Remembering Into The Future
NPM Convention, St. Louis, Missouri
In this issue...

Remembering "Remembering into the Future." The excitement of gathering, the simplicity of the opening music, the excellence of Mark Searle's presentation, the crowds (!), the new sounds of the St. Louis Jesuits, the humor of Elaine Rendler's introduction to Gene Walsh's talk, the Pelouquin Psalms and Fountain Square Fools, music, music, and more music, the intensity of Sr. Miriam Therese Winter's excursion into history, the handclapping-rejoicing of the black institute as it explodes the sounds of the convention, the pure sound of Twynam's Magnificat, exhaustion. The delightful humor of Fred Malek's history..., and the insight: the pure exquisite sound of the Holy Name Chamber Singers... and the challenge;

Horace Allen's vision of the churches... the differences and the similarities, the sound of the Halleluia Chorus with Sr. Jane Marie in that wonderful Cathedral... and the applause. The smiles and the laughter. The disarming simplicity of Dom Helder Camara... the power of the message of peace... two worlds as one—is it possible? The call for clergy and musicians to unite given by the best one legged, episcopal hockey player in the world, the enthusiasm of the Youth Sing Praise.

You had to have been there. Music is alive only when you hear it. You had to have been there.

This issue presents the major addresses of the speakers at the sixth annual Pastoral Musicians National Conference, and a few "snapshots" from the convention held in St. Louis, April 19-22, 1983. Everyone who attended has his or her own memories, for that is what our memory and our stories are most of all, our own.

For me, the great moment came during the "Symphony of Two Worlds", just as the children sang. "My Dad has a Cadillac, with a TV in the Back," and then Dom Helder said, "And at the same time, nations were arguing foolishly... first world war... second world war... Get me! I could really unleash it! World War Three—I possess now ten times over all that is needful to make an end of life here, all life on God's Green Earth, Adieu, Adieu, good mother Earth." For a moment, something inside me raised up, called me to love or unite (the words seem trite to describe the intensity of the feeling) with all people of earth, to band together to save this planet called Earth. For me, it was a great moment of love. For one brief moment, I touched the future. And wept.

V.C.F.
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NPM regrets the small number of convention photos in this issue, and the poor quality of some of these photos. A professional photographer was engaged to provide convention photographs which, unfortunately, turned out to be far below NPM standards. Out of necessity, we used the best of these photographs, and for the rest of the issue had to rely on some random shots taken by Rev. Funk.
Letters from the Convention

I felt that the convention was a very positive and inspiring experience. Catholic church music seems to be moving towards a healthy synthesis of “folk” and “traditional” elements. This was reflected quite well in most of the convention liturgies.

Secondly, the workshop presentations seemed more technically informative and unified in their content. It was heartening to hear a Catholic organist (Dr. Kim Kasling) advocate the use of early fingering and pedalling techniques as an aid to better interpretation of organ music written before the 19th century. Hopefully, those of us who are Catholic church musicians will begin to realize that prayer, scholarship, and performance are but three interlocking aspects of the same realm of activity.

It was also encouraging to see builders of harpsichords and tracker action pipe organs among the convention exhibitors, and I hope that several more are invited to exhibit at the upcoming regional conventions and the 1985 National Convention. It was also most inspiring to hear Richard Proulx and the Holy Name Cathedral Chamber singers. I came away from their performance sensing that this was some of the finest music-making that has been done yet by a group of American Catholic musicians, and I suspect that others share my impression.

However, as always, one leaves realizing that the real work has only begun. We must gently but firmly lead our pastors and parishioners to the realization that musical styles cannot be polarized into “folk” and “traditional.” Music is too subtle and diverse an art for that. There are idioms that cannot be pigeonholed in one slot or the other: Black Gospel, serialism, electronic music. Thankfully, we are starting to have dialogue and sharing between organists and guitarists—something that might have been unthinkable fifteen years ago.

Composers such as Foley, Jorcas, and Reagan have opened up a common ground of “bridge” music that can be used by both organists and guitarists. Perhaps this is yet another sign of the reconciling work of the Holy Spirit in our midst.

The convention was also helpful in that I came away seeing more clearly how my activity and self-expression as a musician can and does fit into the totality of the church’s work in the modern world. The convention Eucharistic Celebration and the Symphony of Two Worlds were especially good in this respect.

We need to realize that the tensions that arise between us do not arise solely from our individual musical tastes, liturgical styles, and pastoral biases, but from more basic human problems such as envy and insecurity. Understanding, sensitivity, compassion, and firmness are needed if we are to begin to move toward genuine musical fellowship and unity in this country. The prospects for this seem to be better now than ever before. Let us pray and work toward that goal.

Robert Wisniewski
Tulsa, OK

One of the struggles facing NPM for the future, if it is to become more than a “magazine and a convention,” is to reach out more to the amateur musicians and liturgists. The magazine and the events at the convention are obviously geared to more professionally trained people. Perhaps the chapters are struggling because the outreach there (which is more to the beginner or novice musician) is not being integrated from the national office as well as perhaps it could. I feel as though the “magazine and convention” clientele and the “chapter” clientele are
like two ships passing in the night. I would strongly suggest that the national office try to develop a better outreach program. My main suggestion would be to develop a team who would go around from diocese to diocese training and encouraging the local leaders to give the message of NPM in a loud and clear voice to those who need so much to hear it. You have endorsed person-to-person contact regarding the chapters. I would encourage it also from the national level to the local leadership. I also feel that the dichotomy between meeting the needs of the professional musician and the amateur musician needs to be bridged. I would like to suggest that NPM offer more to the amateur musician by way of magazine articles and pastoral, how-to booklets.

Rev. Michael Clay
Raleigh, N.C.

I would like to ask the St. Louis convention goers if any of them snuck a recording of Journey to Emmaus? I am looking especially for a listen to my Dance of Life; as a composer I would find this particularly helpful right now, just for reference.

If anyone did get such a recording I would be happy to make a copy of it and send it right back, without making any issue of it.

Thanks.

John B. Foley, S.J.
St. Louis Jesuits
Roy St. Community
621 17th Avenue East
Seattle, Washington 98112

I would like to see more variety in the music chosen for the various liturgies. Music from sources such as the Benedictine Book of Song and hymns written by Henry Bryan Hayes, OSB, would certainly give more variety to the overwhelming amount of Jesuit music that was used.

Overall, everything went marvelously well for the huge number of people that you were dealing with.

Michelle Plomion
Long Lake, Minn.

Although the convention was valuable to me and as a whole was very well done, there is room for improvement in several areas.

First, as a professional in sound reinforcement and recording, I was extremely disappointed in all the performances and sessions with regard to sound production. I have done sound in the Riverfront Towers ballroom before (on tour) and I know that it is not that difficult a room to work with. The constant feedback and miscues were not only annoying but made it hard for me to concentrate on the prayer aspect of the convention.

As I am sure you are well aware, the facilities were too small for the size of the convention. Having sessions in two locations a couple of blocks apart is not a good idea. We missed the first several minutes of every session held at the Marriott.

However, in spite of these small problems, the city of St. Louis was marvelous. We enjoyed the whole atmosphere of the city and the convention. If these above problems can be corrected, Boston will be wonderful.

Dana White
Bowling Green, Ohio
**Microprocessor technology**
**Baldwin makes it sound**

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**Baldwin 645 Specifications**

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**Additional Settings**

- Unison off
- Positif to Positif 4'
- Swell to Positif 16'
- Swell to Positif 8'
- Swell to Positif 4'
- Great to Pedal 8'
- Great to Pedal 4'
- Swell to Pedal 8'
- Swell to Pedal 4'
- Positif to Pedal 8'
- Positif to Pedal 4'
- General
- Celestial Vibrato
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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-883 Cincinnati, Ohio 45201.
Association News

NPM Southern Regional Office

NPM opens a Regional Office for the Southern United States in Ft. Worth, Texas. Staffing the office will be Arlene Anderson.

The Southern Office is responsible for providing an NPM presence in the Southern section of the United States, and a focal place for activities of musicians and clergy in this area. In addition, Arlene Anderson is responsible for supervising the development of chapters and coordination of workshop programs. In this capacity, Ms. Anderson will be replacing Elizabeth Dahlsten, who will be concentrating full-time on conventions.

The strength of NPM as an organization committed to assisting parishes, and the growth of NPM as a national organization, both rest with our chapters. Ms. Anderson will be responsible for coordinating, corresponding with, and developing the growth of existing and new chapters.

Further, the Southern Office will coordinate the planning and development of the more intensive educational experiences, e.g., the Cantor School and other similar educational workshops.

Ms. Anderson, both as one of the first chapter directors and as the coordinator of the 1982 regional convention in Ft. Worth, has unique experience in and commitment to pastoral music.

The Southern Office will be located at 5550 East Lancaster Ave., Ft. Worth, Texas 76112 (817) 451-8555. We invite anyone interested in chapter information or educational programs to contact the NPM Southern Office directly.

Regional Conventions 1984

A series of marathon meetings is advancing across the sweltering countryside this summer, leaving a trail of convention plans that will grow to fruition in seven regions next summer. At each meeting diocesan leaders in music and liturgy brainstorm on the challenges facing their parish liturgies and the best programs and speakers to address those challenges. The results of the brainstorming session are then turned over to the Core Committee, a team of five or six local NPM organizers who plan the program and, for the next year, spend a great deal of time and energy bringing the convention to fruition. Below are the titles, themes, and names of planners for three of the conventions; the rest will be reported in the next issue.

Houston, Texas
June 20-22, 1984
The Demands of the Rite

American assemblies approach the eucharistic celebration with all their diversity—multiple cultures, degrees of faith and understanding, various musical competencies and tastes, different communities—and the living rite is affected by this diversity. Still, the rite has a life of its own: it is the eucharist of Jesus, and therefore cannot be contained in any of the limited models we create to explain it.

Planning Team, Metuchen Convention

As we let the rite speak for itself, it speaks to our deepest and most authentic humanity and art, in all our diversity. The consequences of the demands of the rite are as numerous and as far-reaching as our diversities. The Houston convention will explore those consequences in three areas: our celebrations with children, our musical and ministerial competency, and our musical repertoire.

Core Committee: Elisa Ugarte, Coordinator; Sandra Derby, Tim Dyksinski, Tim Jaye, Susie Way.

Providence, Rhode Island
June 25-28, 1984
The Challenge of Competence

This convention centers on the issues of competence—musical, liturgical, and pastoral. Especially with regard to musical and liturgical competence, the needs of people at different levels are recognized from the most basic to the highly advanced. For skilled musicians who are new to the Catholic liturgy, the convention offers a general session, with insights challenging to all, exploring the musical nature of the ritual, as well as workshops on the specific roles of music in the liturgy. The liturgically knowledgeable who are beginning to develop their musical skills will find workshops on basic technique for organists, guitarists, cantors, and choir directors.

Pastoral competence raises questions concerning spirituality. We recognize that people come to the liturgy for deeper spirituality, and the pastoral musician’s primary role is to minister to the spiritual needs of the assembly. As
musicians, we must come to view ourselves as full members of the assembly, worshiping together in and through the liturgy; at the same time, we bring our unique musical spirituality to enrich the assembly. That spirituality, with the skills that foster it and grow out of it, is the theme of the Providence convention.


Metuchen, New Jersey
July 17-19, 1984

The Future . . . Beginning
Pastoral musicians and clergy face the future with an attitude of beginning something new. This is a paradox, since as we look around at liturgical music in our country, there is no obvious indication of beginnings. What is happening in churches has been around for some time now; church musicians have been working for 20 years to implement the reforms of Vatican II, and almost everywhere, many reforms are now solidly in place. Some people have even come to believe that the period of reform is over.

The Metuchen convention will explore the future as beginning. Beginning means personal renewal for musicians and clergy, an alternative to burnout and a remedy for discouragement. Beginning means realizing that although our assemblies may be singing, they still are not reformed. Their hearts, and ours, are not yet changed. Beginning means studying the Rite of Christian Initiation for Adults to understand its emphasis on conversion and the ritual expression of conversion. Beginning means seeing the work of musical liturgy as in process, not as resulting in a product.

Core Committee: Rev. Florian Gall, Coordinator; Peter Cebulka, Anita Martin, Joseph Rademacher, Barbara Ryan, Joan Seamon.


Members React!
The response to the NPM Questionnaire has been overwhelming! Many, many members took the time to respond to the questionnaire sent from the National Office with questions regarding Chapters, The Pastoral Press (the publishing Division of NPM, formerly called NPM Publications), the NPM School, Cantors, and Regional and National Conventions.

Many of our members took time to write extensive comments about the future, about their support, and about their thanks for the work of the National Office. These comments demand a personal response, but there are simply too many of them for our staff to respond to personally.

This announcement is a thank you for your enthusiasm for the organization, for the work that we do together, and for your personal comments—which we have read carefully. Our best response is to take action on your suggestions. That's also our best thanks.

NPM Cantor School
Registration for the four NPM Cantor Schools exceeded our expectations, showing the vital need for quality training for the new Ministry of Cantors in the United States. Three Schools were scheduled for 60 persons each, one for 40 persons. Registration exceeded these numbers in all the schools, thus creating a waiting list.

Plans are being made for additional Schools in the Spring and Summer of 1984, so make your plans early—and send in your registration early. The planning for future Schools of Cantors will be conducted by Arlene Anderson, Director of the NPM Southern Office.

Gathering To Remember
About 80 liturgists and pastors gathered at Boston College, June 19-22, 1983, at the invitation of Rev. William Leonard, to examine the liturgical renewal, twenty years later. Among the attendees were some "old timers" of the liturgical renewal and members of the first Board of Directors of the Liturgical Conference (1940). In addition, a special night of long-time supporters of the Liturgical Conference was held featuring Mary Perkins Ryan, Shawn Sheehan, Rev. Clarence Rivers, Rev. Richard Butler, Mary Reed Newland, and many more.

During the conference, entitled "Gathering to Remember," papers were presented by Rev. Peter Fink, SJ, Rev. Michael Fahey, SJ., Rev. Kevin Seasoltz, OSB, Abbot Patrick Regan, OSB, Msgr. John J. Egan, and Rev. Stephen Hoppel. A wonderful opening ceremony included the music of Tish Blain. NPM will publish the talks from this conference in the future.

Methodist Musicians Meet
Over 700 Methodist musicians and clergy met in Dallas, Texas, July 3-9, 1983 at the bi-annual Convocation under the sponsorship of the Fellowship of United Methodists in Worship, Music, and other Arts. The Fellowship is a membership organization of clergy and musicians and associated artists very similar to the National Association of Pastoral Musicians.

The Convocation, similar to the National Convention of NPM, attracts musicians, clergy, and other artists from across the United States and Canada. This year's meeting, "Foundations 83," began with a stirring celebration of Festival Eucharist, featuring Wildor's Mass performed by the Choir of St. Luke's United Methodist Choir, Houston, under the direction of Robert C. Bennett, who was recently elected President of the Fellowship.

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Hymn Society of America
Springfield, Ohio 45501
Lutheran Conference

Workshops, Choral Reading Sessions, and above all celebrations of prayer and music dominated the Convocation. Speakers and clinicians familiar to NPM were in great evidence. Rev. Horace Allen, Dr. Susan Ray Beeler, Paul Kaniewski, Barbara Garcia, Hoyt Hickman, Edward Hansen, Paul Salamunovich, and Dr. Lawrence Stookey were among the leaders of very wide and diversified program.

The carefully thought out implementation of the new books and styles of celebration for the United Methodists were much in evidence. There was a fresh energy for renewal alive at the convocation.

Discussions about a possible cooperative venture between the National Association of Pastoral Musicians and The Fellowship of United Methodists in Worship, Music and Other Arts were begun at this meeting. NPM looks forward to progressive positive development of this important ecumenical relationship.

The Lutheran Worship and Witness Conference

Over 3,400 Lutheran Musicians, Ministers, and Friends gathered in Minneapolis-St. Paul, June 20-25, 1983. The last meeting similar to this one was held in 1973. A jointly sponsored meeting of the Lutheran Church in America, and the American Lutheran Church (soon to merge), and the Missouri Synod of the Lutheran Church, it brought together the representative publishers of Fortress Press, Augsburg, and Concordia. Under the overall sponsorship of the Joint Committee on Worship of the Lutheran Church, presently chaired by Ralph Van Loon, the conference design was to encourage worship people to be more concerned about public and civil witness; and for social activists to recognize the power and importance of worship, a topic familiar to any attendee of the recent NPM Conference.

The convention featured over 130 unique workshops, some of these repeating three times, offering an attendee over 400 possible sessions in a five day meeting! In addition to the wide diversification, there were some very focused workshops for musicians.

The message was simple and clear. The call of worship must lead to witness; the witnessing church must find ways to ritualize its beliefs. And that message is appropriate for all the churches.

Larry Johnson,

New FDLC Executive Secretary

Larry Johnson has been appointed executive secretary of the Federation of Diocesan Liturgical Commissions, replacing Rev. Thomas Richstatter, OFM, effective July 1, 1983.

The FDLC is an organization for diocesan personnel (both staff and diocesan commission members) who work in liturgy. About 120 of the dioceses in the United States are active in the organization and participate in the FDLC annual meeting (this year in New Orleans).

Larry Johnson is the former director of the Wilmington Diocesan Office for Liturgy, having studied liturgy at Catholic University and the Institut Catholique in Paris. Most recently, he has published with The Pastoral Press the very popular The Ministers of Music.

Fr. Richstatter, OFM, an avid supporter of the work of the National Association of Pastoral Musicians will be involved in teaching, lecturing and writing. His new work will leave him free to give more workshops and lectures in liturgy and sacramental theology for diocesan liturgy groups, religious educators, and especially for Roman Catholic Clergy.

NPM salutes Fr. Richstatter for the exceptional work that he has done for FDLC and wish him the best in his future work. NPM greets Larry Johnson in his new work and pledges continued support for the important work of the FDLC.

Diocesan Directors of Music to Hold Meeting

At the invitation of the FDLC, NPM is organizing a gathering of the Diocesan Directors of Music, prior to the FDLC National Meeting in Sacramento, California in 1984.

A discussion of the program will be made informally at the FDLC meeting in New Orleans, 1983, and future plans will be announced through Pastoral Music. Suggestions from Diocesan Directors of Music or Diocesan Commissions/Committees of Music personnel are welcome at the national office of NPM.

“Worthy of great attention”
— Dale E. Ramsey

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Church musicians as well as others interested in good music in the churches will find absorbing reading here.

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Join us for a one day Music Conference to be held October 1, in Greensburg, PA, and in Providence, RI, October 8, with the Diocesan Liturgical Commission. For further information call Vonnie Jandrain at 817-772-7650.
The NPM program of chapter formation is now entering its fourth year. It seems appropriate to mark this anniversary with a review of the purpose of chapter formation and the history of the chapters over the past three years.

Before the chapters began, NPM provided service and education to musicians and clergy primarily through Pastoral Music magazine and the conventions. While these were successful tools for self-improvement in the people they reached, it was known from the beginning that the magazine and conventions alone could never penetrate far enough into the individual parishes, where musical liturgy ceases to be theory and becomes reality.

In order to reach out more effectively to the parishes, NPM formed diocesan chapters with a three-fold purpose:

1. To deepen the spiritual life of, and the social interaction among, pastoral musicians.
2. To provide for parish musicians and clergy an educational forum on current issues affecting musical practice in the parish.
3. To improve the musical and liturgical skills of the pastoral musicians.

The dream was that a group of musicians representing five to 25 parishes in a diocese would meet regularly. They would model for each other what they were actually doing in their parish liturgies, be it good, bad, or in between. They would trust each other and care about each other so much that they could honestly and constructively criticize each other's work for the purpose of self-education and self-improvement. Thus the beginning musicians would look to the highly trained musicians for help, and musicians with a well developed pastoral sensitivity would help those who were weaker in that area. The talents and successes of all the parishes would become available to all.

The introduction to the NPM Chapter Manual states: "Two key words in the NPM chapter program are mutual and self-help. The goal of the meetings is to establish a program wherein musicians of an area see themselves as mutual workers and treat one another accordingly. Self-help is the key to improvement, to motivation toward future practice, to learning new skills, and to sharing programs with others."

In this goal in mind, NPM created a tool, the NPM Chapter Manual, and offered the chapter meeting program at each of the 12 regional conventions in 1980. Chapter formation was entirely voluntary and depended on at least one musician in a diocese responding with a conviction that the chapter program might work and was therefore worth a try.

Since that time a total of 52 dioceses have tried an NPM chapter. Chapters are spread throughout the country in 25 states, including Alaska. There is also a chapter in Montreal, Quebec. There are 22 permanent chapters, 12 temporary chapters (undergoing the mandatory six-month trial period before receiving a permanent charter) and 18 chapters that have not yet applied for a temporary charter.

What is the real life behind the statistics? What is the result of chapter formation after three years?

The positive experiences are obvious. For example, Pittsburgh boasts a membership of over 100 meeting monthly in three branches under strong leaders who regard NPM membership as vital to their work. Metuchen, New Jersey, a brand new diocese, started an NPM chapter simultaneously with the birth of the diocese, and after a year and a half is enthusiastically hosting a regional convention. Large eastern city dioceses are not the only success stories – Dubuque, Iowa maintains an active, growing chapter. NPM chapters produced five of the six 1982 regional conventions and the national convention in St. Louis, and are now busy with five of the six conventions for 1984.

Even more encouraging, however, are the stories told by chapter members that illustrate some of the original dreams coming true. A pastor in a rural parish with no music at all comes to an NPM chapter meeting, gets excited about what other parishes are doing, and a few months later his parishioners are singing acclamations and psalm responses.

The negative experiences, however, are equally obvious and cannot be overlooked. An NPM chapter has not worked for everyone. It is difficult to get a chapter off the ground. Some of the most common problems are distances—many dioceses stretch over a two-or-more-hour driving distance—and lack of strong leadership. Chapters do well where diocesan music and liturgy offices actively support them; without that support they usually are not successful. Many chapters are struggling to survive, and there are some that have made no contact with the NPM national office since they received the Chapter Manual three years ago.

Meetings of concerned chapter directors at conventions surface problems within the chapter program. The model of teaching and learning from one's peers works better in theory than in reality. The chapter meeting can become a place for pooling ignorance, while the strong-
est musicians shun involvement and those who seek to improve themselves long for “experts” to come in, give them a shot of inspiration, and tell them what to do. Different areas of the country have widely different needs; for example, the needs of rural dioceses are entirely different from those of cities. While the Chapter Manual was designed to adapt to varying needs, adaptation of the Manual also seems to work better in theory than in reality.

Where do the NPM chapters go from here? The chapter directors’ meetings at conventions have sometimes produced some consensus. First, the Chapter Manual needs to be revised by a team of chapter officers in order to update it, increase its scope, and bring its valuable theory and goals more in line with the real experience of chapters. Second, the word needs to go out loudly and clearly that slavish adherence to the Manual is not necessary, and probably detrimental to a chapter. The Manual was designed to provide effective meetings with a minimum of work by busy parish musicians, but some work is required by the chapter leadership to adapt it to the specific needs of the chapter. Third, NPM is beginning to affiliate with diocesan music groups that are already successfully established. For example, the St. Louis Chapter is a proud outgrowth of the archdiocesan Pastoral Musicians Guild. NPM’s most recent affiliation is with the Church Musicians Guild of Buffalo, and this happy marriage is resulting in an effort to clarify the exact nature of the relationship, with the intent of producing a model for future affiliations.

The National Association of Pastoral Musicians is interested in the original dream of fostering the art of musical liturgy in every parish in the United States. Some structure is necessary to the realization of that dream; hence, there are rules and procedures for developing an NPM chapter. But the structure is only a tool, and only valuable insofar as it enables pastoral musicians to improve their musical, liturgical, and pastoral skills, and causes better celebration in parishes.

Elizabeth Dahlslie

Chapter Meetings

Grand Rapids, Mich.

Rev. Jim Pomann from Detroit addressed the chapter on the ever-popular topic of the relationship between priests and church musicians. Clergy and musicians alike enjoyed an annual pot-luck dinner hosted by the musicians especially for the clergy.

Dolores M. Hruby, Director

Lansing, Mich.

The Music Showcase at the July meeting presented demonstrations of the Lamb of God and the breaking of the bread. At the Exchange for Learning, members discussed how the function of the breaking of bread controls the type if music selected, and the dangers of over-devotional Lamb of God music.

David C. Dunlap, Director

Hartford, Conn.

A panel of members who attended the national convention in St. Louis told their stories at the May meeting. A year-end Koinonia was held in July at a restaurant featuring “warm, festive, Greek atmosphere,” great food, and dancing.

Trudy Michaud

Secretary

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Assembly: Remembering the People of God

BY MARK SEARLE

To remember is to become aware of time's mystery and grace's history. It is to become aware that, as human beings and as Christians, our sense of the present is defined both by the past that lies behind and the future that calls for decision. To remember into the future is to be aware that our options for the future are always circumscribed by the givenness of the present to which the present has delivered us. It is to be aware that the path we choose for the future, to the degree that we choose it, will be conditioned by our experiences of the past. What has been prompts us to wonder what might yet be. What has happened must make us examine what we have actually achieved. Our experience of past events beyond our control must make us wonder what events, unforeseen and unplanned, await us in the future.

Vatican II was an event which few, if any, of us had any control over, or even foresaw. Twenty years later, while time continues to carry us forward and away from it, still it looms large in the landscape behind us and still we walk in its light. The theme of this convention is a tribute to its impact upon our lives and to its continuing hold on us. In twenty years, how far have we come? What, in the meantime, has happened to us, individually and collectively? What have we learned in the intervening years? What drama have we been playing out upon the world stage, which future historians will identify and say—as we can never say—"Such and such was the meaning of those years; that is what was going on?"

Inevitably, you will be inclined to hear and ponder these questions as musicians, as you reflect upon the experiences of the past two decades. Other and more qualified guides will lead you in your remembering; Fr. Eugene Walsh will recall for you how our attitudes to liturgy have slowly changed over the years; Sister Miriam Winter and Dr. Fred Moleck will remind you of the evolution of music in legislation and practice; Dr. Horace Allen will entertain you with the tale of ecumenical contacts and borrowings; while Bishop Kenneth Untener will remember the developing partnership of clergy and musicians and its promise for the future. These major addresses, together with the five-part "History of American Liturgical Music," will help you retrace the tracks of our Pilgrim Church and to see more clearly both where we have come from and where we are going.

My own task is less to launch you on this journey of remembrance than to briefly you before you set out. To this end, I would like to put the activities of this convention in a broader setting by reflecting with you on three things: First, what it means to remember. Second, what it means to remember in the liturgical assembly. Third, what remembering into the future might demand of us now, as we approach the end of the twentieth century.

1. Remembering and the Future

Nine years ago, in 1974, two psychologists by the names of Thomas Cottle and Stephen Klineberg published a fascinating book entitled The Present of Things Future: Explorations of Time in Human Experience. The heart of this study consisted of a series of taped interviews with very ordinary people, designed to discover how they remembered the past, how they saw the future, and what the connection was. They found that people's sense of the future was entirely conditioned by their sense of the past. Those who had a strong sense of continuity in their past life invariably had a strong belief that the future would develop continuously out of the present. Others, whose past seemed to them a series of disconnected happenings over which they had little control, had hopes for the future, but that future seemed totally disconnected from the present and they themselves were taking no steps to bring it about. They were simply waiting for something to turn up, for God or luck to intervene and miraculously transform their lives. And then there were those who found the present difficult to accept: they tended either to live in the past or to dream of the future—anything but live in the present. There were, finally, those in whom the future inspired no confidence: they tended to live entirely in the present—eat, drink and consume, for tomorrow there may be no tomorrow.

These reflections on memory and anticipation hardly do justice to the book, but they might be enough to help us examine our own sense of past, present and future, of where we have come from and where and where we are going.

In the earliest centuries of the church, while Christ's earthly existence was still a lively historical memory, Christians also had a vivid sense of the future. History, it seemed to them, was rushing to its appointed end, its final consummation in the return of Christ in glory. However, as the past grew more distant, so did the future become vague: the prospect of the Parousia faded as a memory of Christ's first coming grew more faint. But people cannot live long without a future to look forward to, so the eschatological dimension of Christian life became foreshortened in two ways. First, the liturgy itself was increasingly understood, not only as pointing to the end but as somehow realizing the end. In the Eucharist, the end-time is already present, it was said. The result was to change the direction of the coming Kingdom: instead of being a goal at the end of time, it came to be imagined as a
world above. The horizontal dimension gave way to the vertical, the spatial model of above and below replaced the temporal model of now and one day soon. At the same time the temporal dimension did not disappear altogether, but shifted from the history of the race to the history of an individual life: the long-term horizon of the end of the world yielded to the short term horizon of the end of life. With this, the emphasis shifted from the social and historical understanding of Christianity, to a more personal and individualistic one. Instead of the community expecting the end of the world, there was the church preparing people to meet their death. Undoubtedly, this contributed enormously to the rise of individualism, for the fate of the earth and the outcome of historical events seemed altogether less urgent than the individual person's more immediate appointment with death and judgment. So the change of historical perspective went hand in hand with the breakdown of the sense of community.

It is all the more striking then that Vatican II, in the liturgy constitution and elsewhere, made a bold attempt to recover both those elements of Christian consciousness: our sense of solidarity with one another and our sense of responsibility for history as salvation history.

It is not at all clear at this stage that our liturgical practice has really captured this memory which Vatican II recovered. We have latched onto the idea of community, but do our liturgies reflect this broader understanding of time and history? It is probably true to say that, in attempting to respond to the church's call for liturgies that are genuine community celebrations, we have largely understood community in psychological terms, as something almost synonymous with "intimacy." As a result, our liturgical assemblies and the music that orchestrates them, have sometimes given the impression of being experiments in instant intimacy. The idea of community celebration has been taken up by a culture which is emotionally insecure, committed to instant results, and reliant on techniques to achieve them. But what has happened to our sense of history as God's history, or of our place in that? Is it too much to say that our assemblies, these past twenty years, have become introverted, focused on "meaningful worship experiences" and emotional satisfaction, rather than ex-

In twenty years, how far have we come? What, in the meantime, has happened to us, collectively and individually? What have we learned in the intervening years? What drama have the Catholic people played out on the world stage? What will historians say is the meaning of our years?

People cannot live without a future to look forward to.
2. Assembly

Perhaps I can substantiate these reflections by turning more specifically to the matter of the liturgical assembly and how our understanding of it has developed over the past twenty years.

We should begin, I suggest, by remembering the way we were in 1963. There were parishes here and there, of course, which, with visionary leadership, had begun to anticipate the direction in which the Council would point us; but, by and large, the American Catholic parishes of the early 1960s were much as they had been for the past 150 years. The churches were full, you remember. Mass and the sacraments were in Latin, mumbled through by priest and server before a passive congregation. Catholics were loyal, traditional, and cut off in many ways from the wider society, though Kennedy's accession to the presidency and the universal popularity of John XXIII were finally granting that admission to the mainstream of American life and culture to which Catholics had so long aspired.

With the Council, the congregation came to life. The blessed mutter of the Mass before a sniffling, shuffling, kneeling assembly was swept away by a tide of noisy conversation, guitar-strumming and handclapping. The traditional air of part-boredom, part-recollection yielded to the new gregariousness, the novelty of English texts, and the easy informality of the "new liturgy." The old church seemed to have recovered her youth: "Brothers, sisters, we are one and our life has just begun..." or so it seemed at the time.

Other speakers will relive the sights and sounds of those post-conciliar years with you and will probably offer a more careful evaluation; but it seems to me, as I have already suggested, that the main agenda of those years was less that of remembering into the future than of breaking with the past and forgetting it. If, at Vatican II, the church regained something of its youth, those post-conciliar years now appear to have about them something of the air of adolescence: a certain awkwardness, a gaucherie, an enthusiasm for the new coupled with a certain mistrust of older wisdom, confidence in a brave new future, a repudiation of parental authority and a clinging to one's peer group.

We have aged since then. Kennedy's assassination was the first shock to be rapidly followed by other assassinations, the turbulent years of war in Vietnam and violent protest at home, the scandals of Watergate, the short, sharp horrors associated with names like Jonestown, and the unending agonies of Ulster and Cambodia and Biafra and Iran... And in the church, lesser setbacks, but widespread disenchantment: death of God theology, Humanae Vitae, the exodus of so many leaders and potential leaders from the priesthood, from religious life, and even from the church. Yes, we have aged. We have grown for the most part more sober, perhaps more wise; though there are still those who appear unwilling to let go the golden days of the early sixties.

Yet it seems to me that in the mainstream of American Catholicism, between those who will not let go of the pre-conciliar church and those who will not let go of the post-conciliar church, there is a movement into the future which is based on a more profound kind of remembering. Finding the promise of instant community to be illusory and the diet of "meaningful worship experiences" not to be sustaining, we are beginning to engage in the kind of remembering that is perhaps best identified as recollection. It is as if, in the first phase of liturgical renewal, we put ourselves into the center of the liturgy, focusing our activity and attention on ourselves and on one another, compensating, perhaps, for having been kept to the periphery for so long, so long reduced to the role of passive spectators. Now, in the second phase of renewal, there is evidence that we are becoming more reflective. We are remembering again who we are at the liturgy and what it is we are about there. We are beginning to acknowledge the truth of the accusation that we often trivialized something that is essentially serious: not always sombre and grave, but always and necessarily serious. We are remembering that, when we come together we are no mere bunch of pals, but the living sacrament of the body of the Crucified and Risen Lord. Remembering becomes recollection:

"You have come to Mount Zion and to the city of the living God, the heavenly Jerusalem, and to innumerable angels in festal gathering, and to the assembly of the first-born who are enrolled in heaven and to a judge who is God of all and to the spirits of the just made perfect, and to Jesus, the mediator of a new covenant,"
and to the sprinkled blood
that speaks more graciously than the blood
of Abel.”
(Hebr. 12:22-24)

Perhaps I am being overly optimistic, but it does seem as if, after overcoming our initial reactions to the “old liturgy,” we are gradually coming to a more profound appreciation of the objective mystery we encounter in the assembly and its liturgy. One of the favorite patristic quotations of the postconciliar church has half a line from Irenaeus: “The glory of God is humanity fully alive.” We stitched it onto our liturgical banners and made it an excuse for all sorts of fun . . . but we forgot the rest of the sentence: “The glory of God is humanity fully alive, but the life of humanity consists in the vision of God.” There is a hunger now for the vision of God, a hunger which prompts us to reconsider the objective character of liturgical assembly and celebration: the efficacious and operative presence of the crucified Lord and of his transforming Spirit.

In coming to such awareness we are beginning to appropriate and apply what theologians have seen as the heart of the liturgy: remembering — indeed, remembering into the future. On the basis of studies on the biblical meaning of remembering and memorial, it is clear that the essential activity of the liturgical assembly is that of remembering God in Christ. In the biblical sense, remembering means not only calling the past to mind, but making it the basis of present and future action. To remember the ways of God for example, is to submit to them; to forget the ways of God is to sin. But such is the relationship between God and his covenant people that, when the People of God gather to remember God and his saving acts, God himself “remembers” and acts towards us now with the same saving purpose with which he acted towards his people in the past. To remember is to act. For that reason, too, the psalmist and the church pray God not to remember our sins (which would be to punish us) but to remember the promises of old and the mercy he has shown in the past.

The Christian liturgy is what the Christian assembly does when it gathers: it remembers Christ. This remembering or anamnesis is no mere imaginative recall, however. To remember Christ is to identify with Christ in his submission to God, to identify with his sacrifice and self-surrender in order to become, like

It is almost as if we are a people bereft of a past and with no thought for the future. It is as if we wanted to blot out any feelings about past or future. Will we be judged as a people who tried to remember or a people who tried to forget?

There is a hunger now for a vision of God, a hunger that makes us question the character of our liturgy and our liturgical assembly.
Christ, the objects of God's saving remembrance. “Father, calling to mind the death your Son endured for our salvation, his glorious resurrection and ascension into heaven, and ready to greet him when he comes again, we offer you in thanksgiving this holy and living sacrifice.” Such is the burden of every eucharistic prayer. And “this holy and living sacrifice” which we offer is the Body of Christ, surrendered in sacrifice, which St. Augustine does not hesitate to describe as “your own mystery”: “When the priest says, The Body of Christ and you say ‘Amen,’ you say ‘Amen’ to your own mystery.” The assembly, remembering Christ in a profound act of recollection, discovers its own mystery, its identity as the Body of Christ in the world, continuing his surrender to God and to the work of God, until the end of time, (“ready to greet him when he comes again”). The liturgy itself is essentially an act of remembering into the future, in which we submit ourselves again and again to the plan of God for human history and commit ourselves to its realization. The Eucharist recollects our past and shapes our future.

If this brief sketch of a theology of remembering in the liturgy makes any sense, it is clear that the way the liturgy is celebrated needs to foster the mood of profound recollection, that we might come to awareness of “Christ among us, our hope of glory.” We come to the liturgy, not so much to express ourselves as to find ourselves; not to vocalize the faith we already feel, but to be drawn in to the faith and fidelity of Christ himself: not to create a sense of community, but to discover the unimaginable mystery of our common life in Christ and in his Spirit; not to be instructed by songs and sermons, but to open ourselves to the instruction of the Spirit. The liturgy is less concerned with what we know ourselves to be, than with bringing us to discover who we really are.

This has many implications for liturgical music—or, better, for sung prayer. We need music which will help us remember who we are and in whose presence we stand; and I believe such music is now gradually becoming available once again. It is music which is neither background nor accompaniment to prayer, still less a mere community-forming device in preparation for prayer. It is music which lends itself to prayerful remembrance of things past, present and future, which lends itself to contemplative recollection. It is music which avoids the temptation to be didactic or to express moods and feelings which may or may not be those of the assembled faith. It is music which knows its place, attaching itself to certain parts of the liturgy rather than others, and to certain times of the liturgical year. It is music which not only bears repetition, but requires it, for repetition is the mother of memory, both in ritual and in music. Liturgical music, like liturgical ritual, is essentially repeatable, because it is only by being sung over and over again at appropriate moments that it can work upon our forgetfulness and bring us to realize the mystery we are engaged in. Liturgical music, like the liturgy as a whole, cannot work its full effect in a single celebration. It works on us over the years, over a lifetime, over the centuries, as an instrument of the Spirit in the church, bringing to our realization all that Christ has given us and leading the church, contemplatively, into the fullness of truth.

3. The Future Into Which We Remember

This last mention of the long-term effects of the liturgy, as the activity of the assembled church remembering, leads naturally to my final set of reflections, which have to do with the scope of the remembering we ought to engage in.

The theme, “remembering into the future,” inevitably raises the question of how far back we ought to remember and how far forward we should peer into the future. Our understanding of the present is largely conditioned by how we set our sights. For example, in response to the question of what brings me here, I could mention the flight that landed me here, or the period of time that I spent thinking about this paper and working on it, or I could think of the invitation I received way back last year. But that is not all that brings me here. I could speak of my experiences over the years, of the training I received which prompted the invitation and my acceptance. I could go back to experiences of my youth which drew me into a love of the church and her liturgy. I could go back even further to events before my birth, to tell the story of people like my father and godfather, whose Catholic experience was so influential in my own formation. And one could go on pushing back to the beginning; for when you begin to remember and to recount, any starting point is necessarily artificial. And the same would be true of the future. To what does my presence here lead? To the trip back home to other work? To a brief flurry of conversation in the hallways? To some triggering of a response in people I have never before met which will influence liturgies in places I shall never visit? The scope of the hoped-for future can be endlessly enlarged, though, like all enlargements, the picture grows more blurred with each successive enlargement.

I have already suggested that, while this convention is occasioned by the memory of Vatican II, our remembering needs, in fact, to go further and deeper than the last twenty years. We shall be untrue to our times, to our faith and to the future if Vatican II is the sole extent of our sense of time and history. For generations yet unborn, our time will be remembered, not perhaps as the century of Vatican II, but as the century of great progress and incredible regression, as the century of wars and violence, and of peace through the threat of mutual annihilation. It will be remembered as the century of moonrockets and gas chambers, a century where medicine leapt forward and where people destroyed one another on a scale hitherto undreamt of. It will be remembered as the time of holocaust and genocide—of the holocaust which shunted 30,000 people a week to their deaths just forty years ago, and of the holocaust of nuclear destruction which overshadows our future. We are not only a people who celebrate the reformed liturgy: we are, as David Power has said, a people called to celebrate between the holocausts.

When historians of liturgy look back on our celebrations, will they judge us a people who remembered or a people who tried to forget? Where does the terrible liturgy of anguish and death and grace and hope, played out in our history, find any reflection in our prayer, our celebration, or our music? How can we sing “God hears the cries of the poor” to a tripping little melody without the memory of the ovens of Auschwitz and the silence of God disturbing us? The passover liturgy went forward undisturbed as Christ was crucified on Golgotha, as if the people and priests who recalled the salvation of old were trying to forget their responsibility for the present. They missed the once-for-all sacrifice for the world’s salvation. And we, too, run the risk of deluding ourselves about the liturgy and celebrating if we attempt to safeguard our faith by choosing not to remember too much.
So much for the past; yet, the way we relate to the future is largely determined, as we have seen, by what we remember from the past. So often, at the beginning of our liturgy workshops at Notre Dame, participants will say: "Well, in our parish we've done the same thing for the past two years, so we're looking for some new ideas." I suppose many of us come to this convention, too, with some such thoughts of the future: only let it be different! But this, I suggest, would be an exercise in forgetting, and, while some things are best forgotten, that is not what we are here for now. We are here to "remember into the future." While this does not preclude the making of short-term plans, it is essentially an invitation to take stock of where we are and to situate ourselves in the face of a rather longer future.

This year, interestingly enough, is not only the 20th anniversary of the Liturgy Constitution. It is the fiftieth anniversary of Hitler's rise to power. It is also, by papal proclamation, a Holy Year, intended both to remember the supposed 1950th anniversary of Christ's redemptive death and also to prepare us for the coming turn of the century and the beginning of the third millennium of the Christian story. These are pretty momentous events, anniversaries which must make us ponder the vast tapestry of human and divine history, and our tiny place within it.

But even if we content ourselves with celebrating the anniversary of Vatican II, we would do well to look beyond its implications for today and tomorrow. In an article a few years ago, Karl Rahner did just that. For him, the fundamental theological significance of Vatican II is to be found in the fact that, at the Second Vatican Council, the Catholic Church appeared, for the first time in its nearly two-thousand year history, as a truly world church, rather than a religion of the Mediterranean basin and of Europe. For the first time, he points out, the churches outside Europe and North America were represented, not by missionary bishops, but by their own pastors. For the first time, the Catholic Church had a vision of itself as becoming truly catholic. Of course, he admits, that vision still remains to be fully implemented, but it is something that we cannot easily forget: Catholic Christianity belongs not to European civilization, but to the world.

This transformation of the church he finds to have only one historical parallel—in the transplanting of Christianity from its Judeo-Christian seed-bed into the pagan soil of the Graeco-Roman world. He writes:

Theologically speaking, there are just three great epochs in Church history, of which the third has just begun and made itself observable officially at Vatican II. First, the short period of Jewish Christianity. Second, the period of a Church in a distinct cultural region, namely, that of Hellenism and of European culture and civilization. Third, the period in which the sphere of the Church's life is in fact the whole world. ('Towards a Fundamental Theological Interpretation of Vatican II,' ThSt 40 (1979), p. 721).

Each of these periods, he points out, provided very different contexts and very different challenges to Christianity and its preaching—and also, we might add, to its liturgical celebration and its musical forms.

What does it do to our self-awareness, to our attempt to remember into the future, when we think of ourselves as living through a profound transformation of Christianity, one as radical and far-reaching as the change from the church being a Jewish sect to being the religion of Europe? What does it do to our sense of responsibility for the future to consider ourselves as standing on the threshold of the third great age of the church? Richard McBrien underlines the question by pointing out that we usually tend to think of the history of the church as long and of the future as short. But what, he asks, if the church should survive to the year 19083—and there is no theological reason why it should not. To Christians living in that year of grace, we would appear to be members of the early church!

The effect of both these suggestions—the one concerning the theological significance of Vatican II, the other a challenge to our usual way of envisaging our place on the graph of history—is to force us to reconsider the meaning of this moment and to reexamine the responsibilities of our place in history. Very often, when we consider our responsibility for the future, we think no further than our own children and our cherished hope that they will remain true to the faith we know. The result, as we know from our own experience of growing up, is that they are equipped only with a childish faith, inadequate for their future lives. In the light of the vastly enlarged horizons offered by Rahner and Mcbrien, however, we can see that we have a responsibility, not only to our own children, but to history and to the God of history. The question is not how can we ensure that our children will grow up Catholic like us, but rather, what is the meaning of this Tradition we have received, and in what condition shall we pass it on to generations yet unborn? Will there be found faith on the earth in 19083, and what will have been our contribution to its transmission? From that perspective, looking back, will our liturgy be judged a liturgy of faith or of delusion, of remembering or of forgetting, of serious confrontation with the reality of historical existence or mere escapism?

Rahner's perspective is particularly challenging, for, if he is right, changes we are involved in are likely to be far more profound and far-reaching than any of us supposed. It is not merely a matter of trading post-conciliar for pre-conciliar styles. If our Tradition is destined to undergo as radical a transformation in the move from being European to being truly Catholic as it did in developing from a Jewish sect into the religion of the Graeco-Roman world, then we are going to have to have a much more profound grasp of what is truly foundational in our faith and practice. Our remembering of the mysteries handed down to us will require us to move beyond our preoccupation with fads and trivialities, beyond the incessant search for decorative novelties which occupys so much of our attention and engage so much of our energies.

Fortunately, this second transformation, like the first, will find theology chasing to catch up with change rather than dictating its pattern. This means that we should devote our attention, not to inventing new forms which may or may not last, but to remembering the deep things of faith. Better to devote ourselves to the tasks of recollection, for it is the memory of the church as a whole and the guidance of the Spirit which will enable us to remember into the future. Ultimately, as we have learned from the liturgy, it is Christ who remembers, who is remembered, and who is looked for in the future. "He is alpha and omega; all times belong to him and all the ages." He stands in our past; he images our future; he redeems our present. To him be glory, through the holy Spirit in the holy church, now and always and unto ages of ages. Amen.
“Things Ain’t What They Used to Be”

BY EUGENE WALSH

What I want to do here is first to uncover a basic self-deception that we work under new liturgy, which keeps us doing it wrong; second, to point the direction that will help us do it right.

Let’s take self-deception. The first point is that as long as we put liturgy ahead of service in the life of the parish we are bound to miss the main reason for the parish to exist at all. The church’s main mission on earth, and therefore the main mission of any given parish, is to reach out to people with the reconciling Good News of Jesus, with the compassion of Jesus, with the service of Jesus. The mission of the church is best understood when we call a parish community a community of disciples. Disciples are necessarily outward bound. The church, says Juan Segundo, is the only organization in the whole world that does not exist primarily for the sake of its own members.

As long as the people of a parish give primary attention to what they do in church and not to what they do outside of church, they are bound to become self-centered and self-serving. That is the way that most parish members think of their parish: the parish exists most of all to serve its members. But that is just not so.

Worship exists, of course, to praise the Lord. But God does not need our worship. We need it. Worship feeds us, gives us a renewed faith and commitment to the Gospel, new courage to get outside and do the job of Christians in the world. A parish that is concerned primarily with its mission of service outside and is committed to that mission, will necessarily work for a life-giving worship, because nothing else will nourish its members adequately.

The second self-deception leads equally in a wrong direction. Up to now and continuing into the “next now” it seems that most parishes engaged in the renewal of worship are focused on “doing” things differently, on “getting it right” according to the new guidelines. I see as much concern to “get it right” in the renewed church as there was in the old church about rubrics. Rubrics or guidelines or whatever of themselves can never make a life-giving liturgy. They are just dry bones without flesh, or even look-alive flesh without life and spirit.

This criterion for celebrating Sunday Mass leaves the life-energy of sacramental celebrations untouched. That is why most parishes, without necessarily realizing it, are supporting and continuing the “custodial care and minimal maintenance” syndrome. It is like “business as usual” with a new look: more ministers, rearranged furniture, different music sounds, but not too much change in the minds and hearts of the people. Ho-hum.

Parish worship comes to life only when everybody, and I do mean everybody, every member of the assembly, understands what they are doing and why they are doing it. Vatican II has given us a new vision of church and sacraments. This vision brings with it radically new and profoundly revolutionary understandings and insights. Things are different. Things will never be the way they were again.

I want to take a fresh look at what is truly revolutionary in the new church and to say why. Then I want to point out some areas where genuine conversion is necessary if we will continue to grow into adulthood in the church.

I think that the greatest gift of Vatican II is the restoration in our time of the full vision of the church, a vision that has been missing for a long time. During the 6th to the 9th centuries, the so-called dark ages, the full vision of church got dimmed out and shriveled up. The horizontal dimension of church was quite effectively squeezed out. What came out of the squeeze was a vertical church. But that is only one part of the church.

This vertical church was a clergy church. The people were effectively relegated to the position of lookers-on, of spectators. The people of the church became truly second-class citizens. The vertical church was deprived of their voice and energy. The vertical church, therefore, became deprived of that part of the voice of the Spirit that can be heard only through the voice of the people. The church became, in a very real sense, a crippled church. It was not able to work up to the full vision and possibilities of church as it was intended to be.

The lost horizontal dimension of church has been restored to us in our time. Vatican II is telling us that the church is, before all else, God’s people, God’s priestly people. We are church, all of us: clergy and people together. The church is Us. By way of Vatican II the church has claimed again the community dimension of church. It has restored to its vertical dimension the marvelous, life-giving horizontal dimension. It is as if we get to have the whole church back together again. We have given the lie to the humpty-dumpty story.

This is a wonderful vision, a vision full of wonder. All Christian people, all baptised Christians, are called back to first-class citizenship. The vertical church has finally admitted that adults in the church are really adults. Church leaders, from the pope on down, are trying to cope with this new idea, because it is new for all of us. This revolutionary turn-about will take time, but it is on the way. Church leaders will never again be able to deal with adults in the church as if they were children. Learning to do that is going to take a while.

All adults in the church are called back to full responsibility for the entire mission of the church; to celebrate liturgy, not to sit back and watch someone else do it; to make community, to make parish assembly, to change ourselves from individuals into a “people,” a deliberately conscious people of God; and after that to go outside of

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church to proclaim the Good News where it needs to be heard, and, most of all, to serve brothers and sisters in their need, wherever they are and whomever they are.

This new mission of church accompanies a new vision of sacraments. Within the larger world the church is "the" sacrament of Jesus. The church has been chosen by the free action of God to be the body of Christ in the world, to be the sign to the world that God is in the world working to save all people and to bring them to God's kingdom of peace and freedom and love. To the church Jesus gave his own mission in the world: to go forth to proclaim the Good News of God's saving plan and to make the kingdom come.

That is why the church is, before all other sacraments, "the" sacrament of encounter with Jesus. That is why Juan Segundo says that the only different between the church and all the rest of God's people is that the church are those "who know."

Within the church Jesus calls upon all baptized people to make the body signs that we call Sacraments (Sacraments with a big S). Jesus calls upon all members of the assembly to reach out to each other in human care and concern. In the celebration of Sacraments Jesus calls upon his people to break down the barriers that keep him imprisoned in the church, barriers of selfishness and hatred and discrimination and all that is evil. In the celebration of sacraments Jesus depends upon his people in the church to open themselves up to each other, to give all those who are present the chance to experience his presence, to enter into union with him by entering into union with one another.

Today the church is telling us that we have a great deal to do about the life-giving quality of a sacrament. Jesus asks us to work with him in a generous cooperative way to make sacraments. Jesus charges us to take the trouble to make vigorous, living human signs. Jesus comes to us through us. He has chosen to do it that way. We have the power to open the way of Jesus to people or to cut him off. That is a big responsibility.

It is still true that there is always some life in any sacramental action no matter how poorly the sign comes off. But so is there some life in a person who is on support systems in an intensive care unit. The machines tell us that there are some vital signs. But the life-giving energy is minimal, almost negligible, compared to what we know and accept as truly alive and life-giving persons.

The church is telling us now to look at the life-giving quality of the sign itself. Life-giving signs make life-giving sacraments. You get life when you take the trouble to give life, your own life.

That is precisely what the word "celebration" means. You celebrate a sacrament when you take the trouble to share what you think and feel about each other and about God and Jesus and people. If you do not share yourself in the sacramental moment you do not really celebrate.

If you want to determine the life-giving quality of a given eucharist on Sunday, all you need to do is to look around. For instance, you have a large church, one-third to a half full, people scattered all over, hopefully and helplessly isolated from one another. They are not speaking to one another; they are not paying attention to one another. They are buried in their own books, so much so that they don't even look up half the time see what is going on. So long as they read it, everything is O.K. Passivity and disconnectedness all over the place. Is the sign life-giving or not?

In such a situation there is a basic question that must be asked: How much church really exists in that building? How much eucharist really takes place? Church and eucharist do not exist in a life-giving manner apart from participation by the people. If you say it does, you are talking about magic. And magic is what the sacraments are not.

All these revolutionary changes in the theology of church and sacrament demand a radical conversion on our part. Genuine conversion takes place only when we see things differently, understand things differently than before. Serious and lasting conversion begins with an insight. The first step for real conversion is "Change your mind!" After that and only after that comes "Change your heart!" Without insight, without change of mind, what we call conversion is shallow and short-lived. The big change called for in the church today is conversion of mind and heart. And mind comes first!

This new theology demands a radical turnover for the whole church, but particularly for all leaders in the church. We are asked to think differently and to act differently in areas that we have taken for granted through many years.

"Pastoral musicians must learn to love the sound of a singing congregation above any other sound."
areas that have been unquestioned and unquestionable.

This is a big step for everyone. If we do not take the step, we will not move into the future. If parishes do not move ahead they will continue their lackluster and self-centered task of providing custodial care and minimal maintenance for those who still bother to come.

The Exodus journey is the most important biblical image of the church we have. It tell us all about Israel and all about Jesus and all about church. The church is on a journey, a freedom march from bondage to freedom, to a freedom that we cannot make for ourselves, a freedom that God has prepared for us. Our freedom journey is rooted in the past. We can never cut ourselves off from our roots. That means death.

But rooted in the past does not mean mired in the past. All journeys are, by their very nature, future-directed. People on a journey are always moving forward, looking forward, spurred on by the vision that shines ahead of them. They do remember where they have been, but they are mostly concerned to get on to what comes next. They are always determining what of the past has become useless and is dead weight on the journey. They dump useless baggage. That is precisely what Vatican II did. That is what our present reform is all about.

The church is by its very nature future-directed. When we dig in and insist on staying where we are because of security and nostalgia for the past, we frustrate God's will to make the kingdom come.

Most of us grew up in a church that was very safe and secure. Things were always in their expected place. You could always be quite sure where you were. For instance, when you went to Mass in those days, all you really had to do was to be present some way or the other. After that what you did during Mass made little difference. You could follow what the priest was doing from a distance, or you could pray your own private prayers. The point was very simple. The Mass belonged to the priest. He did the whole thing and all you did was to watch him do it. That is how you got grace.

Now the church is saying that the Mass does not belong to the priest as his private possession. The Mass belongs to the whole church. "The church makes the eucharist; the eucharist makes the church." The parish assembly is the first and primary minister of Sunday Mass.

Within the assembly there are distinct and different ministries. The priest is chosen and empowered by ordination to preside over the eucharistic action and to lead the assembly in the eucharistic prayer. And now there are other ministers with specific tasks. When the ministers put it all together with deliberate care and concern we get a beautiful and life-giving celebration.

This vision of church, although new to us, is very traditional. It is more traditional than the view of church and eucharist that we have been used to. It is the vision of church that created the incredible discipleship of the early church.

If we could be converted to this vision of church, great and wonderful things would happen. First, more and more members of the parish assembly would begin to realize that they have something important and indispensable to contribute to the celebration of Sunday Mass. They would begin to realize that their contribution is most essential to life-giving eucharist.

Second, we would begin to realize that the full, life-giving symbol of eucharist is not bread and wine. These are only partial signs of eucharist. The full sign and symbol of the eucharist is the parish assembly fully aware of themselves as God's people, deliberately sharing themselves with each other through the sacramental actions of gathering with each other, listening to God's word and responding through eucharistic action and through the mission of service to brothers and sisters afterwards. When this symbol is fully alive and active, you get truly life-giving eucharist.

When you see it this way, it becomes very clear what you are supposed to do to make Sunday eucharist a truly life-giving sacrament. Bring the full symbol of eucharist to life, help the assembly bring itself to life. Nothing else substitutes for this sign.

So I suggest for all those who would create life-giving celebrations: Think assembly! Focus assembly! Get a single-minded preoccupation with one only question: How can we help the assembly bring itself to life? How can we work with the assembly to help them produce those life-giving energies that make life: the energies of gathering and listening and responding through eucharistic action and through mission outside?

Music people need to become obsessed with the first commandment for music ministers as expressed so percep-

ively by Charles Gardner in the April-May 1983 issue of Pastoral Music. Let it become the cry of the new age! "Pastoral musicians must learn to love the sound of a singing congregation above any other musical sound." Can you imagine what a great sound would cover the earth?

Genuine conversion demands that we take another look at that vague business we call the faith experience. We spend a lot of time and energy in trying to create that faith experience, in trying to catch God and to hold God present in our midst. Much of this time and energy is wasted because we really do not know what we are doing. Let's take a look.

First off, the faith experience, the experience of the transcendent is the experience of God in our midst. Nothing more. Nothing less. But God alone can make the faith experience happen because God is the only one who can make God-self present and available to us. We cannot make God become present.

God and God alone initiates any authentic faith experience and God does this through Jesus in the power of the Spirit. If the experience does not come from God then we can be sure that we are on a self-delusion trip that is emanating from our own glands.

Our contribution to the faith experience is twofold: first, to be open and willing for Jesus to come. Second to reach out to one another through deliberate and attractive human signs. Through the warm and inviting signs of communication that we make, we open the doors through which Jesus chooses to enter, the doors to the sacred. Through these signs we break down the barriers that keep us separated from each other and therefore from Jesus. That is all we can do and that is the most we can do.

All of this is by way of saying that the more warmly human a celebration is, the more sacred and transcendent it can become. Once we have seen it this way and have accepted this very clear and wonderful fact, we stop playing tricks with lights and soft music and medieval garb and incense in order to get what we call "pretend" transcendence. I am not against the proper use of any of these signs when they are used in light of the principles we are talking about. Some day, however, I am going to experience a reconciliation rite that does not call for a seeing eye dog to get around and that winds up in a blaze of light and sound.
and excitement, because that is that God's marvelous mercy and forgiveness are all about.

For a long time I thought that I knew what active participation was all about. Then, all of a sudden, I realized that I really did not understand it at all. I had it backwards, so that what I thought was active participation was really passive participation, if we can use the term. I discovered with help that most of the things we do in our efforts to encourage active participation are really reinforcing the passivity of the assembly.

Let me see if I can share my discovery with you. Up to now we have taken active participation to mean lively response to something that other people have already prepared for you. It has been very much like eating a meal that someone else has prepared. You are quite active in consuming it, but you had nothing to do with making it in the first place. Genuine, active participation means that the people know that they have an active and important part in making the Sunday Mass celebration happen, and set about the task of doing their part in making it happen. It is the difference between making it happen and "having some" of what someone else has made.

Full, deliberate, active, conscious participation of all the people in the celebration of Sunday Mass is that stated goal of all liturgical reform and renewal. When members of the assembly take personal responsibility for gathering and being hospitable at Sunday Mass, you begin to have genuine active participation. When the members of the assembly take full responsibility to connect themselves with the proclaimed word by serious listening, you have deliberate and conscious active participation, as also when they take the trouble to involve themselves in the eucharistic action and in mission of the church outside. It is a rather different idea altogether, isn't it?

"Up with signs. Down with words". This also should become the rallying cry of our revolutionary conversion. There is little evidence that we really believe in signs, which is very close to saying that there is not much evidence that we really believe in sacraments, the way they ought to be believed in. We do not trust signs to stand by themselves. We put a crown on a man, wrap an ermine robe about his body, put a chain of gold around his neck and a sceptre in his hand. We take a look, shake our heads and go look for a sign that says: This is the king. And we hang it around his neck just to make sure.

There is overwhelming evidence that we believe in words and words and words. Verbal overkill shoots the sign to death and leaves the corpse lying in a mess all over the church floor. Just take a look on Sunday the glazed eyeballs, at the almost frantic effort not to pay attention. See the powerful dedication of people to reading every blessed word of the whole thing, and in their own private book already. Note the utter annoyance when someone departs one syllable from their script. These people are involved in words only. They are not involved in the eucharistic sign. They are not doing anything to help bring the sign to life. They are unable to do anything to help give life to the sign because they are paralyzed with words. Involvement in words cuts them off from the sign as effectively as the rood screen used to do in the medieval cathedral.

When you have nothing better to do, count all the words we use in one celebration of Sunday Mass: before Mass, at the beginning of Mass, during the penitential rite, dull recitation of prayers, meaningless introduction to the scripture readings, long and extended petitions of the Prayers of the Faithful, not to mention the short and brilliant homily. The signs don't have a chance. They are drowned in words. Often musicians are just as guilty. How much you talk in trying to get people to sing! You could sing it five times during the time you take to explain. Here again a dramatic conversion is called for. "Up with signs, down with words." No greater gift can you give to a captive, weary and oppressed assembly.

We are not finished yet. There is more to come. We need a complete turn-about in how we think of Sunday Mass as prayer. Sunday Mass is not a private devotional prayer done by individuals who are gathered into the same room at the same time. Sunday Mass is a public prayer, a public action done by a people who make it happen by working together deliberately. This is what it is supposed to be, but this is not what it is in practice.

For the most part we all come to church on Sunday as individuals. We remain individuals while we are there. Holy communion is the high point of Mass for most people. And holy communion is thought to be intensely private. Hardly anyone sees it as a public act of a people. We go home as individuals. This is the way we have been brought up. It is entirely understandable. But it has to change if we would make Sunday Mass become the life-giving energy it is supposed to be.

In more recent years Catholic people have been hearing a great deal about their being God's people, made so by baptism. But they have not come to the point of realizing what this means and the responsibilities that go with it. The reason is that they have heard it in words, but have not had much chance to experience it.

"The church makes the eucharist; the eucharist makes the church." (We quote Yves Congar.) People begin to experience themselves as church, as God's people only when they begin to act as a church. We act as church when we work together through gathering, listening, responding to make the eucharist happen in a life-giving way. When we work to make the eucharist happen we are at the same time being formed into church through the experiences we are sharing. It is just like family. We learn that we are family only by living it out. We don't get too many lectures on it. So it is with learning that we are God's people. We have to live it out together while we are hearing about it.

In the last eight years or so I have been in more than 150 parishes on Sunday, most of them in the U.S.A. I am convinced that we are in check position now or in stalemate, however we say it. We are not moving forward enough. The reason is not lack of good will and dedication. There is plenty of that. The big reason is a failure in knowing exactly what eucharist is and what exactly makes it work.

I am amazed at how little Catholic people know about what they are supposed to do at Sunday Mass or why they are supposed to do it. They have never had a chance to learn and, all the while, we move merrily along presuming that they know what we are talking about and asking them to do.

All this means that we who are leaders have a big job to do. We have got to help people, Sunday Mass people, understand why and what and how they celebrate. And, like all learning this understanding happens when people experience good celebrations and are given the time to reflect together on what they experience. We have no excuse. We have got to find a way. Some people have found the way to go, and it can work!
Catholic Church Music: A Theological Perspective
BY MIRIAM THERES E WINTER

Remembering

In the beginning was the Word; the Word was with God and the Word was God. Through him all things came to be, all things had life in him, and he was the light, the light in the darkness of the night . . .

And by the will of God our God, the Word was with us, the Word was flesh! He lived among us by side. We saw his glory far and wide. He touched our race: full of truth and grace.

In the beginning . . .

In the beginning of Christianity there was music. Much biblical evidence attests that, in the apostolic church, from the very beginning, there was song and there was singing. We do not know the melodies. We do not know the meters. We do not know if these songs were composed by professionals or if they arose from the community itself. The scriptures are silent about early Christian aesthetics. All that we know about early Christian hymns is their theology.

Let us consider some examples, for instance, the Prologue to the Gospel of John. Noted biblical scholar Raymond Brown suggests that this passage is "an early Christian hymn, probably stemming from Johannine circles, which has been adapted to serve as an overture to the Gospel narrative of the career of the incarnate Word." If so, the kernel to the whole of our Logos theology, a theology that addresses Christ as Word-made-flesh, has come to us through the verses of a song, for nowhere else in the New Testament literature does that precise articulation appear: "et incarnatus est . . . the Word was made flesh!" If the Prologue was indeed an early Christian hymn, praise be to God for the singers of songs, for the singer of that particular song, for the insight into revelation that has enriched our theology and nurtured our faith for 2,000 years! Whoever you are, wherever you are, thank you!

Another example of an early Christian hymn: 1 Tim 3:16, each phrase a datum of theology:

He was manifested in the flesh, vindicated in the Spirit, seen by angels, preached among the nations, believed on in the world, taken up in glory.

And again, what is known popularly as the Colossians hymn from the first chapter of that letter, verses 15-20:

He is the firstborn from the dead. The Church is his body and he, its head. In his own person he redeemed our loss, making peace through the blood of his cross.

He is the image of God unseen, our visible sign of what love can mean. Through him and for him all the world was made, finding peace in the price that he paid.

Absolute fullness in him resides, through him reconciling what sin divides. We shall continue all that be began, making peace through this peace-making man.

This fascinating piece has been the subject of much debate in biblical circles too complex to even summarize here. Several points, however, are of particular interest to our topic.

There is general agreement that there are layers of traditional material in this hymn: an original text that reflects the efforts of an exacting composer, and some additional material added to it at a later date. New Testament scholar Ernst Kasemann suggests that the original text was a pre-Christian hymn, perhaps of Gnostic origin, what we might call a pagan or pantheistic hymn, which was appropriated by the community at Col-

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osae and liturgically edited to serve as a Christian hymn. The author of the letter to the Colossian community quoted the well-known hymn at the beginning of his letter to that community knowing they would recognize the text at once and connect it to the point intended, much as I quoted the familiar Prologue of John at the beginning of this session to illustrate a point.

What occasioned such an approach? False teaching still circulated at Colosse, and held that hommage must continue to be paid to cosmic forces who ruled the universe. The hymn, refuting these errors directly, had been adapted to make these two major points: (1) baptism into Christ means deliverance from all secondary powers; and (2) it means participation in the Kingdom of Christ. The author of Colossians edited the text to strengthen it theologically, to make sure that the community understood, through the use of a favorite hymn, that it was now a Christian community singing a Christian hymn to a Christian God. What was the nature of the textual additions? Among them, the words “the church,” added to clarify what was meant by “his body,” and the phrase, “making peace through the blood of his cross.” Here are two central theological assertions of Christianity: that the Church is the body of Christ, and that reconciliation comes through the salvific offering of Christ on the cross.

The theological perspective of the Colossian hymn consists then in this: Christ is preexistent ruler of the cosmos. As head of the body, the church, he holds all things together and has reconciled all things through his death on the cross. Whether the hymn was actually pre-Christian or of Christian origin, whether it was edited by the community or by the author of the letter to the Colossians, or both, the point is that there existed in the city of Colosse a hymn of strong pagan emphasis that had been edited and adapted theologically to serve as a hymn to Christ. Now doesn’t this add an interesting dimension to the sacred/secular debate still raging in our century and featured in the most recent issue of Pastoral Music? Can a secular song be made sacred? Can something originally “profane” be made to serve the Christian cultic community? As we struggle with that issue in the years ahead, as we “remember into the future,” let us remember Colossae.

There are other examples in the New Testament of early Christian hymns. All of them say something theologically. And they say something about the theological perspectives of the communities in which they were popular. Colossae, located in Asia Minor, a melting pot of religious attitudes and systems, sang a different song from the church in Jerusalem, which was preoccupied with interpreting the Old Testament scripture in terms of its fulfillment in the New, and therefore appropriated the Jewish psalms as prophetic of the Messiah who had come in the person of Christ. Different, too, was the song at Corinth in Greece, which at times was a bit too charismatic for Paul’s orthodox training, and the apocalyptic song of Revelations quoted by the writer from Patmos, which addressed Jesus as the Lamb who was slain, before whom angels sing Hosannah!

What emerges from a study of these early Christian hymns sung by the early Christian assemblies that made up what we call the early church, is a sense of great diversity: different cultures, different songs, different theological perspectives, all contributing to an understanding of the one church, the one Lord Jesus, who inaugurated a new dispensation and therefore was the locus of a new theology and a new song. This association of music and theology continues in the patristic writings as many early Fathers of the church comment on the faith in musical imagery. “Your accord and harmonious love is a hymn to Jesus Christ,” writes Ignatius, the bishop of Antioch, to the church in Ephesus, as he is en route to his martyrdom in Rome around 107 A.D. “Yes, one and all, you should form yourselves into a choir, so that, in perfect harmony and taking your pitch from God, you may sing in unison and with one voice to the Father through Jesus Christ.”

From Clement in late second-century Alexandria, a prolific writer with whom musical imagery abounds, we hear:

By the power of the Holy Spirit he (Christ) arranged in harmonious order this great world, yes, and the little world of humanity too, body and soul together; and on this many-voiced instrument of the universe (Christ) makes music to God, and sings to the human instrument . . . The Lord fashioned humanity a beautiful, breathing instrument, after his own image, and assuredly He Himself is an all-harmonious instrument of God, melodious and holy, the wisdom that is above this world, the heavenly Word.

From Origen, teacher and exegete, in early third-century Alexandria:

We address our hymns of praise to the supreme God alone and to his only-begotten Son, the divine Logos. And we sing praise to God and to his only-begotten Son, as do also the sun, moon and stars, and all the heavenly hosts. For all these form a divine choir and with the just sing the praise of the supreme God and his only-begotten Son.

Athanasius, the great bishop of Alexandria in the fourth century, writes:

. . . just like the plectrum in harmony, so (we ourselves), become as it were a psaltery and totally responsive to the Spirit. Serve and observe the intents and purposes of God with all our bodily limbs and all our movements.

And from the same writer:

Just as a musician tuning his lyre and skillfully combining the bass and the sharp notes, the middle and the others, produces a single melody, so the wisdom of God, holding the universe like a lyre, draws together the things in the air with those on earth, and those in heaven with those in the air, and combines the whole with the parts, linking them by his command and will, thus producing in beauty and harmony a single world and a single order within it.

And from Ambrose, bishop in fourth-century Milan:

What a grand bond of unity becomes clearly evident when a multitude of diverse peoples sing in unison! Like a harp with many strings sounding a single melody! The fingers of a musician may strike wrong chords at times, but not here—for among God’s people it is His Spirit who is the master-musician . . .

There are countless other examples from East and West, from Asia Minor, Syria and Palestine, from North Africa and Rome, all contributing their piece to a developing theology of Christian music.

However, at the same time, there is also a discordant note creating a counterpoint to the positive theological attitudes of this period. Concern for the propriety of Christian music appears in the writings of these same authors. There is a gradual rejection of dance and the use of instruments, of rhythms and sounds identified with pagan festivals. A
genuine concern to guard the church against seductive influences drives the leadership to be more and more cautious and protective of tradition. There are warnings. There are threats. Finally, there are laws.

It is uncertain precisely when or how expressions of concern culminated in legislative domination, but it is a fact of history that the music once guided by the living leadership's views became guarded by its laws. Theological reflection receded behind the force of legislation and eventually disappeared. From the early Middle Ages on, Christianity's music was conditioned by prohibitions and rules.

It is not possible to trace the corpus of music legislation through the centuries to Vatican II, or even to mention significant developments in the short time we have together, but several examples from these documents will illustrate a radically different tone and content from the writings of the Ante-Nicene period which we have just heard.

The first concrete piece of music legislation dates from the ninth century, entitled Una Res from Pope Leo IV, which attests to a tradition of music already thought to be normative for the churches of the Latin rite. Leo writes to Abbot Honoratus of a monastery near Rome.

A most unbelievable report has reached our ears... namely, that you find distasteful the beauty of Gregorian chant, which the Church in her tradition of singing and reading has decreed and carried on... We command under sentence of excommunication that, in the singing and readings in your churches, you carry them out in no other way that that which Pope St. Gregory handed down... If, which we hardly believe, anyone should try, now or in the future, to lead you back or turn you aside from any tradition besides the one which we gave you... he shall remain in perpetual anathema for his presumptuous audacity.

Jarring, isn't it, when juxtaposed to those earlier theological passages. What is particularly interesting: the "tradition" to which Leo refers dates from the late sixth-early seventh century organization of Gregory the Great, with no mention of earlier music practice. Five centuries later (1325), Pope John XXII reveals a similar concern with regard to the new figured music of the Ars Nova.

Certain exponents of a new school who think only of the laws of measured time, are composing new melodies of their own creation, with a new system of notes, and these they prefer to the ancient, traditional music... These musicians run without pausing, they intoxicate the ear without satisfying it... and now we are prepared to take effective action to prohibit, cast out, and banish such things from the Church of God.

In all fairness to Pope John, he did not intend to forbid all figured music—the use of harmonic organum was still allowed, particularly on solemn feasts. He was speaking out against abuses that were prevalent, and his concern was, to a large extent, justified. Nevertheless, an important principle is evident here. The primary point of this decree, and all subsequent legislation right up into the twentieth century, was the preservation of the integrity of tradition—the Gregorian tradition—from the perspective of aesthetics. To this end, the popes speak out again and again against abuses, real or imagined. In various ways, with varying degrees of intensity, they and the Congregation of Rites sought to implement the recommendation of the Council of Trent, which reads:

They shall also banish from the churches all such music which, whether by the organ or in the singing, contains things that are lascivious or impure...

The debate concerning the propriety of the polyphony and instrumental music continued into the twentieth-century. That the church would be concerned about profane elements invading the sanctuary is not surprising. What is surprising is the fact that the dialogue remained on the level of anathemas and prohibitions, on the level of aesthetic criteria, of stylistic preference. There was no effort to articulate a theological rationale for what might be considered appropriate and why, for what might be considered "profane" and why. Because the discussion lacked a firm theological foundation, there was never any real consensus on what constituted an abuse. So the people continued to make music according to their own criteria, and the legislators continued to make laws.

Pius X's revolutionary motu proprio on church music gave impetus to a reform movement of such proportions that a whole millennium of tradition was eventually overruled. However, he too followed papal precedent in articulating his decree: he made aesthetic criteria the basis of his decisions. But he adds an interesting touch. An aesthetic criterion is made to serve as a theological one, when he states that "the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it is" (art. 3). One particular style, the Roman or Gregorian chant, becomes the measure of the sacra, the holy, not for any theological reason, but simply because of its stylistic and formal characteristics, until Vatican II relocates the sacra in the liturgy itself.

Pope Pius XII is really the first to set music directives in a sound theological context, which he does in Mediator Dei, his classic encyclical on the liturgy issued in 1947. He also comes close to injecting some theological material into church music legislation itself in his 1955 encyclical, Musicae sacrae discipline. His lengthy digressions on art forms and popular styles are given a biblical basis, but he doesn't go far enough, and his recital of the highpoints of music tradition remains essentially historical. The 1958 Instruction, De musica sacra, issued by the Congregation of Rites, was simply a catalogue of musical how-to's and how-not-to's on the eve of Vatican II.

So we come to the threshold of the Council, where I suppose this talk was supposed to have begun. But if the theme of this convention is to "remember into the future," then it is critical that we musicians remember back far enough, not just to Vatican II or even Pius X, not just to the Council of Trent, not just to Gregory the Great, or to Ambrose and Augustine, but back to our biblical origins, to the dawn of our Christian beginnings, to the first halting syllables of that new song that burst forth from the first assemblies, because I believe that the Apostolic church has much, oh so much, yet to teach us about the meaning of our song, and that we won't understand our singing until we go back to our biblical roots.

We will pause now to examine theologically the music legislation of the Council and its implementation here in America, which brings us into the present time, before we project ourselves into the future. What then has been the result of all our remembering? It has led us to conclude the following: (1) There was no theology of Catholic church music at the time of Vatican II. (2) Music practice was governed essentially by aesthetic criteria legislated from Rome.
Examining

Sacrosanctum concilium, the Constitution on the Liturgy, opens with some strong theological statements. The theological bases underlying the General Principles and Norms of chapter one are meant to be constitutive for the document as a whole. That is to say, the articles in subsequent chapters, namely chapter six on music, are to be understood in light of the principles established at the beginning. While there is no theology of music as such, music is to be evaluated in relation to a theology of liturgy. Essentially, a new theology of liturgy emerges with Sacrosanctum concilium, this first public articulation of Vatican II, now in the sense of rediscovery and return to original sources in the spirit of the early church: Christ, our Pasch, experienced as really present in word, bread, and community, which is gathered, attentive, active, whose faith is enriched and deepened in the celebration of authentic signs. Liturgy is not something the church does. It is the expression of what the church is, the historic representation of eternal truths. These truths of faith do not change, only their articulation, as the church continues to interpret and express its essential meaning at any given time.

A glance at chapter six on music indicates that there is no attempt at theological integration here. The chapter begins with a statement rooted in aesthetics. It concerns the preeminence of the treasures of tradition, which extends to solemnity of form. There are directives on preserving the old song and on fostering the new, on musical training, on the completion of typical editions and on the proper selection of texts. There is a tug of war between priorities, the heritage of tradition or the participative song. The chapter is essentially a practical manual containing directives on how to proceed musically in the post-Conciliar church. That has usually been the thrust of music legislation in the past and still is today. The problem arises when such legislation is considered out of context, as if music stood alone. Chapter six is not to be considered in isolation from its liturgical/theological context, which is presented in chapter one.

Let me elaborate on some of these theological principles governing the church's song. Theology of liturgy is rooted in the church's own self-perception, for liturgy is integrally linked to the nature of the church. It is the expression or ritualization of the church's understanding of itself, which implies that there is a connection between the way the church defines and interprets itself at a given time in history and the style and substance of its official prayer. The description of the church's mission is in fact revelatory of its liturgical expectations. Therefore, ecclesiology has serious consequences for ritual, which is the embodiment of its belief. And it has serious consequences for the ritual's music, which is integral to the liturgical rite. To fully understand the Council's intentions regarding the liturgy's music, it is necessary to examine Sacrosanctum concilium in relation to the Council's documents on the church, notably Gaudium et spes, the pastoral constitution on the church in the modern world.

A strong theme underlying Gaudium et spes is the realization that the human person "can achieve true and full humanity only by means of culture" (art. 33). The document stresses that "there are close links between the things of earth and those things in [the human] condition which transcend the world, and the church utilizes temporal realities as often as its mission requires it" (art. 76). The church is described as "being in the midst," as a "sacrament to the world."

The church has been sent to all ages and nations and, therefore, is not tied exclusively and indissolubly to any race or nation, to any one particular way of life, or to any customary practices, ancient or modern. The church is faithful to its traditions and is at the same time conscious of its universal mission; it can, then, enter into communion with different forms of culture, thereby enriching both itself and the cultures themselves. The good news of Christ . . . takes the spiritual qualities and endowments of every age and nation, and with supernatural riches it causes them to blossom, as it were, from within . . . contributing by its activity, including liturgical activity, to [humanity's] interior freedom (art. 58).

These passages illustrate a definite shift of emphasis in the church's understanding of its relationship to the world, an incarnation ecclesiology, with radical implications for theology and practice. It is in this context that Sacrosanctum concilium is to be understood, and it is in this context that the song of the church in the modern world is to be shaped and shared. Chapter one of the liturgy decree hints strongly of an orientation in this direction. Chapter six does not.

Two theological orientations are present in the Conciliar documents on liturgy and the church. A Tridentine theology with its other-world emphasis and a new incarnational theology involving this world are both represented in Sacrosanctum concilium. The former sees the earthly liturgy as a foretaste of the heavenly liturgy "where Christ is sitting at the right hand of God, a minister of the holies and of the true tabernacle," whose glory we hymn "with all the warriors of the heavenly army" (SC, 8). The latter is rooted in Christ as "Word made flesh, anointed by the Holy Spirit, to preach the gospel to the poor, to heal the contrite of heart, to be a bodily and spiritual medicine," the Mediator between God and [ourselves], whose "humanity, united with the person of the Word, was the instrument of our salvation," in whom "the perfect achievement of our reconciliation came forth, and the fullness of divine worship was given to us" (SC, 5). These two theological orientations find their counterparts in the two Conciliar documents on the nature of the church: Lumen gentium, which is essentially dogmatic, and Gaudium et spes, the pastoral constitution on the church in the modern world. Because a new theology now co-exists alongside a traditional understanding, these documents communicate a theological ambivalence and mediate mixed signals. Consequently, they provide the basis for polarization resulting from diverse interpretations.

Two liturgical foci emerge from Sacrosanctum concilium. Theological priority is given to a cathedral liturgy, celebrated with the bishop surrounded by priests and people, as the preeminent manifestation of the church. The pastoral challenge, however, still lies with the parish, in its struggle to cultivate and communicate a sense of community as the visible church constituted throughout the world. These two types of liturgy would seem to imply radically different expectations with regard to ambiance and style.

The shift to a new theology has led to radical change, not only in the liturgy, but in an understanding of the mission of the church. A more pastoral, communally engaging ritual based on comprehensible signs and symbols, and the validation of culture, means a whole new approach to what might be appropriate for prayer and praise. If the
church is the *sacramentum mundi*, and its ritual representative of the church, then elements of ritual must also be drawn from the rhythms of this world.

Two streams of music, rooted in diverse theological orientations and validated by the legislation, now co-exist in the Catholic Church. The music given priority in chapter six is still dominated by "only the best for God." To prefer this music is to be faithful to the conciliar constitution and to Rome’s interpretations. The 1967 Instruction, *Musicum sacrum*, while promoting pastoral criteria, is oriented theologically toward the past.

On the other hand, the music promoted by chapter one is music of and for people. It can be any style or genre. Guidelines issued by the American episcopal conference, *Music in Catholic Worship* and *Liturgical Music Today*, are rooted in chapter one. These allow for a lot of flexibility as they struggle to be faithful to the spirit of Vatican II. With a strong anthropological emphasis and a sensitivity to culture, these American documents are a significant step toward understanding the nature of the pastoral song.

I hope the point I am making is clear: two legitimate streams of music rooted in two different theological orientations emerge from Vatican II. This music and these theological perspectives are both emphasized in *Sacroconcilium concilium* and validated by the Council. To prefer either one of them is to be faithful to the directives of Vatican II. However, it can also lead to divisions and polarization, as we have experienced in our own culture’s post-Conciliar struggle between artistic and popular forms. We have always approached this as a musical problem, but I propose that the issue is essentially theological, and the source of tension is in the legislation itself, in *Sacroconcilium concilium*, whose intentions all of us are trying so hard to implement with fidelity.

Throughout church history, divisions have resulted from interpreting music documents without a sound theological basis. In previous centuries, the theology underlying music decisions has not been expressed. The theology underlying present music practice is at best ambivalent. Because *Sacroconcilium concilium* chose to place its new theology side by side with traditional understanding, interpretations and implementation have often developed along conflicting lines. From the perspective of legislation, music has, to a large extent, always been unreflected. Attention has focused on practical concerns, on what should be sung and how to sing it, rarely on why we sing at all. Yet criteria that shape practice have theological bases that influence attitudes far more than we realize. Only when we articulate our underlying theological assumptions, will we understand the songs we sing.

We have remembered the past and examined the present, but what about the future? What dare we envision with regard to music and theology?

**Envisioning**

What is needed is a theology of music to provide a sound basis for the use of music in the liturgy. Such a theology would strive to reconcile divisions by first distinguishing those tensions which arise out of theological divergence from those tensions arising from aesthetics and related to professional expectations or personal preference or style. It would be based on both scripture and tradition and, for the first time since church music was controlled by ecclesiastical legislation, seek to find its origins in the apostolic church. It would take seriously the findings of New Testament exegetes regarding Christological hymns and seek to draw some insights from the experience of the early church communities and their diverse worship styles. It would question why the Old Testament psalm remains the essential Christian song, and it would develop the "new song" symbolism inherited by Christianity from Judaism and attributed to Christ.

Such a theology would find its basis for reconciliation not only in scripture but also in Vatican II's *Sacroconcilium concilium*, the very document which we have said has led to so many tensions with its theological ambivalence. It is important to realize that the presentation of two theological positions need not necessarily lead to polarization. On the contrary, it could and should lead to an appreciation of two complementary emphases resulting in a pluriformity of styles. We do, after all, proclaim Jesus as Lord. We follow a man who is called the Christ, who is both human and divine, one of our kind, who is also God. Instead of two conflicting theologies, church music ought to embrace a single theology with two orientations, this-worldly and other-worldly, immanent and transcendent, of earth and of heaven, both active and contemplative, full-voiced and a sometimes silent listening to the music of the spheres. This single theology with two orientations would mediate its complementary viewpoints through different cultural expressions and different styles and genres at the appropriate times, all harmonized by a paschal theology that validates and reconciles two worldviews in the person of Jesus Christ who embraces both this world and the world to come in his passage through death to life. *Sacroconcilium concilium* clearly recognized the need for both of these emphases. At the beginning of the document, we read:

It is of the essence of the church that she be both human and divine, visible and yet invisibly equipped, eager to act and yet intent on contemplation, present in this world and yet not at home in it . . . (art. 2).

One of the early Christian communities conceived of such a reconciling incarnational theology in terms of the Word-made-flesh and expressed it in a song. The church of the future must probe more deeply into the richness of that imagery and its meaning for our times. The church needs the musical masterpieces of the past because our treasure is our tradition. We must cherish where we have come from, because that is who we are. The church also needs the song of the present, the pastoral or people's song, but we need to rearrange this category along more constructive lines. The term "pastoral song" is actually the same as the "people's song." Some people are professionals and their song is artistically rendered. Their genius is eschatological. Like an icon, their gift of music opens avenues to the transcendent, anchors the soul in beauty, lifts us momentarily above the crush of the workaday world to dwell in the courts of God. Most people, though, are amateurs, who sing just for the joy of singing. Nevertheless, these simpler songs that engage the heart in the act of music-making can alert us to the immanence of God's word here and now, relating the word more closely to life. Transformation is possible with both kinds of music. A theology of music would do much to harmonize the unnecessary tensions between these two musical gifts of God. Liturgy and life
would both benefit if a balance were restored. Artists deserve respect and support, and simple folk must be encouraged to learn to make music again. So what if the song of the heart is sometimes “trite” or “banal.” If good can come out of Nazareth and God can inhabit human flesh, then grace can choose its song. All of us need to relax a little about all of this stress on aesthetic appropriateness, and sometimes just sing for the love of singing, sing for the love of the Lord Jesus who is, after all, the substance of our song.

Finally, if as *Gaudium et spes* insists we as Christians can “achieve our full humanity only by means of culture,” then all of us in America, both professionals and amateurs, have got to get a little closer to our culture’s song. For if the song of the church is too different, too set apart by aesthetic criteria or liturgical criteria or “religious” criteria or our need for something sacred, how will we fulfill our mandate to be sacrament to the world, as a clear, recognizable sign? Does it matter if such a song lacks permanence? Nothing is forever, not even repertoire. Remember, all throughout the first century, the various communities of the Apostolic Church rang with the sound of Christians singing: Christological hymns, spiritual songs, newly composed for the new religion, songs of a new creation, in honor of Jesus, the new revelation, the masterpiece of God. Isn’t it remarkable, that such a precious piece of our Christian heritage, such a prolific heritage, has so completely disappeared? If it is so important that our liturgical music last forever, where has all the early repertoire gone? There is a message here. Let’s all go home and think about it. The Spirit will reveal its meaning, all in the proper time. Meanwhile, let us remember into the future this essential theological theme as we go forth to compose our songs: Jesus is Lord, He whom God raised up, through his dying conquered death, who reconciled our divisions, this Jesus, who is of the earth, who is Word-made-flesh, whose concern is for peace and justice and liberation and love, who is turned toward the poor, the hungry, who stands with the oppressed, who loves us as we are, this Jesus is our liturgy. Our songs, our singing, our music make him present to the world. To him be glory and praise, as it was in the beginning, is now, and will be unto the future. Amen. Alleluia!

Most people are amateurs who just sing for the love of singing. Sometimes we need to sing for the love of singing, sing for the love of the Lord Jesus who is, after all, the substance of our song.

If good can come out of Nazareth and God can inhabit human flesh, then grace can choose its song.
A Tale of the Pilgrim Church

BY FRED MOLECK

What a delicious sound is heard when we sing a hymn like "Marching to Zion." I always enjoy an item that has a refrain that I can sing off by heart, as we say in the Allegheny Mountains of Pennsylvania. It didn't take long to learn the hymn and that's part of the fun too. The easily heard harmonies, the swinging 6/8 rhythm, the text encouraging us to march to Zion - all of it brings about a satisfaction right away. Not only can it be sung off by heart, but also from the heart without much fussing and finessing theologically. It is fun. Perhaps that is the element that Father William Bauman was talking about in his address to the composers in the Milwaukee symposium of last year. He said that fun was missing in much of the music that we do. As we embarked on the great liturgical reform of the second half of the twentieth century, with the promulgation of the Constitution on the Sacred Liturgy, many of us whimpered ourselves to sleep and wondered why God chose us at this time to do music in God's church. If it wasn't a workshop in a parish with at least one person saying that the church was going Protestant then it was a liturgical commission meeting for the fifth time to select the right Mass for the official diocesan Mass. Many of us were not too sure where the reform was taking us, if it was taking us at all, and what type of highwaymen we would meet on the way.

When we began teaching hymns and service music to our muted congregations, the experience would have been radically different if they all responded as well as you just sang. What a collapse of spirit one experienced when one approached the ambo five minutes before the parish Mass, held aloft the Parish Prays and Sings, listened to the organ introduction, and received from the congregation a deafening, sullen silence which could make one feel somewhat suspect and isolated. As Peggy Lee sang, "Is that all there is?" If the song of the congregation was confident and assured, then the direction heralded a church on the move. If the song of the congregation was not confident and not assured, then the direction was fraught with dragons, tears, and uphill movement. We were on the move and we knew where we would like to go for the most part; and if we just didn't have to deal with people, then it would have been quite easy. But we are a church people.

I liken those twenty years to the pilgrim image in which the church has plunged all of us. The Council developed the idea that the church was to be no longer the sure, triumphant fortress, but a church on pilgrimage, wandering, stumbling and rising, and constantly in touch with its members by hearing stories and telling stories to assure one another that there is the kingdom ahead of us and that we do have each other. We need relevant language to make that message constantly new. It is from that pilgrimage that I should like to draw a tale, and its about us and the development of our art in this country with our triumphs and our defeats, our heroes and our villains. The music community is a microcosm of the universal church on pilgrimage. Our advantage is that we can sing about it and illustrate our identity with much more immediacy. We do that with the Marching to Zion tune. Our art permits such economy of expression. My fellow pilgrims, we have traveled some distance from how it was to how it is. And we sang along the way.

And what did we sing? Well, pretty much what we sang before the Council; that is to say, not very much in many parishes, and some in a few parishes, and a lot in even fewer parishes. It's not as if there was nothing to sing, because there were at least 10 hymnals and collections being used in the U.S.A. at the time of the Constitution's promulgation. J. Vincent Higgenson in his recently published History of American Catholic Hymnals lists the ten with a description of their contents, which reveals a body of hymns being used somewhere in the
country. The question is, if they were being used, then why the great difficulty in establishing a hymnody for immediate implementation in the revised rites? My suspicion is that the hymns were linked to the parochial school environment. In spite of the elaborate music education programs in the schools and the sweep of the National Catholic Music Educators Association and the tons of legislation about music production in the church, there existed an inflexibility to move from a parochial school use of music to a liturgical use of music. If it wasn’t spelled out, it wasn’t done. And if it were spelled out, then the style and manner of its execution was built on an aesthetic that discounted people and forwarded art. The pastoral dimension was as yet undeveloped.

In 1951 a good kick was given to further the cause of music at the liturgy, and that came from the decree of Pius XII, normalizing the dialogue Mass format. Answering that decree, a committee from the National Catholic Music Educators Association formulated a Mass Book and hymnal under the chairmanship of Father Irvin Udulutsch, and his immediate advisors, Sister Theophane Hytrek and Sister Theresine Habar. The fruit of their work bore the title Our Parish Prays and Sings and it was published in Collegeville, Minnesota. The slim, green volume was to become the official service book in many dioceses where the dialogue Mass was encouraged. It is interesting to note that in those places where the dialogue Mass was a reality, the implementation of the revised rites after the Council was relatively painless.

Our Parish Prays and Sings set the scene from which would come the Peoples Mass Book. This service book and hymnal was the brainchild of its publisher, Omer Westendorf, who conferred with several American periti, Father Eugene Valah being one, about constructing a hymnal and service book that would accommodate the new liturgy. Growing out of the 1955 edition of the Peoples Hymnal the book contained a strong ecumenical sharing and several new hymns. Three new hymn text writers appeared: J. Clifford Evers, Mark Evans and Paul Francis— all three are the pseudonyms of Omer Westendorf. His company, the World Library of Sacred Music, continued the modest leadership it exerted before the Council and gained much new strength as it provided a handy, dandy, paperback size worship book that could come customized for any diocese or appear in a loose-leaf format. To be vernacularized was to be accommodated if one dealt with World Library. It was in 1973 that the company could withstand no longer some serious financial setbacks and was purchased by another firm. An era closed at that point. In its printing evolution, World Library churned out Mass after Mass and a rather prestigious and art-worthy collection of Gradual and Alleluia verses set in some very attractive music. The series was called the Summit Series and was edited by Dr. Robert Snow who was also responsible for some of the settings in the sacramentary.

Shortly after the PMB appeared on the market, GIA publications brought out, in 1970, the hymnal known simply as Worship. Four years later, Worship II (or Son of Worship) premiered in Boston. To date three quarters of a million books have been sold and it comes as close to functioning as a national hymnal as any one book has. With the expert editorial leadership of Bob Batastini the book has done much in setting a high standard for formal liturgies.

These hymnals and service books contrast, of course, with the product which has exerted considerable influence in the shaping of the style and taste of the American church at worship. That product is the missalette. The first missalette was announced by the JS Paluch Company and that had exactly what it set out to do: it provided a textual and musical source to aid in participation for those parishes looking for something inexpensive; it supplied a worship aid similar to the hand missal in style and taste; it placed the Word of God into the hands of believers who desperately were trying to hear what the lector was reading.

I’m one of those individuals who bad mouth the missalette for reasons all of you know and, undoubtedly, tell each other and your pastor and your parish council. There is no denying it, however, the missalette established vocal participation in places and at times when participation was so brand new that help was needed badly. What pastors and musicians faced was the dilemma of investing in a book that could very well be outdated within months. So here was an opportunity to have all the texts provided with accuracy (one didn’t have to fool around with figuring out the lectionary cycle as to A, B or C); one had music for the four hinge parts of the Mass (the in, the out, and twice in between) and all within a parish’s budget with a second collection or two thrown in. The missalette caught on and it demonstrated that we have a literate church, one that reads. The missalette trained the pew person and conditioned the pew person in the vernacular, in the cycle of readings, the words of hymns, of color-keyed papers. It also inculcated a sense of neatness. Folks who never hung up a shirt or put away a pair of socks can be seen Sunday mornings busy themselves stacking copies in the corners of pews. It also stands as a symbol of the church in flux, proving that Parmenides was right: “All is change.” But the changes have settled down and now might be the time to take off the training wheels and remove the potty chair. This might be the time to let the word get spoken and sung in the atmosphere so it can be heard and digested, not read and de-communalized.

The bulk of these service books was hymnody. Hymns from the 19th century as well as the 17th and 20th were surveyed and printed. Many were from Protestant sources and one was even A Mighty Fortress is Our God. Do you remember the feverish feeling you had when you used it for the first time? Myself, I felt a little naughtily, terribly ecumenical, and knew that the Parousia was not too far off.

The model that many of us sustained as the ideal for good hymn singing was the one heard from the church just around the corner from the Catholic church. That church was the Church of the Heavy Endowment, which boasted four choirs, a four-manual pipe organ and the "Minister of Music." The hymns the church sang had many verses and all verses were sung with an "AH men" at the end. The hymns bore texts such as Immortal Invisible Ancient of Days or The Church's one foundation is Jesus Christ her Lord or Oh, for a thousand tongues to sing my dear redeemer's praise. Not at all like O Salutares Hostia or Bring flowers of the fairest bring flowers of the rarest or To Jesus heart all burning. And not only were the texts quite different but the manner in which they were sung was different. What was needed was a massive educational effort to bridge this gap between us and them. I think we’ve done reasonably well when skill and patience and hospitality were used to teach those hymns. In fact, some results were actually quite credible and pleasant when you consider that the organist had a partial manual up here and another partial manual down here.
and 12 pieces of kindling jutting out of the bottom of the machine.

These hymns attached to a schema of the Mass at places that made sense for us: Processional and Recessional and collectional and communal. At first flush Azmorn (O For a Thousand Tongues to Sing) and Marching to Zion would work pretty well as entrance and/or recessional hymns. But they're too noisy for communion, even though one could see the procession to the communion table as a prototype of our movement as church to that heavenly table in Zion, which is beautiful, where we will have a thousand tongues to sing. No, for our communion spirituality, the personal witness and personal identification is still very, very strong.

We made the hymns function as we grafted them onto the Roman Mass. While doing that, most were unaware of these hymns' original function: to be evangelical tools. These two hymns and their thousand counterparts were essential in the evangelization process of rural and urban America in the 19th century Protestant church. It was a process where preacher and singer combined forces to preach and sing the Gospel to effect a conversion—the conversion of those who have gathered to be rehearsed, to be born again. In our haste to establish a repertory, we gathered without much gleanig. Some hymns now present in the repertoire of a Roman parish sing of salvation by the acceptance of Jesus as personal savior; of salvation by the Blood of the Lamb, which makes an incomplete statement as to the Paschal mystery of dying and rising; of Jesus as friend (and what a friend), but without the sacramental system of the Roman Catholic community's faith. We were not too careful about the words we were placing in our people's mouths in our zeal to get them singing.

Not only did the body of hymns need to be expanded, but the service music also needed attention. Ordinaries and propers alike were submitted to different kinds of treatment from the composer. From chant adaptations to Englishizing Latin Masses and motets, the gamut was run in the mid 1960's, and some are still extant. I just heard the "Holy holy holy Lord" of Jan Vermulst a few weeks ago at a CCD Mass. The Danish Amen Mass is going strong and I still enjoy singing "Glory to God in the Highest" by who else but Alexander Peloquin, the man who gave new meaning to Catholic rhythm. As active after the Council as he was before, Peloquin's work has made a large difference in the liturgical scene and he rests very deservedly on great laurels. His fidelity to the church during a time when texts were changing almost overnight is commendable, and we all have much to learn from that. The attempts to adapt the chant from Latin into English had, at best, moderate success. The syllabic chants seemed to translate well. Items such as the exultet sounded pretty good to me a few Saturday nights ago. But the melismatic chant failed. It didn't take long to learn that the transfer of the principles of Latin chant did not apply in singing the same chant in English. Asparges Me is not the same as Sprinkle Me.

New music was necessary and composers were challenged. To sweeten that challenge, a group of musicians under the leadership of Robert Blanshard founded the Composers Forum, a project affiliated with the Federation of Diocesan Liturgical Commissions. In 1977, six years after its foundation, the Composers Forum folded. But it did stimulate some new writing and encourage new composers.

What frustration however, for the composer. Here was emerging a new rite, a new liturgical sense, and a text that could very well be changed very soon. Certainly, some sustained, like Alexander Peloquin and Sister Theophane Hystek and their generation. Again under the editorship of Robert Batasini, GIA was developing a stable of composers which included Father Joseph Celineau and his new psalmody. The stable gained new stature when Richard Proulx joined the Chicago thoroughbreds with his immense contribution to the church's music.

The composers were to write music to fit the rite, to express the people's parts and still be true to contemporary compositional demands. The composer was faced with the question of how modern is modern. In some quarters there were strong feelings that we should close the doors to electronic composition and the use of guitars and anything that smacked of the non-traditional. This feeling stood out in strong relief at an international meeting of church musicians in Chicago and Milwaukee in 1965, The Consocietas Internationalis Musicae Sacrae. The Consocietas is an international organization for church musicians that received approbation from Pope Paul VI. The meeting that year was to be hosted by the newly formed American organization, The Catholic Music Association of America, which was an amalgam of the St. Gregory Society and the Cæcilian Society. According to reports which both Fr. Collins and Fr. Bauman allude to in their articles in the February-March issue of Pastoral Music, the whole tone of the meeting was one-sided and controlled by the European brass. There was fear that the deliberations around the meeting would gravely influence the official interpretations of the chapter on music in the Constitution.

Objections were raised, ferraiolas flapped, and a large harrumph arose from the meeting. It was at that time when Archbishop Rembert Weakland, then Archabbot Weakland and president of the American Association, cataractled to international prominence. He stated that the case for church music, its composition and use, was not just as compact as the European visitors were presenting. The controversy was the concept of art music versus functional music. The European contingent was going as far as to seek a ban and prohibition of guitars and electronically produced music. The slant and bias were enormous and the reaction was equally enormous. From this meeting it was clear that the church in the United States, or at least the musicians in the church of the United States were swallowing nothing. The Europeans left in a huff.

It is a fascinating thing for me to see that there is at least one member of that European bloc coming back to the United States in June of this year to participate in a symposium on chant and all of that at an Eastern University. Could it be that hearts have changed on both sides of the Atlantic? Could it be that pluralism has finally invaded the Tridentine Church? Or is there a fifth column present with a Method to Ward off the 21st century? We won't know any of that until we tune in to the next installment of Life without the Liber.

So there we were in the mid 60's struggling to get a repertory together and to develop a means of teaching and leading the music. The keystone in developing those skills was the Sulpician, Fr. Eugene Walsh. Many of my age and vintage will remember well the liturgies of the Liturgical Conference that were under his direction. His eliciting song from the gathered folk and his many, many worship workshops and publications have
cemented him into an important niche, or perhaps even a side chapel in the post-conciliar cathedral. Not only his musical expertise, but his spirituality has affected countless seminarians and students, (the older ones love to tell stories about the experience of serving Gino’s Mass). It was under his guidance as music director, and professor of St. Mary’s seminary in Baltimore that he encouraged a bevy of musicians to manufacture music for the new vernacular and the new rite, the new rite that was to reflect the needs of the members of the church as the church was in the world, relevant and speaking the language of the world. Those composers were the folk musicians in which he sensed talent and skill, and drew it from them. Names such as Joe Wise, Jack Miffleton, C.P. Mudd, Neil Blunt and Tom Parker, all confluenced about the same time into what might be seen one hundred years from now as a school of composition.

Their music was performed at World Library workshops and study days, such as a study day with someone like a Belgian priest whose English was still developing: Fr. Lucien Deiss. His settings of the Scripture make up an integral part of the repertory of any parish.

Not only did we sing the Scripture with Fr. Deiss but we danced it with Gloria Weyman. Whether it was the clergy stomp or I Want to Dance, Gloria broke open soil where others have feared to tread. Without her pioneer work, liturgical dance, or liturgical gesture, or liturgical signing (terms dependent on the diocesan policy where you live) wouldn’t be very far along.

If any one historical event can be seen as a symbol of the departure ceremony of the pilgrimage of the church musician, then, I submit to you, that symbol would be the first High Mass in English in the United States in, where else, St. Louis, in Kiel auditorium in 1964. Father Eugene Walsh was there, Monsignor Heirigiel was there, Alexander Pelquin, Sister Theophane, Omer Westendorf, all history makers, were present. If having the vernacular wasn’t enough, another bombshell was waiting for us in the post-conciliar back stage. The communion procession was sung by a black man in a manner that was clearly un Solomonic, with an energy and verve unmistakably non-Gallican and in a style indigenously American. That man is Fr. Clarence Rivers. What he sang was

Many of us whimpered ourselves to sleep and wondered why God chose us at this time to do music in God’s church. Many of us were not too sure where the reform was taking us, if it was taking us at all, and what kind of highwaymen we would meet on the way.

The church, our church, urges us to go on, to move. No matter how warm and comfortable the fireplace is in the pilgrim’s wayside inn, no matter how secure or inspiring the cathedral space is, each is not the whole answer, for the best is yet to come.
God is Love and how he sang it with jazz ensemble was sympathetic to the first High Mass in English after Vatican Council II in St. Louis with portamento and blues notes.

This was not only a bombshell but a watershed from which another strain would soon grow rapidly and strongly. It was a harbinger of things to come, namely, the cultivation of a folk style that demonstrates the two musical roots of the United States—the black tradition of blues and ragtime and the white tradition of the ballad. The admission into the music for the Roman Rite of these two elements signals the production of a musical force whose strength grows as fast as the music is proliferated. Ray Repp, Sr. Miriam Therese Winter, and Carey Landry produced music made up of melodies, rhythms and harmonies easily heard and easily sung. This block of composers was addressing the expression of the worship for the pilgrim church.

There is another source which helped to form the task of the Roman musician with guitar and it came from a surprising place—the New York musical theater. That phenomenon is the appearance of two religious musical theater pieces that would be emulated and copied and interpreted and misinterpreted by hundreds of parish and school groups in 1970 and on. Of course, I make reference to Godspell and Jesus Christ Superstar. I am sure that Michael Teblak and Stephen Schwartz when they premiered Godspell had not counted on the number of CYO priests and chaperones who said, “Hey, our kids can do that.” Rice and Webber provided Superstar with more good rock sounds than the formal church has good hymns.

It was also around this time that Dennis Fitzpatrick’s Hymnal for Young Christians made available a repertory of liturgical texts and non-liturgical texts that would form the backbone of the folk repertory of the folk Mass. The ferment that this repertory produced received a ready market of liturgies with the youth of the parish, the various charismatic prayer groups in a parish or outside of the parish, and it also received a flat rejection from many parishes whose constituency was horrified by the mention of guitar, percussion and the whole ensemble of folk musicians. Terms such as “Hootenanny Mass,” “Love in,” “Mass with strings” were thrown around and did little to crystallize the movement to this type of repertory and did nothing to heal the growing polarization. It was not until 1974 that a group of seminarians in St. Louis presented to the pilgrimage church a collection of songs in the folk idioms with Scripture or Scriptural paraphrases. The St. Louis Jesuits, Tim Manion, Roc O’Connor, Bob Dufford, Dan Schutte, and John Foley, assimilate the characteristics of the folk style and create a new musical form and taste for use at liturgies of a less formal nature. Mostly in a ballad style of verse and refrain, their works are best performed in a comfortable and pleasant manner that provide for the worshiping Catholic a new and easy listening worship music that most find quite attractive. Of course, when the St. Louis Jesuits effect their unique musical ministry, they do it in a most comfortable and pleasant manner with a panache and innocence that is most infectious. They showed us that simple music need not be simpleninded, that the guitar is a musical instrument capable of sensitive expression, and that introspection can occur without Debussy harmonies.

Eaethen Vessels. Be Not Afraid. One Bread, One Body have a subtle quality that is more than its fluid rhythmic organization and uncomplicated harmonies. I sense in their work, especially these items, a quality that speaks immediately to the heart. This style speaks of a dimension present in the American Catholic psyche that may not be easily admitted—we have hearts and we feel strongly. I would say most people in this room have a good and healthy dose of sentimentality in their emotional and psychic personae. I think many of us are closet weepers and would weep at the drop of a Kleenex. Frankly, I don’t mind admitting in public that I’ve not missed any of my godchild’s football games or musicals. I have a few pictures of them if any of you would like to hang around after a bit.

It is my opinion that the Jesuit’s music strikes a resonant heartstring in the same way those 19th century items struck the 19th century heart. The 20th century texts of the Jesuits are vastly superior and the musical organization is better, but the effect is the same. I think that John Foley has taken the development of the 19th century hymn, brought it to a crest and redefined its construction, and brought about a paradigm of heartfelt music. His Come to the Water is an example. It invites witness, it can be terraced in its dynamics, it has a building power that would have been invaluable to the likes of Ira Sankey and Homer Rodeheaver. What a surprise a musicologist will have 500 years from now when the scholar is tracing the history of American hymnody and, in this phase, discovers the representative composer to be Irish, Roman Catholic, a priest, and God save us, a Jesuit.

Refinement and high craft seem to characterize this generation of folk composers. Marty Haugen, Carol Dick, David Haas, have all benefited from Ray Repp, Clarence Rivers, the Jesuits, and the Daemens. The splendid lyricism of Michael Joncas represents a plateau of folk music that has transcended the ballads of rural America and the commercialism of tin pan alley. I would venture to say that almost every person in this room sings Eagles Wings with the same amount of contentment and wellbeing that you display when you sing Asmon and Yahweh I know you are near. That would not have happened twenty years ago. Twenty years ago, a group that sang, O Sacrum Convivium or Caro Mea would not be caught dead singing We are one in the Spirit, We are one in the Lord. The group that sang We are one in the spirit probably could not and would not have sung the Latin motet and Gradual. The ease with which we shift tracks from one style to another signals a new direction in this pilgrimage of 20 years. The direction implies that a synthesis is about to happen, if it hasn’t already. It is a synthesis of the two disparate styles of liturgies and music.

The one style is the one we inherited. The liturgical style is a formal one and it asks for an expression which uses the music and instruments of tradition—choirs, organs, instrumental ensembles. The music they perform reflects the sweep and majestic panoply of the cathedral. The cathedral with its massive space and stone permanence is a good symbol of this type of music.

The other style is the one which evolved in our lifetime. The liturgical style is not as formal, and it asks for music that permits flexibility. Mobility is important in this style. Consequently, guitars and singers are portable so they might lead and follow in pilgrimage. This is music for pilgrimage designed to have the pilgrim sing from the heart, off by heart.

Cathedral music and pilgrimage music—you have sung both today with a conviction and ease and, I hope, delight—evidence of the synthesis that is present.
You are the first example of the evidence. You, the membership of the National Association of Pastoral Musicians. Your ministry effects the assembly you serve and your assembly effects you and your ministry. You must reckon with your people to determine successful prayermaking music. You are aware of the cathedral style and the pilgrim style and many of you perform them and mix them. You have introduced the dialectic. When Father Virgil Funk in 1975 started this Association with Sr. Jane Marie Porr, I wonder if the two of them knew how far reaching into the future the Association’s sound waves would carry. Those sound waves could be signaling a new music.

Another bit of evidence of this synthesis is the bible of all of us, the 1972 document, newly updated and expanded, *Music in Catholic Worship* and its companion, *Liturical Music Today*. Nowhere in the document is any style of music baptized as very sacred, medium sacred, or nonsacred. But what is present are criteria that provide a three-sided judgment to determine liturgical music which is appropriate for the assembly at this time in their space. The admission of varied musical styles is a reality. You in many of your celebrations have mixed various musical styles. This is another bit of evidence.

It is a matter of evolutionary time when the cathedral and the pilgrim will affect each other and, God willing, a new style will emerge. If we could only find a Monteverdi to bring the first practice together with the second practice.

Given the depth of commitment you display here this week and the creativity to fuse these two styles in the crucible of Roman liturgy, cathedral music and pilgrim music should meld together into something new. They will emerge into, shall we say, pastoral music. And it even has its own magazine.

None of this would have happened in a stagnant, immobile church. This church, our church, urges us to go on, to move. No matter how warm and comforting the fire place is in the pilgrim’s wayside inn, no matter how secure and inspiring the cathedral space is, each is not the whole answer, for the best is yet to come.

Zion is beautiful, but we must march to get there. There, our tears of frustration and anger are dried. There, our songs have no boundaries. Would you sing and pray that with me? We’re Marching to Zion.
An Ecumenical Perspective: Second Vatican and Second Thoughts

BY HORACE ALLEN

My purpose in this address is twofold: First, I wish to settle the liturgical program of the Second Vatican Council into a large historical context in order that we might see it, both in terms of its goals and the means for achieving these goals, as a continuation (and in some senses even a completion) of a series of liturgical reforms in Western church beginning with the Continental experience of the 16th century and continuing with the English experience of the 17th and 18th centuries. That is to say, I intend to look at the program of Vatican II as a continuation and perhaps culmination of the Lutheran, Calvinistic, Puritan and Wesleyan liturgical efforts, especially in the ways this great ecumenical Council has moved faster and farther than any of these other attempts at the renewal of the Western rite.

Second, I wish to suggest a concrete way ahead for the musical portions of the liturgy which might get us beyond a certain of our developing dilemmas about musical style and function, drawing very deliberately upon the strengths and weaknesses of these other earlier efforts at reform of the liturgy. Presumably part of the point of inviting me to speak here has to do with what might be taken to be some sensitivity about those traditions as well as all that is now transpiring in the Roman rite. I must warn you now however that by the time I get to my final point you might well be concluding that I have come up with a strangely un-musical answer to some musical questions. More of that later.

First then: The Second Vatican Council and its liturgical reforms as defined in Sacrosanctum Concilium, as continuation and possibly fulfillment of the Protestant liturgical reformation of three different centuries, Continental and British. That statement, coming from the lips of a Protestant like myself, probably sounds like triumphalism revisited (or doubly confounded). But it is not meant in an "I told you so" spirit. I'm only trying to make a somewhat humbler concession, namely that it is possible for a Protestant liturgist-musician to look at Vatican II and Sacrosanctum Concilium and all that has happened in the intervening twenty years with a certain feeling of self-recognition. One can recognize oneself in much that is going on in your church these days. Let me try to describe the principal elements of Vatican II's agenda by reference to the preoccupations of those other agendas of the 16th, 17th and 18th centuries.

Clearly the Council's liturgical Constitution aims first of all at the restoration to the whole people of God of the ministries of prayer and the word, this is the point of paragraphs 14, 30, and 53 of the Constitution. That was also the point of the 16th century preoccupation with publishing prayer books for the people (Calvinist, Lutheran and Anglican), of the introduction then of the vernacular, and of the devising of musical psalters. That greatest of contemporary Protestant systematic theologians, Karl Barth of Basel, expressed the primacy of such an agenda this way:

The praise of God which constitutes the community and its assemblies seeks to bind and commit and therefore to be expressed, to well up and be sung in concert the community which does not sing is not the community. And where it cannot sing in living speech, or only archaically in repetition of the modes and texts of the past; where it does not really sing but sighs and mumbles spasmodically, shamefacedly and with an ill grace, it can be at best only a troubled community which is not sure of its cause and of whose ministry and witness there can be no great expectation. In these circumstances it has every reason to pray that this gift which is obviously lacking or enjoyed only in sparing measure will be granted afresh and more generously lest all the other members suffer. The praise of God which finds its concrete culmination in the singing of the community is one of the indispensable basic forms of the ministry of the community.1

So there is Karl Barth, Calvinist par excellence chartering the National Association of Pastoral Musicians!

The second aspect of the Council's liturgical agenda that most surely resonates throughout all that Protestant history is the recovery of the Holy Scriptures as the lively center of liturgical celebration. Who can resist Sacrosanctum Concilium's own words that speak of promoting "that sweet and living love for Sacred Scripture"? This was, of course, a primary and profound goal of those Protestant fathers who saw themselves as re-forming the church and her liturgy "according to the Word of God." Thus preaching and vernacular lections were restored to the Sunday assembly. And later both Isaac Watts, the Puritan, and John and Charles Wesley, the Methodists, explicitly defined their efforts in the composition of hymns as being to supplement the psalter with other Biblical material. The Council proceeds to advocate "Bible services" (para. 35-4), the use of the vernacular (para. 36-2), systematic use of scripture at Mass (para. 51), which has given us the Lectionary, homilies (para. 52), revision of the psalter and readings in the Divine Office (para. 91-92), and the centrality of scripture for musical settings (para. 121).

The third aspect of the Council's liturgical agenda that can be seen to have a lively history in earlier reformations is

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the reunion of the Word, Eucharist and Sunday. This is clearly the concern of the Constitution, as in paragraphs 52, 102, 106, and 108. The history of Western Christendom is littered with the debris of what happens to each of these three institutions when they drift apart from the others: when Word takes place without Sacrament, and vice versa, when Sunday happens without Sacrament or (dare I say it?) when Sacrament happens without Sunday (So let's hear it for the Daily Office as the daily event). And as by Conciliar decree the festivals of the annual calendar are given their proper Christological focus, the reintegration of this trinity—Word, Sacrament and Sunday—takes on new evangelical power. This too was the preoccupation of each successive stage of the Protestant struggle: to "clean up" the annual calendar (more or less) in order to reveal its Christological center, to revive Sunday as "Lord's Day," to reunite Word and Sacrament (never achieved, sadly) and to provide a workable "secular" daily office, in home or church.

Taking these three goals as basic, let us now turn to modalities or means of such a program, as seen by Vatican II and your subsequent experience, and also by Calvinists and Lutherans and Anglicans in the 16th century, by the Puritans of the 17th century (who were actually having another "go" at you folks in the guise of the Church of England) and by the Methodists of the 18th century (who were doing the same thing from another angle).

These modalities were, and are, basically four. (1) For the language of the liturgy one must find a certain simple and natural use of the vernacular (Constant., paras. 34 & 38). And this must be accompanied by simplicity of liturgical structure and a readiness for adaptation to local culture and indigenization.

(2) There will have to be, for that kind of program, a profound catechetical effort, at every possible level: the local Christian community, the diocese, the region, and whatever institutions there are for the training, care, and etc. of the clergy. Vatican II is quite clear that those catechetical efforts are central, although one does wonder if that set of directives has been taken very seriously. (3) Musical reform and recovery must of course be one of the first concerns as a means of bringing the new language (1) into a functional modality (2). And (4) as well as musical reform and recovery there will inevitably have to be architectural reform and recovery. Any of us here who has been to Christ Church Cathedral or has experienced the work of an Ed Svik, Robert Rambusch or Frank Karamazov knows how impressive and essential that can be.

Now it is unquestionable that all of that is now going on in your ecclesiastical community. ICCL (and others) has tackled No. 1; Diocesan Liturgical Commissions (and others) has tackled No. 2; you yourselves are well into No. 3; No. 4 has been admirably approached by the publication "Environment and Art in Catholic Worship," as well as by innumerable parishes and such persons as I have just mentioned.

But now remember with me my old friend Johannes Calvin in 16th century Geneva: rearranging the furniture, getting Louis Bourgeois to set his French translation of the Psalms to new music, teaching them with neither organ nor choir (Was Louis the first animated?), printing prayer books (16th century missalettes?), exhorting to weekly communion, and reading the scriptures, chapter by chapter, Old and New Testament, week-by-week. Does that sound familiar?

Dr. Martin Luther was doing many of the same things, bashing away at those rambling and extensive tunes that seem to go on for an eternity and take so much wind (perhaps that's why he permitted instruments, unlike Calvin), teaching, always teaching, publishing, simplifying, adapting the liturgy to what the people could genuinely pray... these have been the modalities for, lo, these several centuries.

And the question which your enterprise now raises is. Have they worked for us? Now comes the other side of this apparent Protestant triumphalism. One would have to confess that the goals previously enumerated have certainly not been reached, probably because we simply didn't stick with our modalities or our visions.

Let me rehearse the goals again: (1) restoration to all the people of the twin ministries of prayer and praise, that is to say, participation. No, twentieth century Protestant worship, where it isn't totally charismatic, is as 'priest-ridden' and passive as we always said yours was, complete with an obscure language (Elizabethan English) known only to the clergy and dominated by music that nobody understands.

(2) The centrality of scripture. Apart from the churches that maintained a lectionary (and who rarely related preaching thereto) most Protestant churches included but one lection in Sunday's service, Old or New Testament. At the same time psalmody was lost as sung praise and replaced by a hopeless literary dismemberment called "The Responsive Reading." The Pastoral Prayer became an extended homiletical and devotional exercise with a few references to current events thrown in by liberales. Preaching found its center in topical relevance rather than systematic exposition of the scripture.

(3) Finally, did Word, Sacrament and Sunday come together? Certainly not. Many Protestants regard the Eucharist as a bothersome extension of the liturgy or service of the Word, and many others regard Word and Sacrament as mutually exclusive events. Sunday and the Supper lost their necessary connection as the Supper became infrequent (as in medieval Catholicism) and Sunday became a new Sabbath (remember, I come from Boston).

That may overstate the situation, and there are always to be found happy exceptions. But the truth of the matter is that our liturgical reformations soon froze over as we gave up all that exhausting business of adapting and catechizing. And it has taken the massive effort set in motion by Vatican II (and all that preceded it) to expose the frozen condition of Protestant worship. (Our Presbyterian Worshipbook has been in the works throughout the 1960's and until 1966 its editors were assuming that the normative language would be not the vernacular but 16th century English. And then Sacrosanctum Consilium struck... largely through the growing influence of the Liturgical Conference. When the book finally appeared in 1970 the whole thing was in a true, modern vernacular. Presbyterian pastors are still asking me where that beautiful King James English went!) This extraordinary dynamic wherein your own liturgical creativity has exposed our lethargy has nicely been sketched by Prof. Barth.

How would things look if Rome (without ceasing to be Rome) were one day simply to overtake us and place us in the shadows, so far as the renewing of the church through the Word and Spirit of the gospel is concerned? What if we should discover that the last are first and the first last, that the voice of the Good Shepherd should find a clearer echo over there than among us...? It could very well be possible that we others might find more to
learn from the Roman Church than Rome for its part would have to learn from us, as we still assume with undue self-satisfaction.

Perhaps the clearest instance of this strange and (for us) totally unexpected dynamic has been precisely that point dearest to Protestants: the use and place of the Bible in worship. With no advance warning and little enough consultation, immediately upon the publication in 1969 of the new three-year Lectionary one after another of the major Protestant bodies in North America included it in their provisional, study, and, finally, permanent books. This even occurred in churches that heretofore had not even bothered with a lectionary. This has created the ecumenically suggestive, if also awkward, situation that, Sunday by Sunday, all up and down the main street of this town and that, the same lections are being read. Sooner or later someone is going to ask, That being the case why are we retreating into all these different buildings to do the same thing?

Well, aside from such apocalyptic anticipations, what then does this shared history of liturgical reform of 400 years, together with the daring thoroughness of the Council and the Roman rite, enable us to say to one another about questions of musical appropriateness and style? This is just to restate the mandate for adaptation and indigenization. Presumably the Protestant experience will speak directly, not indirectly, to your enterprise in terms both of success and of failure. So I come now (at last) to that second promised portion of my ecumenical effusions: some concrete ways ahead for the musical portions of the liturgy which might get us beyond certain of our developing dilemmas about musical style and function, and a conclusion which may strike you at first as being resoundingly un-musical.

There seem to be developing in both Catholicism and Protestantism at least five options, each of which has its own history and appropriateness but whose most significant danger lies in its being regarded as a universal or comprehensive response to the present situation. (How like a Protestant, you might say. And how right you are. There are no final solutions as even Adolf Hitler discovered.) So let me suggest that though there is no one solution, a number of solutions which seem to be offering themselves are helpful at this or that point, especially in Sunday's assembly, which is itself, as I have observed, a rather diverse event, stylistically, and which has at least three or four very different moments that may require very different music.

The entry moment, for instance, is a more informal kind of event than the rest of the liturgy. The word business, on the other hand is deliberately didactic. And the sacramental time is an active, moving-about, praying kind of thing. Then the dismissal "shifts gears" again. Bearing in mind this kind of rhythm, which I have vastly over-simplified, let us look at these five options, especially as they have come in and been experienced by Protestants.

First of all, as has been noted already in this conference and was to have been spoken to by my friend, Ralph Keifer, there has appeared the "hymn sandwich" approach wherein the service becomes an alternation of talking and hymns. Some years back, Ralph attacked this in the pages of your own journal, in a memorable phrase, by suggesting that the hymn Mass was "a pale imitation of Protestant worship." When I saw him next I said to him, "Ralph, I am so happy that the ecumenical movement has so matured that we can now say ugly things about one another again, in print." However, what I'd like to propose to you is that Ralph is probably right. As my dear and late colleague Erik Routley was always careful to point out, hymnody in its several stages of development was most often a creative response to the failure or collapse of good liturgy. Further, hymnody was created to function largely in Bible or preaching services. Hence the aphorism that for many Protestants the hymnbook is the prayer book. Thus the very history of hymnody (which is surely not totally to be dismissed) is an attempt to replace what Vatican II has already restored; an eloquent, participated, sung liturgy. It stands to reason therefore that useful and appropriate as a hymn or metrical psalm might be in the entry rite of the Liturgy of the Word, that style is not universally helpful and might even be an interruption.

Second, in addition to the "hymn sandwich," some of us have been caught in what I would call "the folk song fizzes." I recall with much delight the opening years of the 1960's and an Easter Vigil at Joe Connolly's parish in Baltimore, St. Gregory the Great. He had included a guitar and I observed to him after the service, "Joseph, you're not allowed to have that guitar up there." He responded, craftily, "That's not a guitar; it's a cithara." The guitar and the relevant folk song emerged in the 1960's as a profound cultural symbol and even today dare not be dismissed. But do remember that the folk song tradition is much older than that in this nation, and also much more participatory. Our "folk song fuzzies" have a dangerous performance-like character, especially as they also tend to get caught in a generation gap. However winsome, I fear that they too are only a partial solution.

Well then, to go to the opposite pole, here is another of Protestantism's great solutions, the classical choral concert. (For this discussion we should invite in the local AGO Chapter.) Throughout the 1940s and '50s it was the only hope for Presbyterians, Episcopalians and such others. "Good music! So good they couldn't sing it, so we'll sing it for them, and they'd better like it (or at least pay for it)." Nor is this temptation unknown to Catholics: there we were at Mass on the Washington Mall with His Holiness John Paul II and . . . Bruckner's E Minor Mass. Yes, anthems and other performed music are obviously and happily here to stay and to enrich our worship, but I remind you of a declaration of our Presbyterian Directory for Worship, penned by no other than Robert McAfee Brown: "the congregation is the true choir."

There is a fourth option: antiphons, acclamations and other arresting snippets. For anyone like myself, brought up in the hymnic tradition, this is a most minimalist and unsatisfying solution. But of course, my tradition had long since abandoned responsory psalmody and sung Eucharists. At the moment this may be the only way well recover all that. Your needs may actually be the same . . . but it's no total solution.

Then, fifth, (and here I really get into hot water) there is the ethnic answer(s). If adaptation means anything this must be received and embraced as a vital element of renewed worship. For many congregations this may come the closest of all our options to a comprehensive solution. But let us remember catholicity and . . . plurality. There are limitations here too, none of which is more significant than is revealed by the prior question, Has the church its own unique ethnos or ethnicity (Galatians 3:28)?

Here I come finally to my non-musical answer to a musical question. The church does have, for prayer and for
praise, its own textual center and ethnicity, which can adapt itself to every one of these musical styles or options, and to all of that liturgical diversity, and indeed always has: those 150 psalms. For most of the history of most of the churches the Psalter has served as the heart and soul of prayer and praise, the response to the Word and the song of the Sacrament. Neither Sunday liturgy nor daily Office has exhausted the Psalter, which Erik Routley called "the most human book of the Bible." Or as Dietrich Bonhoeffer has put it:

The richness of the Word of God ought to determine our prayer, not the poverty of our heart. Thus if the Bible also contains a prayerbook, we learn from this that not only that Word which he has to say to us belongs to the Word of God, but also that word which he wants to hear from us ...

So in conclusion I would like, as an outsider who would like very much to be an insider in your operation, to encourage you with all the Protestantism in my heart and soul, to take those Psalms seriously in every way possible, and with all the musical freedom you can muster, as your most important inspiration and guideline for how the musical events of Christian worship are to happen. That is my non-musical "solution." (But after all, are the Psalms really non-musical?!) Again, let me encourage you as an organization and as human beings engaged in that profound business of praise. That is perhaps the most vital ministry in the whole church. Just a few Sundays ago I visited my 80-year-old parents near Philadelphia and went to church with them on the Lord's Day. As I began to sing the opening hymn I suddenly thought, 'I've been singing these songs with these two people for almost fifty years now, and how grateful I am that they taught me how.' That is precisely your precious ministry as musicians ... to be for so many of God's own dear people the one who definitively responds to Elihu's sarcastic remark to Job, "Where is God my maker who gives songs in the night?" (Job 35:10).

Musicians and Clergy: Emerging Ministries

BY KENNETH UNTENER

Some months ago—about back in October—I was asked to send in a summary of what I was going to speak about. Here is what I put down.

In days gone by, the priest and the pastoral musician were at opposite ends of the church: the priest in the sanctuary, the musician in the choir loft. This has been changed, or is being changed, and priests and musicians are close to one another. This change in physical location has many implications regarding their relationship, and regarding the new ministerial role of the pastoral musician.

I would like to develop some understanding of the relationship between the celebrant and the musician, both as minister. Some months back, at the regional meeting of Pastoral Musicians in Pittsburgh, I had the opportunity to address a very similar topic and I talked about qualities that you looked for in a priest, and then applied those qualities to the musician, on the assumption that they both are ministering people.

I'm going to do something similar, but different, in this presentation. I would like to suggest some of the qualities that we look for in a preacher (and we all have expectations of what we think a preacher ought to do) and then apply those qualities to musicians. This isn't terribly profound. I hope it is, however, provocative, and I hope that from now on, whenever you think about what a preacher ought to be, you will also remember yourself of the same things about musicians. If in this talk I simply trigger that mechanism, I will have accomplished something worthwhile.

I should tell you that I taught Homiletics at the seminary for three or four years. To prepare for that course, I got hold of a little notebook, a Volterra style notebook, and whenever I had the chance, at a party or over a dinner table or whatever, I would say to somebody (the rule was, it had to be a lay person, and not a professional parishioner): "I teach preaching and I'm going to prepare young men to preach. You will have to listen to it. Now if you had two minutes to give some advice about preaching, what would you say?" Whatever they said, I wrote down. If you ever want to get a conversation going at a party, that's a good question to ask, because people tend to have some feelings about preaching.

For months and months I polled thousands and thousands of suggestions. I divided them into 20 categories. That became my course. I'm not going to present all 20 here, but I'm going to offer some that I believe you share as expectations and which I think have something to say about musicians.

When to End

The first one that I chose is one that the people talked about frequently. It's a simple one. It has to do with the ending of a homily. More can go wrong with the ending of a homily than with anything else, which is interesting because most preachers worry about the beginning and the main section, and then figure they'll just end it. But you can't just end the homily, because it's a ritual kind of speaking. As you start to wrap it up, you tend to get repetitious and say, "And so, my dear people . . . " and then, terror of terrors, the people watch before their eyes as a new thought comes to your mind! They live in mortal fear that this could be a continuing process, and, often enough, it is. You circle the airport and you get a new idea and so . . . You know whereof I speak.

Well, how long should a homily be? When should it end? I found it very interesting in my "survey" that the people did not mind the length. What they minded was the repetition, multiplicity of thoughts, and the endings that took forever. I think, you can understand what these people meant when they said that. How do you know when a homily ought to end? You can tell. You can tell when it's over regardless of how much more the preacher had planned. I like to judge by the fidget level. As soon as you have anything more than a Zero Fidget Level, it's time to end, no matter how many other things you had in mind. It's over. And, I think we'd all be happy if preachers did that.

Let's apply that to music. How long should a hymn go on? Well, I don't know. I think there can be (as in homilies) a three minute hymn and a fourteen minute hymn, and it all depends. But you know when it's over or when it ought to be over. Not because you've run out of verses, but because you're beginning to lose the people. Somehow, the timing of that moment is such that's where you ought to end it.

I think that is a fair expectation of a homily. Homilists are not there to make a presentation. They are there to engage with living people. And when that engagement begins to go in other directions, it's time to move on. A musician is not there to sing the hymn to the end, but to engage these people and when that's over, it's over. The preacher is not here to teach them that they must learn to listen to longer homilies any more than the musician is there to teach them that they must learn to sing all the verses.

At any rate, I don't think it is conducive to the religious experience of music if, during the third verse, everybody in the congregation is saying, "If he plays another verse, I'm going to kill him!" Somehow, that takes the edge off the religious experience. If it's fair for the priest to comment to the musicians on the length of verses, it's fair for musicians to comment to the priest about the length of the sermon. But, I think both have to accept the same basis for those comments, and I do think that there is a

Bishop Untener is the bishop of the 40 diocese of Saginaw, Mich.
close similarity between ministering the word and ministering the music.

**You Must Have A “Pearl”**

Another quality in a good homily: when I used to teach Homiletics I always used the phrase: “You’ve got to have a pearl.” Now a pearl doesn’t mean that you have to have a profound, new, dramatic insight. It just means that you’ve got something to say, and when you finish saying it, people will say, “That was worth hearing... it’s a new slant... you’ve triggered some thinking... it brought freshness... it reminded me of something.” Or, to put it another way, you have a pearl when what you said was an improvement on silence, because silence is golden. To listen to the Gospel and then to think about it is a very beautiful thing and I don’t think that we should get up and interrupt that beauty unless we have something that is an improvement. And a pearl is an improvement on silence. It is more than simple repetition of things we know and are aware of already.

Let’s apply that to music. I think in music you have to have a pearl. That doesn’t mean a new song. It doesn’t mean necessarily the greatest musical composition in the whole world. It means a song and a way of doing it that causes the people to say afterward, “That was worth doing.” A song that the people feel was an improvement on silence: I think that’s a fair expectation. It’s a fair expectation of preachers. And I think that if you really don’t have a pearl, silence isn’t bad.

**Diversity**

One of the things I discovered in talking to people about preaching was that they get tired of the same kinds of homilies. Now I don’t mean necessarily saying the same thing—they would certainly get tired of that. But they get tired of the same type of homily all the time. There are different kinds of homilies. Some are catechetical. Some are more prophetic in terms of social justice. Some more or less challenge us to do our duty in terms of morality, or whatever. Others may be consoling homilies. There are different kinds, and people say, “We need to hear different kinds; a preacher shouldn’t always just be teaching, or always prophetic. Sometimes we need to be consoled; sometimes we need to be taught.”

The same thing is true, I believe, of music. Just as you would expect to be enriched by the word preached in different modes, so it is a fair expectation that the music also preach in different modes. And there are, and you know better than I, more modes than just traditional and contemporary. Those are two legitimate modes, but within each of those there are other differences—songs of joy, songs of sorrow, and so forth. As we expect homilies to be of different styles (and we find that helpful), so should music preach through different styles.

I think that there are places where there is good music done, but it is all of the same style. That’s a problem, of course, when you’ve got the same musicians all the time. I don’t know how you solve that problem. Of course it’s the same problem in preaching when you’ve got the same priest all the time. We are trying to find ways for allowing more people to preach and that may hold some promise. At any rate, I find that preachers are often surprised when they discover that almost all of their homilies are of the same type. It’s something you don’t realize. The same is probably true of music ministers and it deserves some thought. Diversity of style helps us to appreciate the richness of the mysteries we celebrate.

**One Thought**

There was one thing that people brought up most frequently in reference to homilies—you’ll never guess what it was. Far and away the complaint and the plea that they mentioned most was: “Keep it to one thought.” Now, as I probed and tried to learn more about that, I discovered that the reason was simple. They were not so concerned about the length. It was the difficulty of too many different things to absorb. It’s hard to stay with something and let it become part of you and chew on it if there is a good thought, and then another good thought, and then another good thought. They said, “We want something that can stay with us all week.” You just can’t mix things, even though they’re good. You can’t serve good gin and then good scotch and then good burbon and then good vodka, and then some good cognac. It just doesn’t work, even though you have the best of each.

The same applies to music. I get around to a lot of different parishes and I don’t notice a lot of attention given to unity of the music of the whole Mass. I don’t mean that everything has to be in the same key or by the same author, but I do think that there is a certain need for unity. For example, one of the good things about last night’s liturgy was that there was a flow to the music from the beginning of the Preface through the Holy, Holy, through the acclamations and through the Amen. There was also a unity to the music in the Communion Rite. My impression is that music at a Mass normally is like the preacher who has five good thoughts—one here, one here, and one here—and in our desire to produce good music we look for the best stuff. But it’s hard, I think, to go from one kind of music to another that quickly and that frequently within the relatively brief space of a Mass. So, I would again remind you of the formula here: what you think is good for the homily is probably good for the music.

**The Person is Part of The Message**

Another comment frequently made about homilists is that it is the person who preaches just as much as the message. What the people want is a warm, engaging faith-filled person. Even if the preacher is not gifted oratorically, he conveys a great message because of his obvious faith, holiness, and love. He must have a message, of course. But the message is very much colored by who he is.

I mentioned this in Pittsburgh and I want to mention it again: I think that this is one of the areas that most needs attention in reference to musicians. If I were going to use a caricature (which is always exaggerated), I would say that in the past, the musician was no more engaged in the Mass than the photographer at a wedding. Each had a function to perform and in between times, was busy preparing for the next function.

I think that it is very important that musicians (who are preachers in virtue of being musicians) convey through their entire experience of the Mass a message of faith and belief in everything that is going on. I realize that it’s a problem when you have three Masses on Sunday. It’s the same problem for the priest who gives the same homily three times on Sunday and celebrates the same liturgy three times. I think that it is perhaps one of the areas that needs more attention in my experience of liturgy today. Dedicated musicians who do not see themselves as full-fledged ministers in the entire Mass, as expressing their faith throughout, get in the way of the message of the music.

**Today, Not Next Year**

Another thing that I mentioned in 41
Pittsburgh and that I want to keep here is this: We would never accept the excuse from a preacher who would say: "I can't give good homilies because the people have to learn more about theology. So, until they catch up, I'm going to have to just give them stuff they don't appreciate and someday they will like it. I'm going to talk about the eschaton and the soteriological aspects of Christ's actions and so forth, and I know they're bored, but they've got to learn. I've got to raise the level of their consciousness." We'd never accept that. We'd never accept a homilist who says "I can't preach well in this church until we change the acoustics." Well, we ought to change the acoustics. And people ought to learn theology. But we want a good homily today. And so make do, but do a good one. I think that's a fair expectation of a preacher. I think a preacher can always produce a pearl, in any church, with any congregation. And I think that a musician has to accept the same responsibility. He or she can't say, "Until we move the organ down from the choir loft, we're not going to have good music here. Until, we get better hymnals, until we change the acoustics, until we get better musicians, until we get a tradition of music . . ." Those are all valid things that I wish we had yesterday. But just as it's fair to expect a preacher today to give a good homily, the experience of music at today's Mass must be good. I think it can be done.

Let me give you an example. I went to a funeral in another diocese and participated as a concelebrant. It was a regular kind of weekday funeral in a large cavernous church. The organ was up in the loft and the set-up of the sanctuary and the altar was poor from a liturgical point of view. It was the funeral of the father of someone from the diocesan offices, and I felt bad because it was not a good liturgy—no singing, no life. Three weeks later, this same person's mother died. I said to myself, "We're not going to let that kind of liturgy happen again." So I called and said that I would like to celebrate the liturgy, and I would like to bring Paul Rouse to play the organ. They said fine. There we were—same church, same organ up in the choir loft, same weekday morning congregation. But what a difference. It was beautiful, alive. They sang and participated and afterward they talked about how wonderful it was.

What that taught me was that it doesn't take a lot to produce good liturgy. All it took was Paul Rouse knowing how to play a little better, and he didn't play any Bach or anything dramatic, except that there's a way of getting people to sing. Paul Rouse and I had worked together before and we know how to work together, and so it was. The people were astounded. It doesn't take a lot to produce good liturgy and good music. I think it's a fair expectation that it be produced today, not next year.

Evaluating the Homily and the Music

The last thing I have to say has to do with the way you evaluate a good homily. As my teaching experience in Homiletics got longer, my evaluation forms got shorter. At first they were so sophisticated and I would ask about their articulation, their beginning, their ending, their gestures, their inflection and so forth and so on. The people would rank all these categories. And the last comment was: "All in all, what did you think of the homily?" It was funny, because you could have all these other things ranked high, but the people would think the homily was lousy. I also had the experience of these kinds of things being ranked rather low, but people thought it was a good homily.

How do you evaluate, really, whether the music is achieving what it's supposed to achieve? Well, I've come up with a way of evaluating homilies. By the end of the course, my evaluation of the homily was immediate and long-range. Immediate was: low fidget level. That's one way—the only way I can think of evaluating a homily on the spot. Zero fidget level in the congregation means heads aren't moving, feet aren't shuffling and even the ushers are listening. That was an instant thermometer rating of the homily.

Now that doesn't necessarily make it a good homily. It's only an initial indication, because you can interest people with stuff that's fascinating and interesting but not solid food.

The second and more important measure is—they remember, and the memory helps. To me, that is the best measure of a good homily: When you gave it, you were able to have a zero fidget level and afterward, they remember and the memory helped. Now one does not necessarily follow after the other. I've listened to homilies preached by missionaries dramatically talking about lepers and I've never forgotten that. But I haven't had to deal with a lot of lepers. The memory hasn't come into play in the things that are part of my life. The memory hasn't helped.

The same tool could be used to evaluate the music of a Mass. A zero fidget level means that they're into it. And, second, they remember, and the memory helps. I can think of no better way of remembering than through music, if it's got something worth remembering. That's one of our problems of the past: the ones they remembered weren't very helpful. I've not had anybody come up to me and say, "You know, Father, I was at work last week and it was a bad day and I was low, and then I thought, "Tantum Ergo . . ." I think we are developing some music where people could say, "I remembered, and the memory helped." Maybe just the memory of the experience . . . "there was a time and there was a place in St. Louis and we celebrated and my! was it a celebration. It really has given me a surge of faith." That's a memory that helps. I think that's a fair measure of music—the same way you measure a good homily: Zero Fidget Level; they remember; the memory helps. If we can achieve that, then we will be doing good music.

As I leave you, I want to say that if the relationship between the pastoral musician and the priest is to be ministerial sharing, then it can't happen simply in the sacramity before Mass, or even at periodic planning meetings. If it's going to be a ministerial relationship, then I don't think the priest and musician have to be best friends, but I do think that some type of sharing of faith has to go on. Just from my own life, I know that as I move from rectory to rectory—and I move every six to eight weeks to a different rectory—I deal with the priests in lots of different ways. But faith sharing happens over a beer at 11:30 at night when you just talk about things and share a little bit of your own life experience and faith, and some of theirs. They don't have to become my close friends, but there's something there of togetherness, and it is never the same between us again, because we've shared something of our lives. If the priest, as preacher and celebrant, and musician as preacher of music, are going to see themselves as co-ministers, sharing the same commitment to nurture faith, then some of that faith sharing has to happen and I wish I could tell you an easy way to do it. I don't have an easy answer for that one, but I sure hope we can find a way to do it.
Justice:
The Music of Religion

BY DOM HELDER CAMARA

I am very happy to have the presentation of the “Symphony of Two Worlds” sponsored by the National Association of Pastoral Musicians. I am convinced that music has a very strong power over our minds. When I am meeting four thousand participants of the Sixth Annual Pastoral Musicians’ National Convention, my confidence in the spiritual resources of the country is receiving a very strong encouragement.

God sows seeds of harmony inside all creatures: the ballet of millions of stars through the sky; the march of the winds; the dance of the waves; the movements of our arms and our legs; the pulsation of our hearts, are some examples of different rhythms impressed by the Creator into the whole Creation.

Even the leaves falling down from the trees are arriving at the soil dancing . . . and after they are rolling along the ground, a wind is able to wake them for a final dance.

It is terrible that egoism is breaking the harmony everywhere: inside us, at the bosom of families, among neighbors, among countries, among the Worlds . . . When the human being, capable today with the progress of technology of suppressing poverty from the earth, is preferring to manufacture nuclear, chemical, and biological weapons that are able to suppress, many times, the life from our planet . . .

When, every year, hunger is killing millions of human beings around the World . . .
When more than two-thirds of humankind are living in a sub-human condition of hunger and poverty . . .
—the discord of harmony is reaching to the maximum.

Many people, as myself, are traveling around the world, trying to obtain the collaboration of persons of good will. There are a very large number of these people, but, many times, they are not sufficiently well-informed about the great human problems.

For this work of opening the eyes, of awakening the consciences of these persons of good will we have the ever increasing collaboration of different religions. We have the enthusiasm of the young people; the generosity of the women; and the precious information received from the experts, anxious to save the human inside the advancing robotisation.

Convinced of the wonderful force of music, I prepared a text with the presentation of some great human problems, and my fraternal friend, Father Pierre Kaelin, transfigured it, creating the “Symphony of Two Worlds.”

Evidently, for myself and Kaelin to obtain a symphony, we need the wonderful collaboration of Schola, of Choirs, of Soloists.

I believe in the force of music. As a divine instrument, it awakens the harmony inside all of us.

Saint Louis, with its indomitable Gateway Arch to the West, is presenting a permanent challenge for all believers in music as a force of God; the challenge to construct gates to West and East, to North and South.

May God bless our Symphony and help us to be, more and more, Peacemakers, trying to construct through justice and love, the way for a true peace!
Reflections on the Convention

BY RONALD E. BRASSARD AND SEBASTIAN INTERLANDI

BY RONALD E. BRASSARD

The real question is: "Where does one begin?" The Sixth Annual NPM Convention was truly a monumental event. Joncas, the Jesuits, Kaelin, Walsh, Winter, Proulx, Pelquin, showcases, displays, workshops, exhibits . . . they all seem like a collection of memories. The excitement of the moment has died down and now we have to look at what happened and ask: "What shall we make of all this?" For me, three thoughts emerge.

The first is how much we have grown as musicians. How much finer our compositions are. No longer are we limited to organ or guitar. Now we work with symphony orchestras. Our richness has become evident in cantor auditions which surfaced new and exciting voices, in multiple choirs which sight read works, in our movement away from basic questions to larger questions of the God we celebrate and his Gospel which makes demands on ourselves and on our music.

Our craft has improved because we have made demands upon ourselves. We have demanded that we be better at our music— and it shows. We might not be Bach or Liszt, but we are far better than seven years ago. This serious growth should not be casually overlooked. It is significant to our place in the church.

My second thought is how much support and love we bring to each other. Our gathering, at least for me, is no small event. We are all too familiar with working and laboring in that area called music ministry where what we do is either little appreciated or totally ignored. It is only when we gather together and share with each other that we can laugh and cry over the trials and tribulations of what we do best.

It is also important that in our gathering together we are able to do what no parish will ever be able to do because no parish will ever have the musical resources that we have when we gather under the auspices of NPM. For me the benefits of the support and mutual encouragement that is experienced at this convention is no mere luxury item. In many ways, the experience of St. Louis, like the experience of Detroit, will sustain me because I have met so many good and talented people who are out there trying to make it work and giving so generously of themselves.

My final reflection concerns the association itself. The National Association of Pastoral Musicians has grown by leaps and bounds over the last seven years. From very small beginnings it has matured greatly. It is one of the few real organizations which is truly "grass roots." It brings together those people who are working and making the music on a parish level. It is challenging those people while, at the same time, allowing itself to be challenged. It is both listening and leading. When nearly 4,000 pastoral musicians come together for a national meeting one is inclined to think that the formula is working.

Besides its function of gathering the folks who do music, the NPM Convention also has become a vehicle to present new music and musical forms. Those of us who were in St. Louis witnessed that in presentations by Joncas, the Jesuits, Pelquin, Proulx, and Rendler (to name but a few). In remembering the last twenty years, it is good to see a future filled with the bright hope of a new musical richness for the church.

One cannot speak of new music without noting the Association's explicitly stated commitment to a greater social awareness in our lives as Christians and as ministers of music. The presence of Dom Helder Camara and the performance of "Symphony of Two Worlds" gives ample evidence to that commitment. The Association deserves rightful praise for pointing us in the direction that all the truly great liturgists of the past have pointed to— one cannot continue to celebrate eucharist without a heightened awareness of the need for social justice.

BY SEBASTIAN INTERLANDI

We've become an organization of conventioners. In what has become a ritual for us, we assemble each year to learn how to 'make church.' We convene, for that is our destiny, a sign of what we shall become, a foretaste of another gathering, still in time yet inevitable because Jesus himself promised it to us.

For this participant St. Louis came at the right time. About to turn 40, I find myself in the throes of midlife crisis, remembering the last twenty years, feeling the present, anticipating the next 20.

In St. Louis, it was the remembering that grabbed me so. Each event, each person, each song, each meal became an act of remembrance, summoning thoughts and feelings from the past.

Fred Moleck's mention of Robert Snow reminded me of his classes in liturgy and Gregorian Chant at Duquesne University. In those days, we processed with proper decorum to Zion, chanting Gaudeite in Domino semper . . . Anyone caught marching did penance.

One morning at prayer I sang shoulder to shoulder with a seminarian from Detroit. After prayer we compared today's seminaries with those prior to the reform. Laughingly, I recalled how we used to read Xavier Rynne's accounts of Vatican II in The New Yorker and how we cringed each time he mentioned my order's superior general, one Archbishop Marcel Lefebvre. My classmates and I left the seminary angry, embittered and wondering if we'd ever find our place among God's people.

In the bar at Stouffer's I met a priest from Pittsburgh who told me what many of my classmates have become: professors, university presidents, teachers, husbands. No doubt he'll tell them what I've become next time he sees them.

The appearance of Clarence Rivers reminded me of an old Polish priest's aspiration to his Bozhe the first time I in-

Revo. Brassard, a priest of the diocese of Providence, recently became director of liturgy at the Shrine of Our Lady of the Snows, Belleville, Ill.
toned "Glory to God. Glory, O praise him, alleluia." That same appearance also made me think of the joy on the faces of my assembly this year when I began to sing "God is love" during the washing of the feet on Holy Thursday. We have come a long way.

At some point after Vatican II, we needed to ritualize our remembrances, not only for the fun of it but also because ritualized remembrance brings with it the gift of healing. And healing of memories brings change to our lives. It's the nature of the change that's so interesting.

Initially the fathers of Vatican II promised us external changes only ("We are changing nothing essential, only the accidental"). Today, then, one type of change is clear to us. For example, not too long ago, one would leave a convention thinking, "How can I bear going back to my unsinging, unresponsive assembly after this?" I no longer think that. At the first liturgy in my parish after St. Louis, the song of gathering was sung full voice by the assembly. The rest of the liturgy was no less impressive. Such full participation is a change which the council fathers envisioned.

However—
The truly wise fathers knew that the Holy Spirit had a different vision, not of accidental change, but of an essential change in our relationship to each other and to God.

We recall ourselves before the Council. Constricted. Afraid of each other. Alone with God. Potentially loving yet unable to express our love. A church of individuals filled with self-loathing.

How different we are today!
The Spirit has made us a people no longer afraid to fall in love, able to greet each other with a holy kiss in the Lord, more willing to be Christ to each other.

We think of St. Louis and we remember how many times we embraced: in saying hello again, in giving support, at the tender exchange of peace in the Cathedral, during our tearful 'goodbyes.' We remember the tangible warmth and the presence of the Spirit of the Risen Lord.

No mere external change this. We have changed in our heart of hearts. Sometime in the next 20 years, the effects of that change may impress the rest of the world. Perhaps others will look at us once again as they looked at the early church and say, "See how these Christians love one another. Witnesses at last to their belief."
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Roundelay

BY FRED MOLECK

1 I am a little Catholic,
   And Christian is my name;
   And I believe the Holy Church,
   In every age the same.

2 I love her altars where I kneel,
   My Jesus to adore;
   I love my Mother, Mary dear,
   O, may I love her more.

3 I love the saints of olden time,
   The places where they dwell;
   I love to pray where saints have prayed,
   And kneel where they have knelt.

4 I love the Holy Sacraments,
   They bring me near to God;
   The Church points out the way to heav’n,
   These help me on the road.

5 I love the priests, my pastors dear
   They have let all for me;
   Next to my parents here on earth,
   I love them tenderly.

6 I am a little Catholic,
   I love my Holy Faith;
   I will be true to Holy Church,
   And steadfast until death.

Source: Catholic Teacher's Guide. 1866.
Reviews

Introducing a Person of Note

The well-rounded pastoral musician assuredly needs keep abreast of major trends and quality composition current in the market place. Such musical acumen alone, however, is insufficient for sustaining us in this challenging ministry. Consequently, a parallel attentiveness to contemporary theological and liturgical developments is essential. To that end these pages attempt to keep you apprised of books as well as of music... of the “why” as well as of the “what” and the “how” in contemporary liturgical music. Thus it is my pleasure to introduce you to the gentleman now responsible for this important service, Pastoral Music’s new Book Review Editor, Austin Fleming.

A priest of the Archdiocese of Boston, Austin received his initial philosophical and theological training at St. John’s Seminary in Brighton, Massachusetts, being awarded the Masters of Divinity in 1973. After ordination, he served in the Archdiocese of Boston until 1978 when he moved to the University of Notre Dame. Simultaneously serving as Director of Diocesan Formation at Moreau Seminary of Notre Dame and as Associate Director of the University’s Campus Ministry program, Austin also pursued liturgical studies at Notre Dame, earning his Masters Degree in Pastoral Liturgy in 1980.

Currently Associate Pastor and Campus Minister at St. Ann’s University Parish in Boston, Austin Fleming brings an impressive array of talents to his new role. As pastor, author, teacher and liturgist he possesses a professional credibility which Pastoral Music is proud of. More than that, however, as a gentle man who cares passionately about liturgy and the people who engage in it, Austin combines knowing with understanding, and so we are more than proud—we are grateful for his future service. Thus do we heartily welcome Austin Fleming to Pastoral Music’s editorial staff.

Edward Foley, C.P., O.P.

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Congregational

Christ Uplifted: Eucharistic Acclamations, Lord’s Prayer, Lamb of God


Writing with an ear to coloristic effects, Howard Hughes has created a warm and strong setting of the “Holy, holy, holy” which can be stunning with the appropriate instrumentation, a good choir, and an alert congregation. The “Memorial Acclamation” and the “Great Amen” draw on the opening phrases of the “Holy” for their short statements with good effect. The “Our Father” and the “Lamb of God” are direct, and uncomplicated. This is certainly an addition of quality to the Acclamation family which could enrich many a parochial celebration.

And the Light Shines


The name and the work of Joe Wise are so well known that new works by him are sure to find a ready audience. In a style reminiscent of the late 60’s revealed in lyrics couched in his personal brand of theology tinged with a certain social consciousness, Joe Wise brings his latest songs to publication. His admirers will find much of the familiar style still present—extending into soft rock, moderate disco, simple folk style—all convincingly sung with Joe’s special brand of vocal ease.

Beneath the surface, however, are troublesome shifts in language, metaphors, and scriptural quotes that degenerate into personal statements and enough cliches (witness “With This Ring”) to wish that the editor possessed a large blue pencil capable of writing “enough!”

Musically the songs are uneven both in terms of strong melodic lines and varied harmonizations. Fortunately the arrangements do offer some coloring to offset the less than substantial material. Grayson Brown’s gospel style offering “When He Comes” is another mixed bag of scriptural savor mixed with fanciful metaphor. David Barrickman’s setting of the eucharist acclamations wears thin after the first hearing. Even viewed benignly, it looks and sounds like a forced attempt to make a single melodic thought do three times the work it was intended for. Not even three soloists doing the recitative parts could save this from sounding contrived.

James M. Burns

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Instrumental

Chaconne for Bells


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Prelude to Dialogue


This arrangement from "Le Coquet" by Jean François Dandrieu uses a chromatic three octave range of handbells. The Prelude is free flowing and open octaves and octave doublings create a full and brilliant sound. The three part form follows a tonal pattern of A major to G# minor to A major.

The Dialogue with its two sixteenth notes followed by two eighth note patterns creates a fine contrast to the opening Prelude. The form follows the usual tonal pattern from tonic (g minor) to dominant (D major) to dominant of the dominant (A major). Both movements are interesting arrangements, create brilliant sounds and are suitable for any liturgical celebration.

Sonatine en Trio


The opening movement (Allegro) begins with a short fanfare in imitative style between the trumpet, horn and trombone. A short dance-like motive is proclaimed by the trumpet with a staccato syncopated accompaniment sounded by the horn and trombone. The horn and trombone eventually imitate the motive in various keys. A calm secondary theme with a triplet rhythmic pattern paves the way for the Da Capo return and Coda ending.

The second movement entitled Andante creates the needed contrast between the first and third movement. The muted effect of the three instruments produces a soft and mysterious mood which prepares for the brilliant and energetic sound of the third movement entitled Fanfare.

The trumpet proclaims the theme of this movement which is set in 6/8 time. A contrasting theme is introduced, developed, and combined with the opening theme in a repetitious rhythmic pattern. The opening theme is finally
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ADVENT
Michael Joncas
A Voice Cries Out: Every Stone Shall Cry
My Soul Rejoices: Every Stone Shall Cry
To You, O Lord: Octavo

Vince Ambrosetti
Emmanuel: Written Not With Ink

Carol Dick:
I Long For You, My God: Season of Light
My Soul Is Thirsting: Season of Light

David Haas:
Jesus, Come To Us: I Am Yours Today
Rise, O Yahweh: I Am Yours Today

Christopher Willcock, S.J.
Trocaire: a setting for eucharist
Lord, Let Us See Your Kindness: Psalms for Feasts and Seasons
My Soul Is Thirsting: Psalms for Feasts and Seasons
To You, O Lord: Psalms for Feasts and Seasons
Song of the Virgin Mary: SATB, Organ: Octavo

CHRISTMAS
Michael Joncas
Every Stone Shall Cry: Every Stone Shall Cry
Lullabye: Every Stone Shall Cry
Song of the Lord’s Appearance: Every Stone Shall Cry

Tim Schoenbachler
A Christmas Canticle: Tree of Life

Christopher Willcock, S.J.
All The Ends of the Earth: Psalms for Feasts and Seasons

Offerings
Christ Yesterday and Today (Abraham Laboriel): Offerings
Vincent Ambrosetti
Emmanuel Written Not With Ink

Carol Dick:
Where Can We Go? Season of Light

David Haas
He Is The Lord: I Am Yours Today

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stated by the three instruments in a fresh presentation bringing the composition to a close. It should be noted that the C and Bb trumpet parts are included in the score. The composition is medium-difficult in technical execution.

ROBERT E. ONOFREY

Choral

The May Magnificat

Of all Marian poems in English few rival Gerard Manley Hopkins' "A May Magnificat" for complexity of vocabulary and meter, density in syntax and thought, profundity in meaning. In fact, his achievement is so self-sufficient and integral that one wonders if musical adornment could make any more sense here than it does for the proverbial "gilded lily." But as long as the challenge beckons, composers will attempt to meet it. That is the case with William Mathias' undertaking as well as my own some years ago with Hopkins' equally challenging "Inversnaid."

Mathias, a composer from University College of North Wales, fashions an excellent formal design for his extended motet which he threads through approximately four large segments. The best sections seem to be where the composer interpolates the Latin text of the "Magnificat" and employs a double chorus. In fact, he suggests that the double chorus effect can be accomplished by pre-recording for playback during the actual performance.

In the early portions of the motet, Mathias concentrates on verticalities to the neglect of melodic curves; he devides thick clusters of superimposed seconds and sevenths moving in parallel motion. Quite standard are his rhythms here which make little attempt at enhancing the justly acclaimed "sprung-rhythm" of Hopkins' meter. At the same time, the composer's plainer beats enable the words to be articulated well so that the listener at least grasps the vocabulary. But, contrarily, counterpoint is used at perhaps Hopkins' most idiosyncratic moments, with these lines:

And azuring-over greybell makes
Wood banks and brakes wash wet like lakes
And magic cuckoocall
Caps, clears, and clinches all

It seems questionable that this poetic culmination could ever be conveyed with much effectiveness through polyphony, that most complex device in standard musical expression. When "Wood banks and brakes" begins to step on "azuring-over greybell" which, in turn, intrudes on "silver-surfèd cherry," we wonder if we have been invited to revel in obscurantism. Any composer's critical task in such a situation is to interpret and make everything plain as he or she, at the same time, enriches textual meanings.

Mathias' accomplishments in his setting are not negligible and his work deserves consideration for careful performance. But the challenge to perform this piece, which requires a large choir adept at singing the most difficult repertoire of our time, is commensurate to the

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Sing A Round of Praise

Hal Hopson's Sing a Round of Praise should prove a good vehicle with youth choirs, choirs who are young of heart, and choirs in general. A simple vocal line charmingly develops into a rolling canon, full of good spirits, and ringing of bells with an effective keyboard accompaniment. Truly a fun piece to perform.

Praise Quodlibet

Summer time is a tough time for choir directors and choirs, but the Praise Quodlibet of David Peninger can break through the doldrums nicely. Use it for recreation, sight-reading, whatever . . .

treat it lightly and joyfully . . . and come September you shall have a rich, catchy anthem which should delight both singers and congregations. One thing you will need: a choir that can handle seven-part divisi singing at the end for a smashing climax. The keyboard part is marvelous in its own right.

Psalm 23
Martin How. Unison voices (or baritone solo) with optional descant and keyboard. Boosey & Hawkes, 1979. W 180; Pp. 4; 45c.

Martin How's simple approach to the Good Shepherd psalm merits exploration, especially since the vocal lines lie well within the capabilities of even the modest singer, or singing group. A simple cantilena, recalling the era of chant, is carried throughout with an uncomplicated descant that gradually fills out into three voices and then recedes to stark one-voiced decoration. Flavorful accompanimental asks for orchestral registration on an organ capable of "coloring" the text with sensitivity.

Song of Peace

Modern without being distant, colorful without making extravagant demands, and accessible without being trite, this Song of Peace should find a place in most choirs who desire a significant anthem as a peace prayer. From beginning to end Persichetti weaves an imitative voicing from organ to voice with the tightness of structure which is his hallmark. There are occasional divisi which could prove troublesome, but their added color makes them worthwhile. Should be investigated by choirs and choirmasters looking for works by major American composers. It sings well!

Great Lord God!
Thy Kingdom Shall Endure

If you have a feast where you can sing "Thy kingdom will endure" for 5 pages, and make it conviction with the worship at hand, then this delightful offering is for you. A colorful continuo part enhances the sparkling Handelian vocal lines, which move in 3rds, and unisons. Could prove valuable as a sprightly anthem for the feast of Christ The King or a similar festival.

Behold, the Eye of the Lord

From the repertoire of St. Mark's Cathedral in Seattle, Washington comes Peter Hallock's strongly defined response, Behold, the Eye of the Lord. Fitted with a text drawn from Psalm 33 it could be an appropriate response at ordinations, confirmations, weddings, and other covenental services. Filled with well-chosen unison alternating with 3 and 4 part chordal structures, Behold, the Eye of the Lord is moderately difficult, and asks for chromatic tuning that is right on the mark for its effectiveness.

Unto Thy Word
Raymond Haan. SATB with optional keyboard. Alexander Broude, 1981. CF134; Pp. 2; 50c.

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Review Rondeau

Though theology informs us that God is "color blind," most published Christian music in this country could be summoned as evidence to contrary prove God to be quite white, with tastes intersecting someplace between Billy Joel and Charles Wesley. Two of the notable exceptions to this trend are products of the American Episcopal and United Methodist Churches, and could prove to be valuable resources for those of any denomination wishing to seriously acquaint themselves with the music associated with Black worship in this country.

Lev Every Voice And Sing is the Episcopal contribution (The Church Hymnal Corporation, 800 Second Avenue, New York NY 10017, $4.95) and a strong testimony to that church's musical publishing savvy. Clearly designed as an educational as well as a hymnic resource, this publication is more than a collection of 151 spirituals, evangelistic hymns and service music. The informative preface and introductory remarks as well as Irene Jackson's closing essay, "Music among Blacks in the Episcopal Church," reflect a religious and scholarly integrity which underscores the musical selections as well. Congregational attentiveness has not been sacrificed in the process, however, and everything from typography to musical arrangements clearly speaks a "hands on" intention behind this marvelous collection.

The Methodist venture is entitled Songs of Zion (Abingdon Press, 201 8th Ave. So., Nashville TN 37202, $5.95), and is the twelfth in a valuable series of "supplemental worship resources" from the American Methodist Church. With about 50 selections in common with the Episcopal publication, Songs of Zion boasts about 250 works subdivided into 1), hymns, 2), Negro spirituals, 3), Black gospel, 4), songs for special occasions, and 5), service music. Each section is in turn introduced by a substantial historical overview, and the hymnal itself is prefaced by a cogently written, informative essay entitled "Keys to Musical Interpretation, Performance and Meaningful Worship."

Edward Foley, Capuchin

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Music by Pierre Keelin
Text by Don Heider Camara

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- You are well aware, my brothers and sisters, that we are sufficiently feeble to trigger off the third and final world war, and to use our monstrously sorrowful power to erase all life from the face of the earth.
- You know as well that we are sufficiently strong to wipe away from the same earth ever more of its misery.

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Employing the model of Paul's experience and that of the Corinthian community addressed in I Corinthians 11, Duffy demonstrates that the Corinthian problem is very much with the contemporary Christian. The difficulty is this: how do good people become satisfied with a worship that is unrelated to life and its realities? This occurs when worship becomes mere ritual rather than open symbol that challenges our presuppositions and self-satisfaction, thus revealing our ever deeper needs of divine justification.

It should be clear by now that Duffy's is no standard treatise on eucharistic real presence. He does not attempt a theological inquiry into how precisely Christ is present in the elements at the celebration of the Eucharist. Rather, he is concerned with how we are present in sacramental celebration. He argues convincingly that this is a neglected area in sacramental theology and that any such theology is incomplete without a holistic view of sacraments as human response as well as divine gift. Duffy's starting point is important here: he begins with the notion of worship as an activity (praxis) which is by its nature related to the whole of life.

Two dangers in Duffy's approach should be mentioned. The first is that his emphasis on the subjective and communal requirements for sacramental celebration might lead one to ignore the absolute priority of God's activity in any act of Christian worship. The second is that his use of categories drawn from developmental psychology might lead readers to conclude that worship is primarily a therapeutic activity. Duffy handles both of these dangers well. As to the first, he consistently affirms the responsive character of Christian worship. As to the second, the whole argument of the book demonstrates that liturgy has a therapeutic role not in that it brings comfort or healing to worshipers but in that it increases openness to the world in serving love and eschatological hope—which is the fruit of real presence.

This is a very well-written and much needed book. It will aid liturgical ministers and worshipers, not in the actual practice of the liturgy, but, at a far deeper level with regard to motivations that bring them to worship in the first place and what the role of sacramental celebration might be in their lives. I highly recommend it.

JOHN F. BALDWIN, S.J.
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Music by Pierre Kaelin
Text by Dom Helder Camara

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The best projects, however, have some direct relationship to worship: making communion ware of clay or glass, weaving cloth, making or painting vestments, banners, hangings, etc.; breadmaking (I think the age limit is too high on this one; children well under the age of 9 can participate in and enjoy breadmaking, as my 3-year-old will attest!), murals, homemade musical instruments, and “still life focal points” for worship.

In short, as long as the user exercises a certain amount of discrimination in choosing projects, there is much here than can be used profitably by a Christian educator or liturgist. I particularly recommend a careful reading of suggestions at the end of the book for the use of children’s art projects in eucharistic worship. This is the best part of the book and inspires further creativity. A final observation: I would hope that many of these projects would not be limited to use in children’s liturgies but would find their way into liturgies with adults as well. Why shouldn’t we have some of the fun too?

Marjorie Proctor-Smith

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North American Liturgy Resources (NALR) proudly announces the fall schedule for

NALR/Deiss Days

(Contact person and phone number listed for each location.)

October 1, 2 1983: Spokane, Washington

Deiss Day — October 1

Deiss Hymn Festival — October 2

Rev. Paul Vevik at St. Augustine’s Church
428 W. 19th St., Spokane, WA 99203

Phone: 1-509-747-4421

October 5, 6 1983: Pocatello, Idaho

Fr. Joe Tortori on  St. Anthony’s Parish
P.O. Box 4188, Pocatello, ID 83201

Phone: 1-208-232-1196

October 7, 8, 9 1983: Diocese of Brownsville, TX

Clergy Address — October 7

Deiss Day — October 8

Parish Renewal — October 9

Fr. Robert E. Maher
Diocese of Brownsville — Liturgy Office
P.O. Box 805, Mercedes, TX 78570

Phone: 1-512-565-6668

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Missouri Liturgy Congress. Twenty Years after the Constitution on the Sacred Liturgy: Challenges We Face. Write: Office of Worship, Missouri Liturgy Congress, 4445 Lindell Blvd., St. Louis, MO 63108.

TEXAS
BROWNSVILLE
October 7-9
NALR/Deiss Days. Clergy evening (Oct. 7); Deiss Day workshop: Spanish music (Oct. 8); Parish Renewal Day (Oct. 9). Write: Rev. Robert E. Mahler, PO Box 805, Mercedes, TX 78570.

WASHINGTON
SPokane
September 30-October 2
NALR/Deiss Days. Clergy Day (Sept. 30); Deiss Day workshop (Oct. 1); Deiss Hymn Festival (Oct. 2). Write: Rev. Paul Vevik, 428 W. 19th St., Spokane, WA 99203.

AUSTRIA
VIENNA/MODLING
August 18-22

Please send "Calendar" announcements to Rev. Lawrence Heiman, C.P.P.S., Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978.
Hot Line

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Full-time Music Director/Organist for large suburban NYC parish. Overall coordination and direction of music ministers and choir. Degree and experience required. Contact: Search Committee, St. Aidan's Church 5050 Willis Avenue, Williston Park, NY 11596. (516) 746-6585. HLP-3001

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Plan now for the next National Convention

BOSTON

July 9-12, 1985

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The major benefit I received from the NPM convention was... the whetting of my liturgical appetite to learn and explore further... renewing acquaintances with some old friends... hearing the inspirational and informative talks of Searle, Allen, Buscemi, and the extremely powerful *Symphony of Two Worlds*... sharing dreams and ideas... the vast amount of materials at the exhibits... instruction on what kinds of music are appropriate at each point in the Mass... meeting informally with other parish musicians... vision for the future... renewed hope that musicians will lead the church into justice work... desire to improve in my ministry as choir singer and cantor... French Canadian experience of animation and St. Louis restaurants... new music, several excellent performances... added insight into the why's of liturgy from different viewpoints... everyone sang!... how to recruit new members for choir... understanding that other people have bigger problems than I do... Camara and social justice... resources, sharing with friends, and eucharistic liturgy... new appreciation for Black music... getting to feel more comfortable and welcome at NPM gatherings... having my liturgical theology stretched and challenged... the stimulation of meeting the composers of music we use at our church... inspiration to restart youth choir... Roger's and Paul's spiritually refreshing session... new music showcase... inspiration to go home and practice... opportunity to be exposed to a lot of new and different styles of music... singing with 4,000 other musicians... the bishop singing the eucharistic prayer... music with Joncas, Haas, Wise, and Haugen... feeling of awe, respect, and enthusiasm for what is involved in music ministry... wider vision and more serious attitude to our work as ministry... a very professional presentation, yet a focus on the Lord who leads us... affirmation and encouragement toward the future... spiritual, liturgical, and musical growth... opportunities to meet and share with people from around the world... courage to try new things in my parish... spiritual experiences like... and I Saw a New Heaven and A New Earth”... a deep desire to improve spiritually as well as musically... the realization that I am knowledgeable, doing a good job, in tune with music nationally... ideas on arranging music for my group... support to keep going on!... At future NPM conventions we should have more... music on the level of Twynam and Proulx... substantive musical analysis... room!... opportunities for regional chapter meetings... Hispanic music... continued inclusion of other arts, especially dance... emphasis on the priest-musician relationship... emphasis on contemporary “folk” music... sessions for advanced liturgists... improvised jam sessions rather than planned ones... direction toward the professional... time to get from one place to the next... than one liturgy... space... consideration given to the musical-physical quality of the meeting space... easy flow of people registering at the hotels... exhibitions open earlier or later... workshops on how music shapes our individual spiritualities... unscheduled time for exhibits... variety of music... practical application—how to's... special interest sessions on children’s worship... usable choral music at exhibits... eating facilities... copies of handouts... workshops on organ techniques... days to attend so many good workshops... sample music... carefully planned liturgies... festival performances... cultural music—Native American, African, Eastern... question and answer periods... women speakers.

And less... liturgy if it can't be done properly and artistically... good choices, so I can attend all of them... elaborate performances that are nice, but impractical for the average parish... commercials from music publishers... separation of black and white culture and music... “heavy” talks... nothing to add or subtract... shuffling between hotels... discussion and panels... “showing off” at liturgies... workshops by people who seem interested mainly in selling their books... formal music that appeals to more traditional communities... events to choose from... sexist language... not less of anything programatically.
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