday can become too routine, especially for liturgical ministers. The opportunity is then either taken lightly or lost.

To paraphrase a statement from the document As One Who SERVES (USCC, 1977), liturgy remains the focal point of a parish in so far as it takes the fundamental reality of a parish's existence—the gathering of people for prayer—and makes it the springboard for ministry within the parish and beyond. If we have no other contact with our sister and brother parishioners in activities or programs, there is still Sunday Mass. There is especially Sunday Mass. Gerard Broccolo says that "the ultimate truth of liturgy is that the people come together" (Pastoral Music 5 [June-July, 1979]:19).

The community of the church is called together by the Word, is celebrated in Eucharist, and is lived out in mission. If anything is going to happen in building the assembly and nourishing its prayer—and in renewing the parish as a whole—it has to start when the people come together. Sunday deserves our "best shot."

The fifth reflection is probably the most important: the making of assembly is itself "liturgy"—a work of the people. Beware the "messiah complex"—thinking that a chosen few have to do all the work. Share it! Kenneth Smits points out that, especially in the American setting with its participative societ al models, people do not form lasting loyalties to any organization or effort unless they have something to say or contribute (Worship 54 [January, 1980]:74). If we want a lasting, healthy, vibrant assembly, it must be generated, not by one or two or a team of twenty, but together by all the people who will themselves be that assembly.

Ah, but here's a two-edged sword: you will unavoidably wind up with some tension and confusion as one part of the parish catches on to what is beginning to happen and the other part shares its collective head in disbelief. Don't panic! Call it what it is: growing pains, and try to see an exciting possibility. What I'm talking about here is an attitude of ministry called enabling. Enabling presupposes that we recognize and accept and are even excited about this truth: we all share a ministry rooted in baptism. Each baptized person has an active responsibility for the Body of Christ that we experience as parish.

Enabling calls each person to activate and share his/her gifts, talents, ideas, and, most of all, personal presence, to build up that Body.

Just as people come to make that gift of self to assembly at different times, so too will they come to see themselves as co-enablers—one by one. Those who have caught a glimpse of what the assembly and its prayer are meant to be may just share your frustration of knowing that the assembly and its prayer can and should be more than they now are. These people are prime candidates for service—"get 'em while they're hot!" If they let you know that they've experienced something of conversion and healing and welcoming, invite them to recognize and act on their new responsibility: to help create and share with others the "safe space" that they themselves have found, a space in which God may more readily be encountered.

If the assembly and its prayer are to become life-giving, each person must seek to become an enabler of others. The most reliable, most healing, most inviting enabler of all is personal presence. Does it work? Can it work? YES, it can.

---

To Give Thanks and Praise

A MUST for Parish Musicians and Clergy

By Dr. Ralph A. Keifer

The General Instruction of the Roman Missal with Commentary for Musicians and Priests.

Musicians and clergy together hold the key to enabling liturgy to be a communal action rather than a recitation of texts. Dr. Keifer brings to his commentary a freshness and clarity that is rare in liturgical presentations. Clear, precise, practical. No musician should be without it!

Only $4.95

Order from:

Publications
255 Sheridan St, NW, Washington, DC 20011
All orders must be accompanied by payment. Visa and MasterCard accepted.
Reviews

Introducing a Person of Note

You undoubtedly have sung the prize winning hymn, “Gift of Finest Wheat,” which he co-authored with Omer Westendorf—but there is more to this productive and talented composer than a single, albeit memorable tune. Pastoral Music is thus pleased to feature Mr. Robert Kreutz as this month’s Person of Note.

Born in La Crosse, Wisconsin (1922), Robert began his musical training at the piano...a training that was to formally continue off and on for almost 40 years. Composing, however, was not a formalized endeavor, and it was not until his years at Loras College in Dubuque, under the tutelage of Edward Eisenschink, that he seriously put pen to paper. The outbreak of World War II put an end to his time at Loras College, but his musical training and while stationed in Los Angeles, Robert studied at UCLA with Viennese master Arnold Schoenberg. After the military and UCLA, Robert continued his studies in Chicago, where he completed a baccalaureate degree at the American Conservatory of Music under Leo Sowerby in 1949. After two more years of graduate work with Sowerby, the Kreutzes traded Chicago for Denver, where Robert began teaching Catholic elementary school. The expenses of a rapidly expanding family, however (the Kreutzes now have nine children!), suggested a higher paying profession, and so Robert embarked upon a 28 year career as a development engineer. The musical studies continued, though, and in 1970 he completed a Masters Degree in Composition at the University of Denver.

Most of Robert’s 350+ compositions are liturgical, but numerous secular and instrumental pieces have also been published and commissioned, including a work for marimba and orchestra which was recently premiered at Colorado State University. He counts among his musical highlights, winning the 1976 Philadelphia competition with Omer Westendorf for “Gift of Finest Wheat,” and also the recent Milwaukee Symposium (see the story in the September 1982 Notebook), which Mr. Westendorf also attended.

A working pastoral musician, who has directed the choir at St. Bernardette in Lakewood, Colorado for 25 years, Robert employs his sizable talent, first rate training, and pastoral experience in helping the church sing. We are very pleased to recommend two of his works for your consideration.

Edward Foley, Capuchin

Choral

Who Am I

Robert Kreutz’s “Who Am I” for SATB and keyboard is a free-flowing cantilena, introspective in its harmonies, congenial in its voice-leading, with no range demands (except for low E’s in the bass in ms. 9). Characteristically picturesque in his writing, Kreutz has fashioned a colorful miniature of Psalm 8 as translated by Willard Jabusch. Well within the range of a good volunteer choir, “Who Am I” deserves to be learned and sung, especially with a text that can be appropriate for many occasions.

Let the People Praise Thee, O God

With the joy that characterizes great English choral works, William Mathias’s “Let the People Praise Thee, O God”—written for the royal wedding of Prince Charles and Lady Diana—takes its place without apology to Vaughan-Williams, Parry, and Britten. Buoyant, forceful, rhythmically diverse, requiring a choir capable of singing seven part divisi easily, and an organist capable of orchestrating the pungent, yet artfully crafted organ score, this is a marvelous anthem of praise for a great occasion (not just a royal wedding!).

Sing We Merrily

John Marsh’s 40 measures of “Sing We Merrily” is an antiphonal setting, using short choral bursts answered by trumpet fanfares. Even with the quasi-Jacobean short intioit, acclamation, or whatever, especially for feast-days such as All Saints, Christ The King, Christmas, or the latter days of Advent. The choral writing is congenial, but not easy, and the instrumental parts demand sharp, percussive playing. The organ score (containing all parts) is very easy to play, yet effective to the point of being “just right.”

James M. Burns

RICHARD PROULX

NEW Eucharistic Prayer for Children II

For priest and people (including a significant number of young people), flute and organ (played by experienced players) and bells, xylophone, glockenspiels, finger cymbals, tabor, triangle, timpani, tambourine and Chinese bells (played by less experienced players).

Full Score— for conductor and organist . . . . . . . . . . . G-2516 $7.00
Priest’s Part . . . G-2516-P 3.00
Singer’s Card (Congregation Card) . . . . . . . . . . . . . . . . . . . . . . . . . 569-F .25
Parts for Flute, Bells, Xylophone, Glockenspiels I & II, Small Percussion and Timpani . . . G-2516-INST 10.50

G.I.A. Publications Inc., 7404 S. Mason Ave., Chicago, IL 60638
Microprocessor technology
Baldwin makes it sound

BALDWIN 645 SPECIFICATIONS

GREAT
Principal 8' Viole 8' POSITIF Celesta
Viole Celeste 8' Viole 8' Celesta
Geigen 4' Copula 4' Tremulant
Copula 4' Contra Dulciana 16' Tremulant
Nazard 2½' Pedal 8' PEDAL Celesta
Rautio 2' Split Flute 1½' Pedal 8' Celesta
Super Octave 2' Split Flute 1½' PEDAL Celesta
Mixture IV Mixture 16' Celesta
Chimes Celesta
SWELL
Liebich Gedeckt 16' Telephone 8' POSITIF
Leich Gedeckt 16' Gedeckt 8' Celesta
Gedeckt 8' Celesta
Unison off Positif to Positif 4'
Celestial Vibrato
makes it look good on paper. good in church.

Baldwin’s use of microprocessor technology makes the model 645 three-manual organ look good on paper, and allows it to feature specifications usually found only on more expensive organs. Because the Baldwin 645 represents the state-of-the-art in electronic classical organ design, it can offer outstanding tonal flexibility and complete reliability. In addition, the 645 design affords remarkable playing ease. And its new ensemble sound is bound to be inspiring.

The Baldwin 645 three-manual offers an impressive list of specifications. As you can see, these are specifications normally not found on organs in this price range. But due to the advancements in microprocessor technology and the Baldwin capability in applying them to classical organ design, they are now available on the 645.

For instance, in addition to the standard Sforzando, the 645 gives you a programmable tutti that provides the freedom to select each and every voice. An exclusive Pedal to Division setter button lets you combine pedal stops with Swell, Great and Positif division pistons. The 645 offers six reversible toe studs, including the traditional Great to Pedal. And Baldwin’s exclusive Division Cancels assist the organist in quick registration changes.

Not only does the 645 possess an impressive technical design, its sound is also engineered for an outstanding ensemble. The unique tone generation system consists of four independent tone generators designed to create the rich, full sound necessary to support congregational singing. With its controlled speech characteristics, the 645’s individual voice articulation is accurate, stop by stop and note to note on each manual. And each voice has the proper scaling, so volume and tone color are consistent throughout the keyboard.

Exclusive to the 645 are its 24 couplers that increase its tonal flexibility. The multiple channel amplification system allows the organ to be acoustically tailored to your church building. Your Baldwin Master Organ Guild dealer provides custom installation, so you get the most in musical performance from the Baldwin 645.

The 645 is also designed for ease of operation. The exclusive SilentTouch controls allow the organist to change registration silently and instantly. And with the Baldwin transposer, you can change all registrations into any key at the push of a button.

Hear It For Yourself. So if you think the Baldwin 645’s sound technology looks good on paper, don’t wait to hear it in church. Send for the Model 645 record albums with classical organist Bene Hammel, and Billy Graham Crusades musicians Bill Fasig and John Innes. Albums are $5 each, or $9 for both.

To learn more about the Model 645, send for a free booklet. Write for booklet and albums to Baldwin Piano & Organ Company, P.O. Box 2525—Dept.PM-12, Cincinnati, Ohio 45201.

Baldwin
Instrumental

Six Etudes for Two Flutes

These six etudes for flutes demonstrate a diversity in style, form and texture. "Intonation" employs the dissonant minor second and its inversion in strategic places throughout the composition. Octave displacement and extreme range between the two parts creates interesting color. "Rhythm" employs various combinations of rhythmic patterns such as two against three, three against four, etc. The development of these rhythmic patterns produces accelerando and ritardando effects. "Detache" consists of detached scale passages and various other contrapuntal devices. Arpeggiated chords, sequences and octave displacement produces interesting timbre effects. "Intervals" develops intervallic relationships within and between each melodic line. The interval of a perfect fourth is employed extensively throughout the composition. "Legato" begins with a short subject consisting of intervallic expansions, which is further developed throughout the composition by contrapuntal techniques and innovations. "Velocity" employs scale passages and arpeggios to create an exciting conclusion to this set of six etudes. Controlled instrumental technique is required to perform this medium to difficult composition.

Fanfare for a Festive Occasion

Richard Wernick has composed a brilliant and joyful fanfare for two antiphonal brass choirs. The French horn sounds the opening motive echoed by the French horn of the second choir. The third and fourth French horns add to the texture with their motive repetition accentuated by the snare drum rolls. The trombones, trumpets, and tubas continue the pyramidal technique. A brief section follows which develops the short motive with various contrapuntal techniques. The first section is repeated and ends with a short coda. The harmonies employed are dissonant and the overall sound is bright and crisp. The texture progresses from a thin monophonic style to a thick polyphonic-harmonic style. The instrumental parts are not technically difficult. An excellent contemporary fanfare for a festive occasion.

Review Rondeau

True, it's still early—but are you thinking Lent yet? If not, you might begin your Lenten considerations with:

" Hosanna in the Highest" (Choristers Guild, 50c) by John Horman. This sprightly work for unison voices, keyboard, and handbells interpolates two lyrical verses (appropriate for Palm Sunday) between refrains of "hosannas" in 4/4 and 5/4 time. The refrains could be independently recycled as acclamations, e.g., for the Eucharistic Prayers for Children.

David Peninger's "Lenten Song" (Hinshaw, MHC-481, 70c) is an attractive setting of an Isaac Watts (1674-1748) text, scored for SATB and keyboard. Peninger has forged a substantial work (130 mm.) of fair accessibility by constructing solo melodies for each voice, which in turn combine in various configurations—a technique he has successfully employed before. The culminating a cappella verse reveals this to be purposeful and prayerful composing.

"O Lord, Turn Thy Wrath Away" (Theodore Presser, 312-41271, 65c) by William Byrd (1543-1623) is recommended to the more proficient and adventuresome. This medium difficulty SSATB polyphonic work demands disciplined rhythmic and pitch skills, but is well worth the investment—especially in the resolution on the reiterated text, "We are thy people, and thy pasture's sheep."

Besides these octavos, however, you might also search the hymnals (old and new) which haunt your choirloft for other Lenten ideas. Do you own A Benedictine Book of Song? If so, tackle Henry Bryan Hays' "My God, Accept My Heart," or "The Voice of God Speaks but of Peace." Maybe it's the old Pius X Hymnal which lies dormant in your library; dust it off and learn the chants (unaccompanied) "Attend Domine," "Vixilla Regis," or "Crux Fidelis." Maybe you've purchased the new Canadian Catholic Book of Worship II; then add a new hymn tune to your repertoire and learn the tune Melcombe with the traditional text "O Merciful Redeemer," or "Lift High the Cross" to the tune Crucifer. Even the old St. Gregory Hymnal is not completely obsolete, and you might evoke a few memories with Dubois' "Adoramus te, Christe." You could do worse.

Edward Foley, Capuchin

“Glory To God”
by
ROBERT KREUTZ

An Antiphonal Gloria for
Congregation with Cantor or Choir
(TM-8142...85c)

OREGON CATHOLIC PRESS
2816 E. Burnside • Portland, OR • 97214

Fanfare


The first three trumpets here are positioned on the left-hand side and the other three trumpets on the right-hand side of the conductor producing semi-antiphonal choirs. A repeated triplet figured motive using the interval of a minor third seems to be the motive woven throughout the fanfare. Using contrapuntal techniques of inversion, retrograde and retrograde-inversion, and various rhythmic combinations and
syncopations, the composer creates an exciting, brilliant and full sounding fanfare. A few complicated rhythmic patterns and extreme high notes will cause some problems for the performer. However, where six trumpet players are gathered together in his name, the Lord will surely be present and pleased with their playing of this fanfare.

Canto I; Canto II; Canto III; Canto IV

C. G. Sparre Olsen. Edited by Wilhelm Hansen. Canto I for trombone and piano; Canto II for solo tuba; Canto III for woodwind instruments; Canto IV for B♭ trumpet and piano. Norsk Musikforlag, 1981. Distributed by Magnamusic-Baton, Inc. N.M.O. 9324; 9325; 9326; 9327. Pp. 2-4; $8.50 each.

C. G. Sparre Olsen's new series of easy compositions for wind instruments includes Canto I for trombone and piano, Canto II for solo tuba, Canto III for two wind instruments and Canto IV for trumpet in B♭ and piano.

Canto I begins with a short piano introduction in d-minor. The trombone then proclaims the chant-like theme followed by a contrasting secondary theme. The repetition of the first theme emphasizes the simple ternary form of the composition.

Canto II begins with a sprightly theme with dance-like characteristics followed by a legato melody that portrays the expressive capabilities of the tuba. The ternary form is completed by the return of the spirited dance-like theme.

Canto III is an easy expressive duet for two wind instruments (flutes, oboes, clarinets or other wind instruments). The parts are easy to transpose at sight even for combinations of transposing and non-transposing instruments (e.g. clarinet and flute). The harmonies of this composition are especially interesting.

Canto IV scored for trumpet in B♭ and piano consists of a very expressive legato melody with a syncopated rhythmic accompaniment. Even though the composition is easy to perform, the lush and beautiful melody is well constructed.

C. G. Sparre Olsen has demonstrated for us in these compositions that good music doesn't have to be difficult. All of these compositions are well constructed using all the elements of music, such as form, rhythm, dynamics, etc. in a creative and meaningful way.

Musique dans l'espace


The collection "The Brass Instruments" from which musical compositions have been reviewed from time to time in this journal is intended primarily for instructional purpose. Musicians, teachers, pupils, and musicians will find in this collection a repertoire carefully arranged according to level of accomplishment.

Pierre Max Dubois (B. 1930) is a prolific composer, and extends his musical activities as a conductor and professor at the Paris Conservatoire.

Musique dans l'espace is program music with titles which are thought provoking and picturesque: "Fanfare I: Sirius," "Fanfare II: Venus," "Comete," "Meteorite," "Nebuleuses," and "Turbulences." All of these are descriptive of our space age knowledge or technology and express creative, dynamic and sub-
lie sounds to stir-up and inspire our imagination.

The composition could be performed by a high school or college brass and percussion ensemble. The creative liturgical musician could utilize this composition for provoking many theological truths in a liturgical celebration.

Robert E. Omshey

Organ

Collected Works for Organ and Solo Instrument

Johann Ludwig Krebs (1713-1780).

Johann Ludwig Krebs represents a treasure house of priceless works that are largely unknown. A student of Johann Sebastian Bach (1685-1750), Krebs attained the highest esteem in his master's world, and some musicologists believe that it was actually he who wrote the Eight Little Preludes and Fugues regularly attributed to Bach.

This first class collection contains 20 works, plus a useful 21 page introduction of historical and performance information for each piece. The works are mostly based on chorale tunes, in a style similar to the latest period of Bach, with an obvious leaning to the classical era. All works call for a solo instrument, e.g., trumpet, oboe, etc., and separate parts are provided for each, with some duplicates—such as flute rather than oboe. The organist does most of the work here, rendering 3 or 4 part counterpoint of moderate difficulty, while the solo performer presents the chorale tune with only minor ornamentation. However, the first five works, where the soloist has an equal contrapuntal role to fill, are an exception. As a bonus, the publisher has provided chorale tune settings with texts of each of the works so that the chorale can be rendered by available vocal resources.

The Sacred Organ Journal, Vol. 6, No. 6

The Sacred Organ Journal is available by subscription (at $9.95 per year plus second class postage from Dayton, Ohio), with new volumes published every other month, mailed directly to the subscriber. This particular volume contains eight items from baroque and contemporary writers. The inside cover contains editorial notes reviewing in a rather prosaic manner each of the individual works. A useful touch is provided in the form of duration timings printed at the beginning of each piece. The music engraving is large and legible.

"Air and Variations" by Handel is presented in a simplified arrangement by George Blake, with only two notes in one hand and one note in the other at all times. "Benediction" by Kevin Norris contains a three note arpeggio figure over a single pedal note held for the length of the piece, with the right hand presenting a slow whole-note melody.

"Theme and Variation on Rock of Ages" by David H. Hegarty begins with a fairly straight rendering of the tune, followed by three 12 bar variations including a lyrical solo treatment, a quasi trio sonata...

---

Moving? Want to Renew? Want Membership Information?

NPM members receive Pastoral Music as part of their membership service. Check below for information on becoming an NPM member.

☐ Address change
☐ Renewal
☐ Send information on becoming an NPM member

When writing about your subscription or membership, please attach your NPM mailing label below and fill in your new address. Please give us four weeks notice of a change of address and mail this form to NPM, 225 Sheridan St. NW, Washington, DC 20011

NAME          ADDRESS

CITY         STATE         ZIP

LABEL

NALR...

QUALITY & VARIETY in Resources for Children's Worship

Carey Landry - Hi God! Hi God 2, Bloom Where
You're Planted and NEW!! Color the World with Song.

Marcy Tighe - Land of Love - an exciting musical
adventure to spark the child's spiritual
journey.

Paul & Timothy - Living, Loving, and Learning
with Jesus - creative, involving songs for
the child and all those young at heart!

Joe Pinson - All God's People Love to Sing - 26 easy-to-sing melodies with optional
descants.

These products available at better religious goods bookstores
or directly from publisher.

North American Liturgy Resources, a
division of Epoch Universal Publications, Inc.
10052 N. 23rd Avenue, Chicago, IL 60649.
1-800-223-1998.
for young voices, especially children in grades four, five and six. The keyboard accompaniment will sound well on either organ or piano, with the added possibility of a flute playing the right-hand keyboard melody. This selection is both lovely and prayerful—quite nice especially for a boy choir.

Carol of Beauty

This carol of praise to God for all of creation can be used any time of the year. The lilting melody enhances the simple text while the piano and flute accompaniment fortify the rhythmic beat with easy chords and patterns of eight notes. Little children’s voices will turn this Carol of Beauty into reality in a short time.

I Love You, O Lord

This contemporary setting of Psalm 116 flows smoothly in 6/8 rhythm with striking dissonance in the keyboard accompaniment. However, the clash in the second measure between the A-flat in the bass and the A natural in the soprano may be a misprint because the repeat of that melody and accompaniment on the last page shows an A natural in the bass. The vocal range is excellent for young voices in the middle and upper grades of elementary school. The text is well-written and in general this piece can be performed with quality by a group of young people who have good pitch and practice in singing half-steps as well as whole steps.

Anne Kathleen Duff

Books/Journals

Through the Eye of a Rose Window: A Perspective on the Environment for Worship

Father Richard Vosko is known to many for his contributions to the improvement of the spaces in which we worship. This little work bears the mark of someone who has striven to lead Christian communities to a deeper understanding of the demands of renewed worship as the community contemplates building a new worship space or renovating an existing one. This is a pastoral work. One can easily imagine it in the hand of every member of a parish’s pastoral staff, council and liturgy committee. It is the sort of text that might complement Environment and Art in Catholic Worship.

The work relies heavily on studies in the behavioral sciences and one would hope that many of Vosko’s readers would go to the works cited in the notes for a deeper understanding of the concepts clearly yet sometimes sketchily presented in this little book.

It seems to be the fate of most works on liturgical environment that the photographic illustrations often contradict the text. That sometimes happens in this case. On page 18 Vosko speaks about the desirability for a free-standing altar. Page 16 carries a picture of a community assembled around an altar which might have been an exhibit at the local flower show. Vosko takes a strong position for the placement of the presider’s chair in a place not separate from the assembly (p. 30) yet the photograph on page 20 has the presider’s chair in a very separate location. These are minor quibbles in a work where the photographs are consistent with the text and with one another. I wish that, in chapter eleven (media), Vosko had assumed some of the tentativeness which I find to be a healthy aspect of Environment and Art in Catholic Worship (#104-106). It is far from clear that the passive nature of much visual media is a contribution to the nature of contemporary worship. The brief two page conclusion contains a bit too much unexplained jargon for so short and simple a work but, like the rest of this little study, it whets our appetite for further investigation, understanding and implementation.

Andrew D. Ciferni, O. Praem.

Good News for Primary Children
Edited by Joan Mitchell, C.S.J.
Published weekly from October to May, excluding Thanksgiving, Christmas and Easter weeks. By Peter Li, Inc. Pp. 4. $3.90 per year (ten subscriptions minimum order).

Venture
Edited by Joan Mitchell, C.S.J.
Published weekly from October to
NPM "Remembering into the Future" Composition Contest

NPM is committed to seeking out liturgical artists, discovering new ideas, and encouraging the evolution of the musical art form for worship in the United States.

The convention theme, "Remembering into the Future," is the theme for this year's composition contest. NPM is seeking previously unpublished pieces that manifest a new or forward-looking sound, based on music of the past (for example, Gregorian chant), and that are specifically American in style and sound.

The compositions must be categorized into one of the following groups:

Music for the parish liturgy with limited resources: music conceived to use limited musical resources creatively — e.g., for cantor, congregation and solo instrument.

Music for use outside liturgical celebrations: e.g., for parish festivals, evangelization, or social justice purposes: large works using multiple musical resources; works for concert or prayer service, but not for the liturgy.

An award of $300 will be given for the winning entry in each of these two categories.

Official Rules

1. Compositions may be submitted for any style of music, accompanied or unaccompanied. If accompanied, organ/keyboard/guitar/other instrumental parts must be written out. Texts may be scriptural or original; from the Sacramentary, the Lectionary, the Divine Office (no permission is required for the latter except in the case of publication).
2. The contest is open to any person in the territorial USA or Canada.
3. Compositions shall not have been published prior to submission in competition, nor shall they be published until after the contest winners are announced.
4. All entries submitted in the competition shall be made available, with the composers' consent, to publishers soliciting new compositions in the liturgy field.
5. Four copies of the complete score and four cassette recordings of each entry must be received at the address below by February 15, 1983.
6. Contestants may submit any number of compositions, but shall be eligible for only one prize. The intended category must be designated on each composition submitted.
7. DO NOT place your name on the score submitted. Each contestant must use a nom de plume. For your protection, indicate your own copyright and date (using international copyright symbol ©) at the bottom of the first page of each score. Use no name; do not register the copyright.
8. Enclose in a sealed envelope your correct name, address and telephone number, and a brief biographical sketch. Write your nom de plume on the outside of this envelope.
9. If you wish your compositions and tapes returned to you after the convention, send with the entry a sufficiently large self-addressed, stamped envelope.
10. An entry fee of $3.00 must accompany each nom de plume. Entries are limited to three per nom de plume, though you may use an unlimited number of noms de plume. Include entry fee by check or money order made payable to NPM Composition Contest. Indicate payment for each nom de plume.

Judging

1. Compositions will be judged for their artistic merit (musicality); compositional technique; liturgical appropriateness (first category only); pastoral quality and creativity.
2. All entries will be ranked by the judges and awarded point values in accordance with the judgment criteria. Compositions earning the highest point value in each of the categories shall be winners.
3. Winners will be announced, winning entries performed live, and prizes awarded on Friday, April 22, 1983, during the NPM convention at Stouffer's Riverfront Towers, St. Louis, Missouri.

Send your entry to:

Sr. Cecilia Schlaefer, CSA
Music Dept., Marian College
45 S. National Ave.
Fond du Lac, WI 54935

May by Peter Li, Inc. Pp. 8, $4.50 (ten subscriptions minimum order).

Visions

Edited by Joan Mitchell, C.S.J.
Published weekly from October to May by Peter Li, Inc. Pp. 8; $4.50 per year (ten subscriptions minimum order).

These student weeklies are worth the notice of religious educators who are concerned with preparing students for the Sunday liturgy. According to age level, they offer background study on the lections through stories and typical educational activities such as cut-and-color projects, drawings, word games and thought questions. There are occasional prayer services, and suggestions in the teacher's guide for musical selections and other techniques for bringing the material to life.

Good News for Primary Children is the most light-hearted and celebrative of the three papers. The material is, of necessity, simple and direct. The two-color graphics are not first rate, but are competent enough to enhance the presentation. Venture, for intermediate children, offers more regular features such as an editorial introduction and columns on "Liturgy" and "Doctrine." Although the theology and liturgical sense of the writings are excellent, the paper will prove a heavy dose for most fourth and fifth graders. The approach is very wordy — being more explanatory than reflective or interpretive. Visions, for junior high, is identical to Venture in "weight" and features, though it seems a happier adaptation to its intended audience.

Except in special cases (e.g., a highly motivated child, a parent willing to teach religion regularly in the home, etc.) these publications are designed for use in a teacher-guided session, and would require at least an hour of classroom time. This means that it constitutes the entire curriculum for a CCD class, or a one or two-day supplement to parochial school texts.

Visions and Venture were developed by Our Sunday Visitor, and were recently bought by Peter Li Inc./Pflaum Press, which has developed Good News to complete the elementary school package. With these publications, a successor to the old George A. Pflaum Co. returns to the religious periodical tradition. It was Pflaum that published Our Catholic Messenger for what seemed like cen-
turies, and during the 1970's, Witness and Discover. The present series are less colorful and creative than their 1970's cousins, but they are exceptional for the high quality of the stories they contain: well written, well adapted to age level, and well designed to shed light on the meaning of the scripture of the liturgical season.

Elizabeth M. Jeep

About Reviewers
Mr. Burns is music director and liturgical consultant for the Church of St. Ursula in Parkville, Md.
Dr. Chapman is a prominent organ performer and composer, as well as an airline pilot.
Fr. Cifelli, O. Praem., is director of liturgy at Daylesford Abbey, Paoli, Pa.
Sr. Duffy is music director at Our Lady of Lourdes Parish in Daytona Beach, Fla.
Ms. Jeep is a religious educator and author for the Liturgical Conference and Liturgy Training Publications.
Rev. Ondrey, CPS is assistant professor of music at St. Joseph's College in Rensselaer, Ind.

Publishers
Choristers Guild
P.O. Box 38188
Dallas, TX 75238
Elkan-Vogel
(cf. Theodore Presser)
Hindemith Music, Inc.
P.O. Box 470
Chapel Hill, NC 27514
Lorenz Publishing
301 E. 3rd Street
Dayton, OH 45401
Magnamusic-Baton, Inc.
10307 Page Industrial Blvd.
St. Louis, MO 63132
Merion Music, Inc.
(cf. Theodore Presser)
NAIR
1082 N. 23rd Avenue
Phoenix, AZ 85029
Novello
(cf. Theodore Presser)
Oxford University Press
200 Madison Avenue
New York, NY 10016
Peter Li, Inc.
Plium Student Periodicals
2451 East River Road
Moraine, OH 43540
Resource Publications, Inc.
P.O. Box 444
Sanatoga, CA 95070
Theodore Presser
Presser Place
Bryn Mawr, PA 19010

REACH OUT...
AND REACH IN with the beautiful sound of Schulmerich handbells.

Schulmerich handbells offer one of the most effective and economical ways to extend the outreach of your church while involving members in an uplifting activity!

Last year more than 2,000 new handbell choirs were formed, and at least 30,000 new ringers joined in. We asked choir directors why the use of handbells is growing so rapidly; here are typical answers:

"Our handbell choirs are the church in the community building goodwill, and providing an uplifting experience. They play at golden age meetings, in local malls, and at homes for the handicapped.

"Handbells bring together people of all ages and musical abilities."

"We find handbells provide music suitable to occasions ranging from joyous to solemn so we can include them in any activity."

"I'm not a professional musician, but I find I can organize and lead a handbell choir easily. Ringers are motivated because they learn quickly from Schulmerich's Learning Package."

"No other musical instrument can match the clear, bright sound of Schulmerich handbells."

"Choir members enjoy playing at festivals where they share good fellowship."

Send handbell literature
Have District Manager call. My # is ( )

Name ____________________________

Organization ______________________

Address ________________________________________

City __________________________ State ______ Zip ________

Schulmerich Handbells

used by more choirs than all others combined.

Get In On The Excitement

General sessions, workshops, and liturgies from 1982 Regional Conventions are available on inexpensive, convenient cassette tapes. Get in on the excitement and education of the conventions you weren’t able to attend. Relive the experiences you had. Share your growth with your parish team members—pastor, musician, choir, liturgy committee, everyone!

GENERAL SESSIONS

Providence

71R82-7 Rev. D. Hanson

71R82-11 Rev. K. Irwin

71R82-13 Assembly

71R82-4 Msgr. J. Connally

71R82-14 M. Kremer, Ph.D.

*74R82-9 Rev. P. Collins, Ph.D.

74R82-12 Tom Corry

74R82-13 R. Forrest

74R82-14 M. Kremer, Ph.D.

Santa Cruz

* 75R82-1 Rev. V. C. Funk

75R82-4 Rev. J. Mellow, S.M.

*75R82-7 Tom Corry

75R82-9 Rev. R. Mangini

*75R82-16 Rev. N. Reveles

75R82-18 Rev. V. C. Funk

Pittsburgh

72R82-2 Rev. A. Ciferni

72R82-6 Rev. Alden

Kavanaugh

72R82-10 Ed & Diane Murray

72R82-15 Rev. T. Banick

72R82-17 Rev. K. Untener

72R82-18 Rev. V. C. Funk

Reflections of a
Vision

Images of the Assembly Reflections
The Child in the Assembly
The Faith of the Ministers
Musician & Clergy: A Vision

Orlando

*73R82-1 Rev. T. Caroluzza

72R82-5 Rev. R. Krisman

73R82-12 Rev. Dave Fedor

73R82-14 Sr. Joyce LaVoy, O.P.

73R82-17 Rev. P. Collins, Ph.D.

M. Kremer, Ph.D.

Oklahoma

74R82-4 Rev. F. Quinn

74R82-7 Dr. R. Kelfer

74R82-9 Rev. P. Collins, Ph.D.

Choreographing Liturgy Toward the Imagination
Tell the People "... of things seen and unseen."
Communicating with Others
Source of our Competence

Some Ventures,
Some Visions
Ministry Together
Real Risk of Vision
Adventure in Teamwork:
Musician & Parish Lit. Com.
Music Where We Live: Wild Wild West
A Vision of Adventure

WORKSHOPS FOR CLERGY

Providence

71R82-8 Rev. V. C. Funk

71R82-9 Dr. Peter Harvey

71R82-20 Rev. T. Banick

Clergy: Musician
Relationships
Musician’s View of Clergy
Clergyman & Musician

Green Bay

74R82-2 Rev. T. Mayefski

74R82-3 Rev. J. Buscemi

74R82-17 Rev. P. Collins, Ph.D.

M. Kremer, Ph.D.

Celebrating the Rural Parish
Celebrating without Singing
How to Help Your Musician

Santa Cruz

75R82-3 Rev. J. Mellow, S.M.

75R82-12 Rev. J. Mellow, S.M.

75R82-17 Rev. V. C. Funk

Clergy Ministerial Partnership with Pastoral Musician
Musical Liturgy for the Celebrant
Finding, Hiring, Working with the Musicians

Pittsburgh

72R82-20 Rev. T. Banick

Clergy-Musician: A New Vision
## Workshops and Liturgies

### Providence
- 71R82-2 Assembly
- 71R82-14 Rev. T. Shepherd
- 71R82-5 P. Romeo
  - Morning and Evening Prayer
  - Children Liturgy
  - Wedding Music
  - Debate

### Pittsburgh
- 72R82-3 T. Conry
- 72R82-4 D. Dreher
- 72R82-5 Rev. V. C. Funk
- 72R82-11 G. A. Showcase
  - The Vision of the Guitarist
  - The Cantor as Prayerful M.C.
- 72R82-12 Rev. A. Ciferni
  - Presiding at the Prayer of the Assembly
  - Music from Taize: Children at Worship: Consequence for the Adult Community
  - Planning with Children in Mind
- 72R82-13 M. E. Coth
- 72R82-16 Assembly
- 72R82-14 D. Kinsey
  - Eucharistic Liturgy
  - Planning Sacramental Celebrations with Children
  - Parish Planning: Beginning Step
  - Parish Planning: Be Creative

### Orlando
- 73R82-2 Rev. R. Krisman
- 73R82-6 J. Caunar
  - Basic Skills for Cantors
  - Charismatic Music & Liturgy

### Green Bay
- 74R82-5 Msgr. D. Tarrant
- 74R82-6 Sr. A. Clendenen
  - Judy Bobber
- 74R82-8 Dr. K. Keifer
  - An Overview of the Liturgy
  - Music Liturgy for Children
  - Beyond the Basics in Liturgy Planning Part I
  - Beyond the Basics in Liturgy Planning Part II
- 74R82-10 Msgr. D. Tarrant
- 74R82-15 T. Conry
  - Liturgy of the Word
  - Liturgy of the Eucharist
  - Convention
- 74R82-16 Assembly

### Santa Cruz
- 75R82-8 Rev. T. Splain, S.J.
  - The Liturgy of the Word
  - The Liturgy of the Eucharist
  - Advanced Liturgy for Pastoral Musicians
- 75R82-10 Rev. T. Splain, S.J.
  - Convention
  - Eucharistic Liturgy Part I
- 75R82-11 T. Conry
- 75R82-13 Assembly
  - Convention
  - Eucharistic Liturgy Part II
- 75R82-15 Assembly
  - Thursday Morning Prayer
  - Exploring New Liturgical Horizons

---

*The People's Choice*
*Tapes marked * are the favorites. These are the convention talks most acclaimed by the people who heard them. Don't miss your chance to hear them now!

---

### Order Form

<table>
<thead>
<tr>
<th>Product Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>75R82-8</td>
<td>Liturgy of the Word</td>
</tr>
<tr>
<td>75R82-10</td>
<td>Liturgy of the Eucharist</td>
</tr>
<tr>
<td>75R82-11</td>
<td>T. Conry</td>
</tr>
<tr>
<td>75R82-13</td>
<td>Assembly</td>
</tr>
<tr>
<td>75R82-15</td>
<td>Assembly</td>
</tr>
<tr>
<td>75R82-2</td>
<td>T. Conry</td>
</tr>
</tbody>
</table>

---

### Payment:
Money Order, Check, MasterCard/Visa: no billing. Make all checks payable to the National Association of Pastoral Musicians.

### Shipping:
Orders of $15.00 and under add $1.00 for shipping. All other orders, add $1.50.

---

### Signature if Charging

Mail your orders to:
NPM Cassettes
225 Sheridan Street, NW
Washington, DC 20011

A free cassette storage album with orders of four cassettes or more.
OREGON

PORTLAND
January 29
"Gathering," sponsored by the Archdio-
cesan Music Commission, Word, Inc.,
and the Portland NPM Chapter: Use of
music in liturgy, religious education,
peace and justice programs, youth
ministry. With Elaine Rendler, Joy
Wilt, and others. At Warner Pacific
College, McGuire Auditorium. For
more information contact Lani
Williams (503) 649-9564, or Chris
Kresek (503) 777-3211/665-3721.

WASHINGTON, D.C.

January 6
Workshop: Programming for Lent and
Holy Week. Sponsored by the Arch-
dioecesan Office of Worship. Facilitator:
Rev. Lawrence Madden, S.J. Fee:
$2.00. Call the Office of Worship at
(301) 853-4594.

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

A seven day retreat
for those in Music Ministry
By Cynthia Serjak, RSM

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

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

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

New From NPM

Prophecies and Puzzles
A Seven Day Retreat for Those in Music Ministry

Each of us connected with church music knows the impor-
tance of the spiritual dimension of our work, but seldom
do we have an opportunity to foster it. Here is that chance—
right in your own home. $6.95.

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

The following Hot Line charges may be prepaid, or billed: $15.00 per ad (one listing in each publication). Office reserves the right to edit copy to conform to space available.

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

Positions Available

Full-time Music Director for 900 family parish. Must be competent organist, pianist and choir director. Must be at ease with traditional and contemporary repertoires. Continue adult choir/ enhance children's liturgies. Salary is competitive and negotiable. Position available January 15, 1983: interviews in late November/early December. Contact Rev. Ernest Fuchs, St. Mary's Church, P.O. Box 1330, Ponca City, OK 74602, (405) 765-6031. (HLP-2834)

Coordinator of Liturgy/Music. As a member of parish team, coordinate liturgy program in suburban Baltimore parish. Degree or experience in liturgy. Demonstrated knowledge or role of music in worship. Send resumes and references to Mr. Richard Hawes, St. Bernadette, 801 Stevenson Road, Severn, MD 21144. (HLP-2834)

Organist and Choir Director wanted, St. Elizabeth Catholic Parish, Rockville, MD. Organist: Five Sunday Masses, one evening choir rehearsal, accompany cantors during Masses; two manual Allen custom; $2000 base, two-week paid vacation, Christmas/Easter bonus negotiable. Choir Director: Choir sings September through May. Terms negotiable. Both positions may be filled by a qualified person. For further information, please telephone Marilyn Barkdale Dooley, (301) 483-3800 or (301) 340-9005. (HLP-2836)

Full-time Organist/Choir Master, St. Joseph's Catholic Church. Contact: Msgr. St. Onge, 17 Squire Street, New London, CT 06320. (203) 443-5393. (HLP-2841)

NOTICE: Hot Line files are in the process of being revitalized. Therefore, all listings received prior to October 1, 1982 are no longer on file. Any information regarding the availability of previous listings would be appreciated by this office for future files and/or publications.

ORDER FORM

Mark quantities desired, add up total cost including postage and handling charges. Payment must be included with all orders. Allow 30 to 45 days for delivery. Make checks payable to Ekklesia.

457 Detroit Street
Denver, Colorado 80206
(303) 388-7403

**Salt of the Earth**

Ekklesia presents eleven new scripture songs which gently reflect the warmth and radiance of the Spirit within us.

Salt of the Earth

Stereo LP Album (E98-82) $7.98

Stereo Cassette (E82C) 7.98

Music Book (E98-82M) 5.00

Shipping and Handling Charges

<table>
<thead>
<tr>
<th>QUANTITY</th>
<th>ITEM</th>
<th>UNIT PRICE</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Salt of the Earth</td>
<td>$7.98</td>
<td>$7.98</td>
</tr>
<tr>
<td>1</td>
<td>Salt of the Earth Stereo Cassette</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>1</td>
<td>Salt of the Earth Music Book</td>
<td>5.00</td>
<td>5.00</td>
</tr>
</tbody>
</table>

**Sales Tax (where required)**

Denver residents add 8.1% tax (E98, 82C)
Other Colorado residents add 7.5% tax (E98-82M)

Shipping and Handling Charges

**Total**

Please include payment with your order.
New from NALR

Epoch Universal/NALR has announced the publication of Many Cultures, One Love, by Lucien Deis, CSSP. The 64 page book, Deis's first NALR release, confronts the problem of different cultures in liturgical celebration today. Epoch also plans to release two new Lucien Deis albums—"Awaken My Heart" and "The Dawn of Day"—in January. Epoch/NALR is located at 10802 N. 23rd Avenue, Phoenix, AZ 85029.

Proclaiming the Passion

The Office of Worship of the Diocese of La Crosse announces the 3rd and 4th publications in the series "Proclaiming the Passion." Specifically adapted for Passion/Palm Sunday proclamation, this liturgical text contains the entire NAB version of Luke's (Cycle C) and John's Passion narratives as well as notes on proclamation. This passion narrative is divided among three (or six) voices and is a scene by scene retelling of the core of Christianity. Copies may be obtained for $2.50 each, prepaid, plus $1.00 for postage and handling, from the Office of Worship, Diocese of La Crosse, Box 69, La Crosse, WI 54601.

New from Michael Joncas

"Every Stone Shall Cry," a new album by Fr. Michael Joncas has been released by Cooperative Music, for $8.95. The album, the first release by Cooperative Music, and all music editions (music book, octavo editions, hymnal pages, and people's edition) are available from Cooperative Music, P.O. Box 4463, Washington, D.C. 20017.

Songs of Inspiration

Vogt Quality Recordings has produced "Songs of Inspiration," by Laetitia M. Blain. The album presents traditional songs sung by Blain; hymn tunes she conducts and arranges, and some of her own liturgical compositions and prayer-songs. Also featured on the album is the Boston College-St. Ignatius Concert Choir. "Songs of Inspiration" ($8.95, plus $1.50 postage and handling) is available from L. M. Blain, University Chaplaincy Office, Boston College, Chestnut Hill, MA 02167.

New Easter Musical

The Word Music Group has announced the release of a new Easter musical, "Hosanna," arranged by John Lee, Minister of Music, and composer and arranger from Two Rivers Baptist Church in Nashville, TN. The musical will be given two premieres this winter. The first, at Music Houston, sponsored by J&J Music, will be held on January 4 at the Astro Village Hotel in Houston. The second will be held at Music Florida, sponsored by MSL, on January 5 at the Court Flags Hotel in Orlando. For more information contact the Word Music Group, P.O. Box 1790, Waco, TX 76796 or call (817) 772-9589.

Songs of Faith, Hope, Praise, and Thanksgiving for Children

By Jack Miffliton

Ideal for Children's Liturgies or Whenever Children Celebrate! Delightful teaching aids for classroom, home, or church, meeting children at their level and providing ideas and inspiration for religious education and celebration. Created by Jack Miffliton in the spirit of Come Out! and Even a Worm, these three programs are sure to start your children singing!

Each songbook contains words, melodies, and chord symbols; suggestions for use of Orff and rhythm instruments; simple body movements; plus an easy-to-perform playlet.

Make a Wonderful Noise — Preschool-Level 2
A bestseller with 17 charming songs! It invites children to pray and celebrate, to approach the Lord gently and playfully, to fill their days with dancing and wonder.
6100 Record—$7.95; 6101 Cassette—$7.95; 6106 Songbook—$3.50.

Holy House — Levels 3-4
A musical mansion filled with 14 colorful songs for every season and for all occasions when God's little ones gather to give thanks and praise.
6120 Record — $7.95; 6121 Cassette — $7.95; 6126 Songbook — $3.50.

Promise Chain — Levels 5-6
15 songs of hope and self-discovery, with clever lyrics and contemporary rhythms, designed to appeal to older children, to be "links in a promise chain joining heaven and earth."
6130 Record — $7.95; 6131 Cassette — $7.95; 6136 Songbook — $3.50.

Available at your local bookstore or:
World Library Publications, Inc.
5040-P N. Ravenswood, Chicago, IL 60640 (312) 769-1000 P-125
Have We Overemphasized Children?

BY MARY ELLEN COHN

The year 1983 marks two important anniversaries for our liturgy. It has been twenty years since the publication of the Constitution on the Sacred Liturgy and ten years since the publication of the Directory of Masses for Children. What has happened in those ten and twenty years? Has liturgical reform been completed? As we ease into 1983, it’s time to look back on our record and see how well we’ve done.

In the coming year much attention will be paid to the twenty year history of the Constitution, but we also need to take a much closer look at our ten years of experience with the Directory for Masses with Children. In ten years the directory should have come of age—old enough to be ready for a liturgical celebration. But has the Directory come of age? Has it made any difference for our worshipping assemblies?

The article by Fr. Jack Nanz on the Directory itself speaks of the revolutionary (my word, not his) nature of the document. He alludes to the possibility that the document was originally intended for adults, but that the drafters of the document felt adults were not yet ready for such a directory. Whether that be the case or not, the Directory has implications for every assembly in which children are present, and, in almost every parish across the country, that means every assembly. Trying to focus the Directory on only those gatherings in which the majority present are children is to ignore two-thirds of the Directory. In other words, every assembly needs to work at implementing the principles of the Directory (just as every assembly needs to implement the conciliar documents, Music in Catholic Worship, Environment and Art in Catholic Worship, and the new introduction to the lectionary).

In 1979 the Bishops’ Committee on the Liturgy conducted a survey to find out how well the Directory was being implemented and how well the eucharistic prayers for children were being integrated into the worship life of communities. Their findings confirmed what careful observers were already telling us: very few parishes in the U.S. are taking the Directory seriously. What little interest there has been in the Directory comes mostly from religious educators who have used it for weekday school liturgies or religious education classes. The Directory has been used almost exclusively with children, while its intended audience—the Sunday assembly of adults and children—has not been greatly influenced by its principles.

There is a parallel experience in the area of catechetics. The National Catechetical Directory, Sharing the Light of Faith, also cut a fresh path in its field. Not only were the various stages of faith development given prominence in its pages, but it also highlighted the necessity for life-long learning. The adult believer was put forth as the reason all catechetical programs exist. While never suggesting that programs not be offered for children, the Catechetical Directory gave adult faith development a high priority.

To my knowledge, there has not been a study on the implementation of the Catechetical Directory to parallel the BCL study on the Directory for Masses with Children. But almost any observer would conclude that few parishes across the country have taken the call for adult education seriously. Very few parish budgets or programs reflect the priorities of our Catechetical Directory. Children’s catechetical programs whether school or CCD continue to be a high priority, while the adult believer gets little attention.

The situation in liturgy is much the same. Most parishes won’t question the purchasing of material for children, but purchasing resources to improve the quality of the Sunday liturgy is likely to be challenged.

It is easier to work with children than to face new concepts of church.

A look at the published material reveals a similar dichotomy. “Children’s Liturgies”—prepackaged and preplanned—are abundant. They sell well. Some are even very well done. But if we look at the material published to help the adult Sunday assembly know its roots and the road it needs to travel to develop its worship life (namely, the basic documents of our liturgy, and the commentaries written to aid in our implement-
...tion of their basic principles) we find that relatively few people have even read the documents.

Paragraph 8 of the Directory states that:

A fully Christian life cannot be conceived without participation in the liturgical services in which the faithful, gathered into a single assembly, celebrate the paschal mystery.

This means that being a Christian is impossible unless an individual participates in a liturgy in which the believers gather in a single assembly to celebrate the dying and rising of Christ. That sentence tells us something about who we are as the church, about why we gather together, and about what our priorities should be. It tells us that what we are about is serious, not kid's stuff. And it is found, of all places, in a document concerning children.

Children grow up. Then what?

I believe we have overemphasized children in both liturgy and catechesis at the expense of adults. And we have done so for two major reasons. First, we still hold a mindset that gives top priority to children because they are the "future of the church." Second, in all our efforts at reform, we have concentrated on surface changes and have missed the need to reform our worship in the light of our new understanding of the church.

We have a basic difficulty with implementing the conciliar documents because they do call for a radical change in the way we think of ourselves as the church. The people of God, the equality of believers, the idea that all the people have rights and duties, especially in the liturgy, are not easy concepts for those who think there are two levels of believers: those in power (be they clergy or lay people) and everyone else. For some people it is far easier to work with children than to face these new ideas. The behavior of children may drive us crazy, but their questions do not really challenge our faith.

Presiders and planners alike must be wary of the "child-trap" of liturgy. The documents always use the term "liturgy with children," but too often we end up with "children's liturgies"—a term which should be put away forever. It is far too easy to trivialize the paschal mystery by fooling ourselves into making it "more meaningful" or "more understandable" for children. Some priests will spend hours working on a celebration for children, but give only a few moments to preparing the Sunday celebration. This reluctance to deal with the adult assembly is a serious problem in the church. Children do pass beyond the age of 12. Then what?

Other studies tell us what we already know about the teenage and young adult years. Many of our young people take a "sabbatical" from the church for a time. If they return, what will the liturgy offer them? The General Instruction of the Roman Missal (GIRM), which predates the Directory, says that they should find full, active participation of mind and body in the liturgy, emphasizing that such participation is "desired by the church, is demanded by the nature of the celebration, and is the right and duty of Christians by reason of their baptism." When was the last time an adult Christian demanded his or her right to celebration in which full and active participation of mind and body was possible? The GIRM tells us what the Directory for Masses with Children is also telling us: liturgy calls for the celebration of a single assembly, an assembly of whole persons, minds and bodies, in full and active participation.

To make the transition between the ease of "children's liturgies" to the challenge of celebrating the paschal mystery within a single assembly in which there are children present (and also of occasional celebrations in which children are in the majority), we need to keep the importance of the assembly in mind. We need to direct our energies to the implementation of the documents that have given us a new liturgy. We need to let their principles come to life. We need to stop herding children into weekly (or worse, daily) eucharistic celebrations apart from the Sunday assembly. We need to differentiate between celebrations and liturgy. All liturgies are celebrations, but not all celebrations are liturgies. Nor is every occasion a reason to celebrate Eucharist. Christ assured us of his presence whenever two or three are gathered in his name, but he did not tell us to plan a Eucharist whenever two or three come together. We have a rich tradition of prayer other than Eucharist. A good example of that tradition is the Liturgy of the Hours, but sometimes that seems to be one of the best kept secrets in the church.

Perhaps 1983 will be the year in which implementation of the Directory will be taken seriously. Perhaps people will read the Directory, and the General Instruction, and the new introduction to the lectionary, and begin to let the power of these documents take hold. Perhaps this will be the year that the eucharistic prayers for children are taken seriously because of the implications they have for eucharistic prayers for the assembly. Perhaps this is the year in which the assembly will be taken seriously. The assembly is the primary sign of the Eucharist, and unless the gathering of persons proclaims that we are the body of Christ, no banners, or songs, or butterflies, or balloons can make that happen.

There is hope in 1983. The RCIA is another document that challenges our assumptions about parishes and adult believers. Where its implementation has flourished, changes are occurring that go to the heart of parish programs and structures. It is not too late for us to direct the same kind of attention to reforming our liturgical assembly, to reforming our thinking about children in that assembly, and to rethinking our approach to liturgy with children.
The Largest American Organ in Europe

To receive organ specifications and Ted Alan Worth's two-record album of the Cáceres organ, send $5.00, plus $1.00 postage and handling ($2.00 postage and handling outside the United States), to the Rodgers Organ Company, Cáceres Recording, 1300 Northeast 25th Avenue, Hillsboro, Oregon 97123. Please specify album or 4-track cassette. (Selections include Bach's "Toccata & Fugue in D minor," "Air on the G String," "Now Thank We All Our God," and "Come Sweet Death"); d'Aquin's "Noël"; Albinoni's "Adagio"; and Duruflé's "Suite," op. 5.)

Rodgers is part of the CBS Musical Instruments Division of CBS Inc.
Telex: 151506.
Toll-free number outside Oregon: 800/547-8807.