In This Issue . . .

The Psalms: Word of God and Sung Prayer. At first glance, it might seem that the psalms as the word of God and the psalms as sung prayer are synonymous, but such is not the case. When you approach the psalms as word of God, as scripture, you know that the beginning point for an accurate interpretation and understanding is the context, the literary form, and the inspired sense of the work of God. The inspired sense of scripture is always the intention of the biblical author, and the intention of the biblical author can and must be discovered through an understanding of the context in which the psalms were written and first used. Then, and only then, are we able to move to the second and more important level, namely, how the assembly uses the psalm in the liturgy as sung prayer. To stress one aspect over the other is ridiculous, but to ignore either aspect leads to a skewed use of the psalms.

In the reformed liturgy of the Vatican Council, the psalms are envisioned as the primary sources of the assembly's sung prayer. In the original Missa Normativa, the entrance procession, the response to the first reading, and the communion procession were all to be drawn from the psalms, but the 1969 directive exempted the United States from the use of psalms for the entrance and communion processions, and common practice has used a number of substitute music and psalm-inspired music for the responsorial, resulting in a wholesale neglect of the psalm texts in our liturgies.

Have these changes been due to the fact that the literal psalm translations we have inherited are so pedantic, or so tied to historical metaphors that they are deemed "irrelevant" to contemporary prayer? Or has this wholesale abandonment been due to the fact that there is better music available for non-psalm songs, and thus the parish assemblies simply choose to sing more singable tunes?

This issue of Pastoral Music will not attempt to answer these questions. What this issue does deal with is the historical-contextual viewpoint of the psalms as presented by the biblical scholars, and the literary categories of the psalms: hymns, laments, thanksgiving psalms, royal psalms, wisdom psalms, and other minor psalms (Barto); a detailed examination of the psalms of praise and lament (Guinan) and the psalms used in cult (Barr); a report on efforts to produce psalm translations suitable for singing (the ICEL Psalm Project); and some guidelines for interpreting the images of the psalms (Sullivan). This issue also contains three random, but important articles for musicians: one on the flow of the eucharist in church seasons (Foley), one reviewing the various hymnals accompanying missallettes (Burns), and one article in the form of a "proposed" constitution or longterm planning guide for parishes (Day).

There is no doubt that the liturgical renewal envisioned by the Vatican Council contained a renewal of psalm use and psalm singing that has not taken place in the contemporary American church. This issue of Pastoral Music asks the musicians to explore again the beauty and richness of these ancient prayer forms and ask ourselves: how can we make the psalms the prayer of our assemblies today?

V.C.F.
Contents

Association News 2  NPM Chapters 4

FOR MUSICIANS & CLERGY: PLANNING
Parish Constitution Proposed for St. Magnus, Anywhere, USA
BY THOMAS DAY 5

FOR MUSICIANS & CLERGY: LITURGY
Cycles of Sound:
Contours in Musical Planning
BY EDWARD FOLEY 9

The Starting Point for the Psalms:
Understanding the Bible
BY BERNARD BATTO 13

The Ecstasy of Praise;
The Depth of Lament
BY MICHAEL GUINAN 17

The Cultic Psalms:
The Temple and Everyday Life
BY TONY BARR 20

Imaging the Psalms
BY FRANCIS P. SULLIVAN 23

Report on the ICEL Liturgical Psalm Project (Part II)
28

Missalette-Hymnal Combinations:
A Critical Review
BY JAMES BURNS 34

COMMENTARY
Don’t Expect Too Much of the Psalm Poets
BY NANCY CHVATAL 52

Roundelay 32  Reviews 37  Calendar 48
Hotline 49  Music Industry News 50

Note: The name of Patricia Bianchi, a Core Committee member of the Houston Convention, was inadvertently omitted from the report in the August-September Association News.
Association News

Regional Conventions 1984

Plans for the six regional conventions for 1984 are now complete. Diocesan leaders in music and liturgy met with the NPM Core Committees in Cleveland, Kansas City, and Orange, to identify what is keeping parishes from more prayerful celebrations, and to build convention programs to answer their needs. The results of those meetings and the names of the planners are listed below. The first three convention planning meetings were reported in the August-September issue. Check the map on page 51 to find your region and your convention, or attend the one that you find most interesting.

Cleveland, Ohio
July 10-12, 1984
A Measure in Common Time
The theme of the Cleveland Convention is contained in the following grid:

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The five horizontal categories are the major divisions of the pastoral musician's job. The three vertical categories are the elements of competency in any division. Taking the division of music as an example, musical knowledge must lead to skill — the ability to perform successfully. But neither knowledge nor skills will develop without a prior value — the recognition of the need for knowledge and skills.

The convention will explore in detail the knowledge, skills, and values that add up to competency in each of the five divisions of pastoral music. Convention attendees will have the opportunity to measure their own competencies on the grid, a handy method for scoring the future of church music.


Kansas City, Missouri
July 24-26, 1984
Plowing Deeper
The convention in Kansas City takes the midwestern region an important step further in the liturgical renewal. The rubrics have changed over the last 20 years since Vatican II. Our job now is to dig beneath the rubrics, to "plow deeper," and uncover the meaning of the reformed rite and how it may affect the deepest parts of our lives as musicians and as members of the worshipping assembly.

We begin with an understanding of the written directives for the reform of the liturgy. This must lead to an understanding of, and a commitment to, the intent of the directives. We then discover that the central directive of the reform books is that the assembly is the primary worshiper. When that truth is grasped, it leads to an awareness of diverse cultures, aesthetic expressions, theologies and spiritualities of people, since these are not abstract concepts, but the reality of the assembly.

Core Committee: Robert J. Thompson, Coordinator; Rev. Richard Bayuk, Carol Mathews, Sr. Claudette Sciaratti, Chloe Stodt, Sr. Camilla Verret.

Planners: Sr. celery Breen, SCL, Karen Davis, Veronica Fareri, Rev. Ambrose Karel, Marie Kremer, Sr. de Laffal McKeon, CSJ, Sr. Correne Murphy, OSB, Robert Hackers, Bill Rose, Dolly Sokol, Sr. Jane Walz, DC, Joan Weissert, Fabian Yanez.
Orange, California
August 21-23, 1984
The Reward of Struggle

The working life of a conscientious pastoral musician—and clergy—is filled with struggle—struggle within oneself against the temptations of mediocrity and fear that hamper one’s growth toward excellence, and struggle with outside situations that get in the way of one’s visions for beautiful, life-giving liturgical celebration.

Far from being hopeless drudgery, however, the musician’s struggle is a rooted commitment to the God whose gift is not easy answers but profound peace and joy. Many of the rewards of struggle are evident—the phenomenal progress of music in the Church since Vatican II; the growing numbers and increasing quality and commitment of church musicians. But the most important rewards are not so obvious—the change of heart in the musicians, clergy, and the assembly they serve.


Eucharistic Prayer of Hippolytus

The international Committee on English in the Liturgy has recently released a study booklet containing a new translation of the Eucharistic Prayer of Hippolytus.

The booklet is divided into three sections: 1. The ICEL translation of the Eucharistic Prayer of Hippolytus; 2. critical notes and comments on the translation; 3. a French translation by Dom Bernard Botte, and the two ancient versions of the prayer that served as sources for the translation.

In releasing the translation, ICEL expressed its hope that the new translation "will above all encourage continued study and appreciation of the eucharistic prayer of Hippolytus for its uniqueness and for its place within the tradition of eucharistic worship." In its January-March Newsletter, ICEL spoke about the ecumenical significance of the prayer, a significance "evident in the inclusion of the anaphora in some form (translated or adapted) in the revised service books of several of the churches and in the progress made in some official ecumenical dialogues as a result of joint consideration of the prayer, its structure and theology. It can only be hoped," said ICEL, "that through increased consideration of this ancient prayer Catholic and Protestant scholars and authorities will find common ground for further discussion and mutual enrichment."

The ICEL Secretariat is located at 1234 Massachusetts Ave., NW, Washington, D.C. 20005.

ICEL Lectionary Music

Another ICEL project, ICEL Lectionary Music: Psalms and Alleluia and Gospel Acclamations for the Liturgy of the Word, is now available for $25.00 from two American publishers, G.I.A. Publications (7404 South Mason Avenue, Chicago, IL 60638) and American Catholic Press (1223 Rossell Avenue, Oak Park, IL, 60632.) Designed for use by organists, cantors, and choirs, the 432 page book contains: the common responses with sample psalm verses set to the tones provided, the common responsorial psalms; responsorial psalms for the rites, alleluia refrains, lenten refrains, and gospel verses for all the Sundays, solemnities, major feasts of the church year, and for all the rites.

Cardinal James Knox
1914-1983


Knox, a native of Baywater, Australia, was named archbishop of Melbourne in 1967, by Pope Paul VI. In 1974, the Pope called him to Rome to assume the duties of Prefect of the Sacred Congregation for the Sacraments and Divine Worship. Most recently he has served as President of the Pontifical Council for the Family, an area of special concern to him for many years.

In 1976 Cardinal Knox served as papal legate to the 41st International Eucharistic Congress, in Philadelphia, but he may be best known in the country for his harsh public criticism, in 1977, of the reconciliation program of Bishop Carroll Dozier and the diocese of Memphis.
NPM Chapters

As a guest writer of this section of the magazine, I want to use this opportunity to share with our chapter officers and members my thoughts on the chapters, and to place before the chapter membership some suggestions for discussion and development in the future of the organization.

First, some reflections. Over three years have passed since the first chapters were formed, and it is clear that there was and remains a great need for musicians on the local level to meet, share ideas, and above all, to support one another in the vital ministry of music. It is equally clear that not everything proposed in the original design of the chapters worked the way that we had hoped. A concern most often expressed has been the difficulty of traveling long distances to diocesan meetings. Some dioceses have coped with this problem better than others; some dioceses are small enough to solve the problem more easily than others. I remain convinced, however, that if a program is serving a real need, and if the program is providing genuine personal and professional support, that people will make the effort to travel.

A second concern that has often been expressed by those participating in the chapter meetings, is that the most talented of the musicians in the area do not regularly attend chapter meetings, and therefore the concept of the better musicians assisting the less trained musicians just hasn’t worked, because the better musicians haven’t been present at the meetings during the exchange for learning sessions. I really don’t know the answer to this concern. Quality musicians exist—but how do we invite them to give generously of their time, especially for the tedious task of assisting other musicians in such an informal method as the exchange for learning? It is no easy task.

However, it is equally clear that the chapters are working in many areas of the country, and as always, this is largely due to a few dedicated people who work incredibly long hours for the sake of the church music in their dioceses. These people are remarkably generous of spirit and enthusiastic for music, for the church, and for improving liturgical celebrations in the parishes of their dioceses. To them the NPM national office tips its hat!

Second, some concerns. Dolores Hruby, director of the Grand Rapids Chapter, asked me, “Is NPM an organization with strong chapters and a national office designed primarily to support the chapter effort; or do the chapters exist simply to support the national office?” The theoretical answer to that question is easy: of course the national office exists to support the chapters. But the answer in reality is not as easy and not as clear. It seems that we need to accept a period of development, a period during which the chapters discover their strengths and limitations, while NPM retains a strong national office. Still, it is important to remember that the reason NPM was founded—both its national office and its chapters—was to assist in the improvement of musical liturgy at the parish level.

To this end NPM has hired Arlene Anderson to serve as a coordinator for chapter development. She is in the process of contacting the chapter directors and reviewing with them the successes and failures of their chapters. Nothing succeeds like success. We need successful experiences to encourage us in our efforts. As we develop a truly national association of pastoral musicians, we need to remind ourselves of what we have done together so far: we have raised the awareness of the needs of musicians in the United States in over 70 per cent of the parishes, we have celebrated together in numerous meetings, and we have improved our skill and knowledge in liturgy and music a hundredfold. And these successes, we hope, will give all of us the courage to push ahead into the hard, yet rewarding work of building a strong national network of chapters of the National Association of Pastoral Musicians.

Virgil C. Funk

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INCLUSIVE LANGUAGE

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Parish Constitution Proposed for St. Magnus, Anywhere, USA

BY THOMAS DAY

The Bishops’ Committee on the Liturgy has suggested that parishes develop a long-range plan for music and liturgy. Mr. Day presents here his view of what such a long range plan should consist of. NPM prints it, not to endorse it, but to stimulate parish reflection on the topics and approaches contained in this parish constitution. We welcome our readers’ reactions and responses.

A community will not grow in its ability either to appreciate or express its role in musical liturgy if each celebration is thought of as a discrete moment. A long-range plan must be developed which identifies how music will be used in the parish and how new music will be learned. – LITURGICAL MUSIC TODAY (Bishops’ Committee on the Liturgy 1982), paragraph 70.

These words are a challenge. Every parish that takes the above text seriously should have its own “internal memo” that clearly specifies — in very practical language — what the parish is trying to accomplish and how it is going to build on that for the future. The following “Parish Constitution” is an idealized version of the unwritten long-range plan that prevails in certain churches where the music is thriving. This type of parish, which I call St. Magnus, may be quite ordinary according to the statistics, but for some reason they have always done things there “in a big way.” The opinions in this “Parish Constitution” need to be criticized. Other writers should put together different “Constitutions” that are based on practical experience. In any case, a debate should begin and eventually each parish should be able to see, in writing, where it is musically and how it is planning for future growth.

CHURCH OF ST. MAGNUS: OUR PARISH CONSTITUTION ON SACRED MUSIC

We, the members of the liturgy committee of St. Magnus Church, including the pastor, have drawn up this Parish Constitution on Sacred Music for our guidance. Our purpose in putting together this document is as follows: (a) We want to see clearly, in print, the consensus of the committee. (b) In the past our discussions tended to wander and reach no conclusion; it is our hope that this written document will focus very clearly any debates or problems. (c) We hope this Constitution will help to direct an evolution that has been going on for twenty years. In all our deliberations we have kept before us the Constitution on the Sacred Liturgy (especially 1.7, 1.8, and VI.118).

I

OF PERSONS

1) The pastor is ultimately responsible for all the music sung at liturgies. He chooses appropriate hymns. He may delegate this responsibility to the music director if he wishes. The Liturgy Committee recommends and advises but it may not select music.

2) Once the music has been chosen and approved, the music director is in complete charge of executing that music.

(4) During liturgies there will always be missed cues, mistakes, forgotten instructions, etc. Never, under any circumstances, shall the congregation be made aware that there has been an error. Never shall anyone go back and correct something. Never shall anyone be corrected in public.

II

THE CONGREGATION

1) Congregational singing is a form of prayer and a way for the people to respond to the liturgical actions. It should always be presented in a way that invites people to sing. The parish will not attempt to change people through music. Those who do not wish to sing should never be made to feel that they are being forced or shamed into singing.

2) After twenty years of observation, we have come to the following conclusions: In our parish community

20% of the people pick up the hymnals and sing,
20% never sing anything at all or even pick up the hymnals,
60% will sing responses and music they know from memory but usually nothing else.

From these statistics — which are about the same as in other Catholic parishes — we conclude that we cannot treat the people of the parish as if they constituted a mob of identical human beings. We cannot insult them by reducing all music at all liturgies to the lowest common denominator. Sheer common sense.
dictates that there should be regularly scheduled liturgies with a great deal of music (for people who feel comfortable about singing) and liturgies with much less music (for other members of the parish).

III

THE CHOIR

1) The choir symbolizes the parish's idea of itself. With the wonderful gift of music it helps to carry the congregation along in singing; it helps people to express their prayer in a way that can be richer than the recited word; it adds a dimension of festiveness to worship. Twenty years of experience have led us to the following conclusions: (a) The choir is the backbone of congregational singing. (b) In order to grow and maintain a loyal membership, the choir needs the incentive of interesting music. With this in mind, the choir is urged to sing the harmonized versions of hymns, motets, anthems, etc. On very special occasions the choir is invited to sing, by itself, portions of the Ordinary (for example, Kyrie/Lord, have mercy, and Gloria/Glory to God).

2) A good-sized, inspiring, loyal choir is a sign that the congregation approves of the way liturgical music is handled in the parish; it is also a sign that the people of the parish consider the choir an extension of themselves. To ascertain the effectiveness of the choir, we shall use the measurement of numbers: if there is at least one choir member for every hundred members of the parish (man, woman, and child), we will interpret this as a strong vote of confidence. A ratio of less than one choir member for every two hundred parishioners—in our situation—shall be considered a sign of bad "policies," mismanagement, or even a kind of spiritual bankruptcy. Our experience has been that the opportunity to sing challenging music is what keeps the membership of the choir high.

3) Whenever practical, the choir shall sit up front in the sanctuary.

IV

SONG LEADERS

1) When the choir is not present, the parish may use song leaders to help the congregation with singing, to teach new music, and (in some cases) to sing the verses of psalms. From long years of observation we have found that song leaders must keep in mind the following: if they are to be effective: (a) When singing with the congregation they may not dominate the music; under no circumstances are they to sing into the microphone so that their voices crest over the sound produced by the organ and congregation. If they sing without a microphone, they may be permitted to sing with full force. (b) They shall observe the tempo set by the organist. We have noticed that the people in the congregation, like all people, do not like to have someone up front who seems to be shouting at them.

2) When the choir is present, the song leader will not be used.

V

MUSIC AND LITURGY

We have listed below our suggestions for the principal ways that the parish shall use music at liturgies. There is no implication here that some masses are "greater" than others. The eucharist is the same everywhere, for all time. Our suggestions are merely a way of dealing with the realities of our parish and making the most of our resources.

Mass with Choir

At least once every Sunday there shall be the most thorough expression of the great work of the people called liturgy: the Mass with Choir. It shall be a beacon to the world—a sign of our faith. From beginning to end there shall be as much singing as is practical. Visitors to this choral eucharist have always remarked that it seems to "roll like thunder." Many things have contributed to our success (e.g., our parish clergy, our skilled organist, the pipe organ, etc.), but we have, after years of observation, isolated these "technical features" which make this sung liturgy such an uplifting occasion:

Simplicity. We prefer the simplest settings of the Ordinary in our hymnal. We avoid odd twists, surprises, gimmicks. At this liturgy things have been, over the years, strengthened and deepened, not changed for the sake of novelty.

Singing. We have come to realize that our singing is not a decoration but a form of elevated speech and prayer. As a logical consequence of this realization, we sing as much of the liturgy as is practical, especially the responses ("The Lord be with you," etc.). Our hymns seem to fit naturally into this continuous "fabric" of song.

Standardization. For this liturgy we prefer "standard" music for the congregation: the great hymns that have stood the test of time and responses right out of the Sacramentary or hymnal. In this way we appeal to the widest possible spectrum of people. The organist and choir, when performing alone, do not have to limit their repertory, of course.

Sustained "Tone." From beginning to end, this liturgy stays "elevated." The celebrant does not try to bring things
"down to earth" by saying "Good morning," "Have a nice day, everybody," etc. We take our time and let everything unfold naturally.

In a sense, this is the liturgy for the 20% of the people in the parish who want to sing. Here we let the singing reach its full potential. But in another sense this is the liturgy for the 100%: its appeal is broad; its majesty communicates to everyone. Charismatics insist it is charismatic. Traditionalists insist it is very traditional. Liberals and conservatives feel proud to be a part of it. The young respect its strength.

Liturgy with Song Leader
1) The formula is well known: opening and closing hymns, alleluia, etc. What sets us apart from other parishes is the restraint of our song leaders. Once a piece begins, they are virtually inaudible; they let the congregation hear itself.

When people respect the music, they feel a part of it.

2) Experience has taught us that the music used at these liturgies should be taken from a somewhat narrow repertoire.

3) Keeping in mind the 60% who sing responses but do not always use hymns, we emphasize music that the congregation knows from memory. (For example, "This is the gospel of the Lord" and "The mass is ended. Go in peace."—both sung to the same melody.) On some occasions the liturgy ends with the congregation just singing the Doxology from the "Old 100th" ("Praise God from whom all blessings flow."). This emphasis on pieces known by heart reminds some of our parishioners of folk customs in Slavic and German-speaking countries.

The "Quiet" Mass
In our society there are grand celebrations with lots of color and energy and there are also intimate family celebrations with the minimum of fuss. Both forms of celebration can be extremely moving, even intense. In the past we insisted on the grand celebration for every liturgy; anything less, we thought, would be a betrayal of liturgical renewal. It did not matter how many people were in the congregation or the time of day or the weather. We asked for the greatest display of musical energy at every liturgy. In effect, we were setting up a huge New Year's Eve party for a small group of people who were not "in the mood." As a result, a sense of failure or hostility pervaded these liturgies. Today, older and wiser, we now have regularly scheduled liturgies with an intimate character. At these "quiet Masses" only a few items will be sung, and without accompaniment. We find that many of our parishioners are extremely grateful for these liturgies with very little singing.

Special Music
1) The parish shall be open to all suitable forms of liturgical music and to liturgical dance.
2) When the matter of special music comes up, two questions shall be asked: "Who will be responsible for the project?" and "Will the result be appropriate for worship?" We will not just let anybody try something different for the sake of novelty. We insist on quality and integrity.
3) With any kind of special music—whether it is a folk group or a choir singing a Haydn mass—the performers are not allowed to chat with the congregation; they may not draw excessive attention to themselves.
4) At the Mass with Choir, the music for the congregation shall be broad in its appeal and be taken from the standard hymnals. Special music for congregation (e.g., music from Glory and Praise) shall be avoided.

From what we have observed, parishes with a strong program of standard music (solid hymns, good choir, etc.) do not seem to need much in the way of special music. Folk groups seem to thrive where the standard music is moribund. Our own parish has not been attracted very much to liturgical dance, probably because we have found such a rich source of expression in the original form of ecclesiastical ballet: the procession.

VI
IDEALS

Ideals are seldom realized. They are goals we never attain but nevertheless keep in front of us. The best description of our ideals for church music can be found in the booklet Music in Catholic Worship (Bishops' Committee on the Liturgy, 1983):

In addition to expressing texts, music can also unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield. This dimension is integral to the human personality and to grow in faith. It cannot be ignored if the signs of worship are to speak to the whole person.

Over the years, this text has guided our decisions. This is the reason why the gospel is usually chanted (from the center of the church and without amplification) at the Mass with Choir. It explains why we shall avoid congregational singing that looks just like a decoration or a filler.

In our parish church there are probably six or more different "communities" and potential parishes. Our parish structure, with all types and classes of people worshipping together, is itself a kind of ideal. We have found that what unites this diverse gathering of people, from a musical point of view, is not the music of the St. Louis Jesuits or Gregorian chant or standard hymns, but a sense of respect. When the people respect the music being performed, they feel part of it. When they sense strength, integrity, conviction, and quality in the music, regardless of the style, the people take pride in it; they respect it; and they think of it as their own. With this in mind, we shall always strive for the best; that is, we shall try to reach our maximum potential in music. This sense of accomplishment is infectious; it spreads throughout the parish. From what we have seen elsewhere, a sense of what-you-see-is-what-you-get mediocrity is also infectious in a parish.

One final point. We are heirs to great and noble traditions of art. We are people of history. It has been our experience that the people in our parish like to sing music that reminds them of their place in the continuity of history. Therefore, from time to time the congregation is to sing Gregorian chant—mostly pieces found in the standard hymnals and misalettes—and the choir shall occasionally perform works from the "treasury of sacred music." The congregation and choir, of course, shall sing all types of music, including contemporary works, but sometimes a place should be made for music that has endured through the centuries because of its ageless qualities. Even something as basic as one of the great Gregorian alleluias gives the congregation an important sense of self-esteem; it reminds them that they are people of destiny. Also, this kind of music can act as a leaven that insures integrity in all the music used at a liturgy.
VII
MISCELLANEOUS

1) We are not a wealthy parish, but every sacrifice will be made to hire a qualified person to be music director. This musician shall not be considered "the person who brings a little music to all the liturgies." Instead, this musician shall be considered the one who helps the people of the parish express their highest, most noble religious sentiments in music. He/she shall be responsible for rehearsals, for developing the junior and adult choirs, etc., as specified in a contract, but on weekends he/she shall be responsible for the music at no more than three liturgies. Anything more shall be overtime. Our experience has been that the musician who has to supply music for too many liturgies is being exploited and abused; nothing is gained by having his/her talents spread thin.

2) The parish shall keep on hand sufficient copies of our official hymnal. This book shall be our musical bible. Music from it will be sung regularly in the parish school. Special music may be added, but this book represents our core repertory. It is our blueprint for the future.

3) At the Mass with Choir the Responsorial Psalm shall be sung according to a method suggested by Music in Catholic Worship (No. 63). At a mass with only a song leader the prescribed antiphon should normally be sung to a Gregorian or Anglican psalm tone. (There should be about four or five of these psalm tones which will be used throughout the church year.)

4) Offertory hymns shall be avoided, unless there is some special occasion or unless a specific piece seems appropriate for a particular liturgy.

5) Communion hymns shall be avoided, especially when the choir is not present. If it is considered appropriate to have a communion hymn for a specific liturgy, the hymn shall be sung either before or after the distribution of communion to the congregation. Psalms and other pieces with refrains that the congregation can sing without a hymnal may always be used during communion.

6) The congregation's repertory of music must grow. At least four times a year the congregation at the Mass with Choir shall be taught a new piece (usually from the parish's official hymnal). The teaching shall be done efficiently and without any patronizing attitudes. The "growth rate" for new music shall be slower at other liturgies. All new music shall be considered a permanent addition to the parish's "core repertory" and a legacy which we are handing down to the next generation.

7) We shall keep the parish informed. Copies of this Constitution shall be left in the rear of the church. New music for the congregation shall always be described (its history, purpose, symbolism) in the bulletin at least a week before it is taught. Members of this committee shall keep in close touch with the parish.

8) Every five years the pastor shall invite a committee of outside evaluators to visit the parish and comment on our liturgical music. These evaluators shall be paid. At least one shall come from outside the diocese and one from a Protestant church. They shall be asked for a written report and a candid oral report to the committee.

9) If any decision is made to revise or refine this Constitution, it shall be put in writing and appended to this document.

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Cycles of Sound: Contours in Musical Planning

BY EDWARD FOLEY

One skill required of every artist is the ability to arrange colors or words or tonalities in a sequence that achieves some contrast or resolution. The painter may blend gently shaded pastels into an impressionistic shimmer, or juxtapose straight-edged primary colors in geometric precision; the poet fuses languid scansion of dulcet syllables, or marshals clipped sentence particles in cummingsque lower case; the composer molds diatonic melodies in gentle cadence, or arranges angular chromaticisms in restless polyrhythms. Regardless of the medium, however, it is not the single color, syllable or tonality, but rather the blending and contrasting of such, which gives a work of art its vitality.

Though less frequently admitted, liturgical planning is also an art demanding similar skills. Besides theological and liturgical insight here, one needs the artist’s eye in constructing and shading celebrations or seasons. To avoid a continuous stretch of undifferentiated monotony, the liturgical planner needs to be sensitive to the ebb and flow of ritual contours.

As this is true of liturgical planning in general, it is particularly true when planning liturgical music. In any given celebration it is insufficient to merely select unrelated works that independently operate well as Responses or Communion Hymns. Besides considering how each piece of music functions in worship, it is imperative that planners also have some idea how each contributes to the overall tonal landscape of the rite. It is only when this mesh of sounds is calculated along with the effect of each individual sound that the art of liturgical-musical planning is achieved.

An illustration of such “musical contour” is found in that most original of American theatrical contributions, the Broadway Musical. Be it “Oklahoma!” or “Evita,” the effectively written musical requires songs that not only support the storyline but, moreover, establish an internal rhythm of contrast and resolution within the play. Consequently, Broadway never unleashes a string of ballads nor three production numbers in a row. Likewise, the well-planned concert seldom includes three Haydn symphonies or Webern quartets in succession. Rather, effective writing or planning calls for balancing the chorus line with the duet or solo, for folding in equal parts Schoenberg or Berlioz with the Haydn.

Similarly, the effectively planned liturgy maintains a perspective on the celebration as a whole, respecting the natural cadence of the worship, and providing a musical contour sympathetic to the movement of the rite. This is true not only for single celebrations but also for entire seasons. Just as each individual celebration demands an internal rhythm that paces the ritual action, so well-planned seasons show some gradation from Sunday to Sunday. Otherwise, if every Sunday is celebrated like Easter (and every Easter like the Parousia) we perpetrate a kind of ritual overkill on our assemblies. Effective planning paces the musical resources so that they may enhance the movement of Sunday or season, and avoid liturgical outages on over-extended assemblies.

To this end, the remainder of this article will deal with the pacing of musical resources, first, during a single Eucharistic liturgy and second, during an entire service.
The season to be considered is Advent, with one caution: Advent does not exist as a separate season so much as a stage in the Advent-Christmas-Epiphany cycle. Space does not allow, however, for an effective consideration of this entire span. Our focus on Advent, therefore, will indicate possible directions for the rest of the cycle.

A final prolegomenon: for the sake of pastoral specificity, this discussion will be grounded in the Roman Rite. As the principles of liturgical planning transcend denominational boundaries, however, I presume that the reader will make the necessary adaptations.

**Single Celebrations**

The ritual rhythm of the Roman Eucharist is well illustrated in this diagram (figure 1), adapted from that of Liturgist James Empereur.

Though some points of this diagram may be disputed, it does illustrate that the liturgy, divided into “Word” and “Eucharist,” peaks at the Gospel-Homily and the Eucharistic Prayer—with which the Communion Rite is closely allied. It is not surprising that music supports this basic liturgical contour. Consequently, one could diagram the music crescendo of this liturgy as in figure 2.

This construct demonstrates how the natural contour of the liturgical unit, 2) differentiate between primary and secondary liturgical actions (e.g. between the Preparation of the Gifts and the Eucharistic Prayer), and 3) in the process offer the assembly an engaging variety of dynamics, timbres and rhythms.

**Seasonal Planning**

Many of the principles outlined above are applicable to seasonal planning as well. Here, however, the season becomes the unit to consider in place of the single Eucharistic Liturgy. As Advent has been chosen for consideration, we
The First Sunday of Advent inaugurates the beginning of the liturgical year and breaks (however gently) with what went before, i.e., the Season of Ordinary Time. It is true that there is a common strand between the last weeks of the year and the first weeks of Advent, both concerned with the final days. So, though there is a break between the seasons and thus between the ending and beginning of the liturgical year, there is also an allusion between the two, seeming the seasonal cycle.

This sense of allusion is supported by the two prefaces for Advent, the orations of the season and the weekday lectionary—all of which indicate a change in the season after December 16th. Until the 16th the prescribed preface is heavily eschatological, looking forward to the day “when Christ will come in his glory.” The weekday readings for this period are of the same bent, encompassing a semi-continuous reading from the Prophet Isaiah on judgment, the last time, and the promise of days to come. The Gospels for this period similarly deal with faith, fulfillment, and the kingdom— as do the orations.

Beginning with December 17th, however, the liturgy more clearly anticipates the Nativity of Christ. It is true that the preface for the 17th to the 24th of December still makes reference to his “future coming proclaimed by all the prophets,” yet it focuses more on the historical birth and coming celebration at Christmas. This shift is reflected in the orations and the weekday lectionary cycle, in which the first readings are so often prophecies of Christ’s birth and the Gospels (mostly from Luke 1) encompass the preliminary portions of the infancy narratives.

The Sunday orations and readings attend more subtly to this seasonal shift; the First Sunday focuses on the Lord’s coming in glory at the end of time, the Second and Third Sundays on John the Baptist, and the Fourth Sunday on the immediate preparation for Christ’s birth.

Such a cursory investigation of readings, orations, and prefaces (essential to any seasonal planning), reveals a basic gradation in the season, i.e., a progression from the eschatological emphasis of the early weeks toward a concentration on immediate preparation for the Birth of Christ in the final weeks. And though Advent could be punctuated tonally in numerous ways, this gradation suggests this arrangement (figure 3) of musical-liturgical resources for the period.

A clear distinction between the Feast of Christ the King (the last Sunday in Ordinary Time) and the First Sunday of Advent— between the ending and beginning of the liturgical year— seems in order. True, there is some connection between the two Sundays in their eschatological focus. This allusion, however, is not as important as the seasonal change. Consequently, I would emphasize the break over the continuity. Continuity could subtly be maintained through an underlying spirit of joy that should permeate this period (Advent is not a penitential moment, but one of joyful expectation). Such joy, however, would assume a mode substantially different from that of Christ the King.

This clear break between Christ the King and the First Sunday of Advent— underscoring the movement from the solemn celebration of Christ’s Kingship to a more muted anticipation of the fulfillment of this kingship at the end of time, and more immediately at Christmas— could be musically articulated in many ways. Presuming that Christ the King called forth the gamut of a church’s choral and instrumental resources, Advent in contrast could shift to the other end of the musical spectrum: employing no instruments, singing all music a cappella and in unison. A less dramatic, but possibly more parochially accessible move might see a change in organ registration from diapasons to flutes. Rousing hymnody might be replaced with chant, which speaks its own joyful anticipation but in the muted tones that this season presumes. Silence might more frequently punctuate the Advent celebrations, with the exclusion of instrumental music during the preparation of the gifts as well as the omission of the Closing Hymn and Recessional.

A dramatic break between Christ the King and the First Sunday of Advent could be followed by a gradual expansion of musical resources on each succeeding Sunday. A cappella singing on the First Sunday could progress to flute accompaniment on the Second Sunday, the addition of guitar or strings or piano on the Third Sunday, and the reintroduction of the organ (with muted registration) on the Fourth Sunday.

The choral contour of the season might see the weekly employment of some seasonal favorite (e.g., ‘O Come, O Come, Emmanuel”), initially performed by solo oboe or flute as an Entrance Hymn on the First Sunday, chanted a cappella the Second Sunday, accompanied with oboe or flute on the Third Sunday, with vocal harmonies added the Fourth Sunday. The obvious advantage to cutting back on musical resources during this season and gradually increasing them is found not only in the simple vitality it brings to the worship but, more practically, in the respite it gives the choir and instrumentalists between the musical blowout on Christ the King and the anticipated extravaganza on Christmas. It also prepares the congregation in aural fast for the tonal feast ahead.

No matter how you arrange your seasonal resources, however, the important thing is that you be aware that you are arranging them for better or for worse, and thus do so with intent. The cycles of the liturgical year provide a spiritual-liturgical progression for believers in which they annually renew themselves in the mysteries of Christ’s death and resurrection. If we expect our communities to journey through this seasonal spiral, deeper and deeper into the paschal mystery, then we need to support their journey with our art. Rather than swaths of undifferentiated sound droning from Sunday to Sunday, we need to articulate our journey with pulse and pace, so that the community may be attuned to our seasonal itinerary. We are not providers of indiscriminate background music, but travel guides in tune and text. Let us be attentive, and make the pilgrimage with integrity.
Like most aspects of biblical studies, the interpretation of the psalms has undergone continuous development throughout the long history of the church. This development in understanding is evidence of a healthy contemporizing of the scriptures that must be part and parcel of a living and dynamic community of faith. To stand in such a community of faith is to make the traditions of the past one's own in light of changed circumstances.

Already in New Testament times this process of contemporization was evident. The church, struggling to understand Jesus in light of "the Scriptures" (the Old Testament), heard in the psalms promises of or statements about the Messiah (see Luke 24:44). In Acts 13:30-41, for example, Jesus' resurrection is seen as a fulfillment of "the book of David" (as the Psalter was traditionally called):

We bring you the good news that what God promised to the fathers, this he has fulfilled to us their children by raising Jesus; as also it is written in the second psalm [v 7], "Thou art my Son, today I have begotten thee." And as for the fact that he [God] raised him from the dead, no more to return to corruption... Therefore he says also in another psalm [16:10], "Thou wilt not let thy Holy One see corruption."

Other psalms were used in a similar manner.

It was only a short step to a Christological reading of the whole Psalter. That was the approach of St. Augustine, who understood every psalm as either a prayer spoken by Christ or a prayer to Christ. No doubt it was this viewpoint that led to the Psalter becoming the basis of the church's official prayer; in the Liturgy of the Hours the church prays the psalms in Christ. At the cost of oversimplification, one can say that, with but few modifications, this remained the basic approach to the psalms in the church up until the modern era.

With the advent of the critical era in the eighteenth and nineteenth centuries, a new style of interpreting the psalms emerged. In keeping with the intellectual spirit of the times, emphasis was now placed on recovering the historical circumstances in ancient Israel in which individual psalms were written. Much labor was spent on attempts to determine the author and date of composition for each psalm. The traditional view that the psalms were composed by David was replaced by the conviction that the majority of the psalms were written very late in the Old Testament period, during the Babylonian Exile (sixth century B.C.) or later. A great number of psalms were thought to have been composed no earlier than the second century B.C. Today we recognize that much of this early critical scholarship was wide of the mark. Nevertheless, it served as an important stepping stone to the "form-critical" study of psalms, which is a more valid approach to the understanding of the psalms.

The great contribution of the form-critical approach is the recognition that, before we can validly translate the meaning of the psalms, we must first understand what the psalms meant within their original cultural context in the ancient Near East. It further recognizes that all human communication takes place within set "forms," whose use is determined by custom or "setting in life." Every society has its own specific forms; these may vary in meaning depending upon the circumstances or setting in which they are used. Thus in our own society everyone knows that a letter written to a close friend

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takes a different form than a letter written to a business. Likewise, forms vary from culture to culture. In our
country one customarily wears black to a funeral to ex-
press grief; in traditional China, however, one would
wear white in the same circumstances. Literature is sub-
ject to similar conventions. Two books about the bishop
of Rome would necessarily have to be interpreted very
differently if one is a novel and the other a biography.
The interpretation of the psalms—or any book of the bi-
ble for that matter—must begin with an appreciation of
their form and the "setting in life" during biblical times.

Scholars usually divide the psalms into four or five
categories, based on literary type and function. Psalms
designed primarily to praise God as creator or for God’s
wonderful acts of salvation in ages past are called
hymns. Those psalms which seek God’s help in present
distress are known as laments; these may be either in-
dividual or community laments, depending upon
whether they are spoken in the name of one person or of
the whole community. Thanksgiving psalms, whether
individual or communal, were sung in gratitude to God

St. Augustine believed every psalm was a
prayer spoken by Christ, or to Christ.

for favors received, such as deliverance from the enemy
or recovery from illness. Royal psalms include a variety
of psalms concerning the king, from songs composed in
honor of his coronation or wedding to laments seeking
divine succor in battle. Additionally, there are a number
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of minor types such as wisdom psalms, songs of Zion, and liturgies of various kinds. Because the psalms were intended as stock prayers for typical occasions, the language is accordingly stereotypical rather than specific. It is this characteristic which makes the psalm’s application so universal, even today.

One of the very important results of the form-critical study of the psalms, in terms of their applicability to liturgy, is the recognition of their communal character. Very few, if any, of the psalms originated in what we might call private devotion. For the most part the psalms were composed for and used within Israel’s public worship. The ancient Israelites were extremely conscious of their solidarity with one another. Quite in contrast to our modern preoccupation with individualism, the Israelites understood themselves to be intimately bound together with one another through their covenant with God. First and foremost, they were a chosen people, not chosen individuals.

One way to look at the psalms is as a meditative and prayerful response by the people of God to the mystery of salvation effected in their midst and proclaimed in the Scriptures. Accordingly, psalms may contain an invitation to praise God (Ps 100), the king over all the earth (Pss 93, 95-99) and lord of all (Pss 8, 29), the creator (Pss 19, 104, 148), who by many awesome signs and wonders saved their fathers, despite their sinfulness, out of Egypt (Pss 114, 105, 106, 135, 136) and made them into a glorious nation under the Davidic kingship (Pss 78, 132). In times of distress the community called upon their God to save them, confident that he is always true to his covenant with them. Thus, whether laments were uttered in the name of the king (Ps 89) or in the name of the community (Pss 44, 60, 74, 80 et passim) or in the name of an individual (Pss 9-10, 22, 25, 28, 31, et passim), it was always as a member of God’s covenanted people. Even songs of thanksgiving by individuals and the vows that accompanied these songs were performed publicly in the temple (Ps 116:14-19). In the biblical tradition the believer always sees himself or herself standing in solidarity with the whole people of God;

Very few, if any, psalms came out of private devotion.

salvation is experienced as a member of the community and not in isolation from it. One’s prayer should follow the same pattern.

One of the greatest obstacles in praying the psalms today is the tremendous cultural gap separating twentieth century Christians from the ancient Israelites. It is much more than the difference between chariots and jet planes, or between stone tablets and computers. Rather it is a completely different understanding of humanity and the world. The ancient Israelites were far from primitive in their knowledge but neither had they the benefit of our modern scientific knowledge. “Mythological” is perhaps the most adequate word to describe their understanding of the world. Whereas our age understands the world to be governed by natural laws (gravity, thermodynamics, evolution via mutations, etc.), the Israelites—like all ancients—believed that the world was governed directly by God through his constant and immediate control. Where God’s personal activity did not reach, there was non-existence or chaos. The ancients conceived of creation as a continual battle by God to overcome the nihilistic force of chaos (see Is 27:1; 51:9-11). This force of chaos was personified as a kind of watery dragon, known variously as Leviathan, Rahab, Sea, or River. Should God ever relax in his vigilance
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over chaos, then chaos with all its nihilistic power would come cascading down upon them. That, of course, will never happen because God never relaxes his vigilance. Nevertheless, the force of chaos continues in the sin and evil, in the sickness and death, in the cheating and the brutality which surround humanity on every side.

This mythological conception of the world is the wellspring of the powerful images in many of the psalms. For the psalmist every evil was understood as the power of chaos threatening God’s good creation and one’s own existence. Thus both death and illness were the power of chaos threatening God’s creative work. The threat of “enemies”—a common motif in the psalter—is likewise an aspect of chaos closing in. Sometimes all these themes are brought together in one place, as in Ps 18. Here the psalmist speaks as one in dire straits, although the exact nature of his distress is not revealed. The powers of chaos—death/Scheol (vv 4-5), Sea (vv 15-17), enemies (vv 3, 17, 37ff.)—have almost overwhelmed him. But then he remembered God and his prayer roused the Lord to don all his creative might and once again smite the Sea-dragon (vv 6-19), thereby releasing God’s devout servant from the clutches of chaos or nonexistence and restoring him to the fullness of life.

Like so much else in the Bible, we need to translate these mythological motifs into more familiar theological terms. The psalmist’s meaning becomes more accessible to us once we translate chaos as evil or Satan. It then becomes readily apparent that the psalmist speaks of nothing other than the saving power of God as he transfers us out of the kingdom of darkness and into the kingdom of light. The psalmist voices our own confidence that the Kingdom of God has come into our midst.

We have now returned to the point at which we began, namely, the necessity of contemplating the psalms. When properly understood, the psalms are as relevant to the people of God today as they were in Old Testament times. The psalms still echo the joys and the sorrows, the aspirations and the failures, the praises and the laments of the worshipping community. Certainly the psalms can express our personal feelings in private prayer. But they are even more appropriate as the communal voice of the church praising God for his saving power at work in our midst. It is not surprising that the psalms figure prominently in Christian worship, especially in the Liturgy of the Hours—the official prayer of the Church—and in the Liturgy of the Word as the community’s response to the proclamation of the Good News of our salvation.
The Ecstasy of Praise; The Depth of Lament

BY MICHAEL GUINAN

Because of their regular use in the liturgy, the psalms are perhaps the most familiar part of the Old Testament. This does not, however, imply that they are always that well understood. In what follows, I would like to discuss briefly one very basic aspect of the psalms: they take our lives, in all their dimensions, very seriously. This appears above all in the way the psalms gravitate around the two poles of praise and lament.

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Psalms and Praise

"It is not the dead who praise the Lord, nor those who go down into silence" (Ps 115:17; cf. also 6:5, 30:9, 88:10-11 etc.). Death is characterized by lack of praise; on the other hand, life manifests itself in praise. There cannot be true life without praise of God. The Hebrew hallel means “to praise” (as in hallelu-Yah, “praise Yahweh”), and the name of the book of psalms in Hebrew is tehillim, praises.

But what exactly do the Scriptures mean by “praise”? This is not as obvious as might first appear. All too often we equate praise with thanksgiving, with saying,
"thank you." While this is part of praise, it is not the first or most important element. Instead of offering a definition, let me illustrate the difference with an example. When my youngest nephew was two and a half, I gave him a purple teddy bear for Christmas. As he began to open it, his eyes lit up, he tore off the rest of the wrapping and ran back and forth between his parents saying, "Mama, papa, Uncle Mike gave me a purple teddy bear!" Only later, with parental direction, did he come over and "thank" me. Children have to be taught to say "thank you": they do not have to be taught to praise. "Mama, papa, Uncle Mike gave me a purple teddy bear" is praise. It calls to others and focuses on the giver and the gift. Thanks comes only later. Praise is the spontaneous response to giftedness in life and the giftedness of life. This is what we find in the psalms of praise.

Praise the Lord, all you nations; glorify him, all you peoples.
For steadfast is his kindness to us, and the fidelity of the Lord endures forever (117).

The psalmist calls to others, and then a reason is given: for, because. Sometimes, as here, the reason is a more general description of God; at other times, more concrete acts of deliverance are remembered (e.g., 34:5, "I sought the Lord and he answered me . . . when the afflicted cried out, the Lord heard."). The entire Psalter ends on a mighty crescendo of praise—Pss 144-150, in which the entire chorus (148) and the entire orchestra (150) come into play.

Praise, then, is response to the giftedness of life, a response that focuses on the giver and the gift and shares this with others. It is prayed out of joy, of strength, of happiness, and of blessedness. It is corrective to pride, arrogance, and the abuse of power because, in praise, we recognize our dependence and our creaturehood. The words of Abraham Heschel are apt here, "prayer is our humble answer for the inconceivable surprise of living."

**Psalms and Lament**

It does not take much imagination to realize that our lives are not all joy, happiness and strength. At times we experience just the opposite. We know brokenness and pain, alienation and confusion, doubt and the absence of God. At these times we lament: "My God, my God, why have you forsaken me?" (22:2).

Just as praise is not the same as thanksgiving, so lament is not the same as petition. If praise is the spontaneous response to the blessedness of life, lament is a spontaneous response to pain. It is a loud, religious "Ouch!" When we stub our toe, we cry out in pain: when we experience the presence of death, with all its brokenness, in our lives, we also cry out, and that is lament.

Laments of one kind or another are the single largest group of psalms; over one-third of the Psalter is lamen-
tation. Outside of the Psalter, the book of Job and Lamentations are also good examples. The psalmists pray "out of the depths" (130), "how long, O Lord?" (6:4). They pray because of sickness (e.g., 6:2, 13:3, 22:14-15), because of loneliness and alienation (e.g., 31:11, 38:11), because of danger and mistreatment by others (6:8, 7:1-4, etc.), because of shame and humiliation (e.g., 4:2, 22:6-7). Finally, they pray because of death (e.g., 28:1, 88). We find something similar in the New Testament. People who are afflicted cry out to Jesus (e.g., Mk 1:40-42, 7:25-30, 10:46-52). Jesus also laments to the Father in the garden (Mt 26:38-39, Mk 14:34-36; Lk 22:41-44), and, in the death throes on the cross (Mt 27:46, Mk 15:34), he makes his own the words of Psalm 22 cited above.

I think it is fairly safe to say that as Christians we are not at all that comfortable with speaking our pains and our doubts and our anger before God. We have lost touch with this dimension of prayer. There would seem to be two main reasons for this: (1) we think that lamenting is against faith, or (2) we think that it is against charity.

(1) We feel, "My God, why have you forsaken me," and we think, "I should not feel this way; I'm losing my faith." Lament corrects a false, naive, and overly rationalistic view of faith. In the Scriptures, faith is not simply an intellectual assent to some statement about God. It is trusting who is our whole selves in our whole lives to God. At times we experience God's absence; we feel alone and confused and we doubt. Doubt is not opposed to faith; despair is. "I believe, help my unbelief" (Mt 9:24), and Paul tells us he was "full of doubts but never despairing" (2 Cor 4:8). Doubt is a sign that our faith is alive and kicking. It is a part of the rhythm of faith itself.

Lament, then, is not a failure of faith but an act of faith. We lament before the Lord because deep down our pain is of concern to God. Even if we do not experience the closeness, we believe that God does care and does hear. God does not say, "Do not fear. I will take away all the pain and struggle." Rather, we hear, "Do not fear, for I am with you" (e.g., to Jacob, Gen 26:24; to the anxious Moses, Ex 3:11-12; to the Disciples, Mt 28:20), and together we will survive, yes, even death itself. Tevye in *Fiddler on the Roof* knew how to lament. There is something here we need to relearn. Perhaps it is not lamenting but the failure to lament that expresses a lack of faith.

(2) We feel, against people who hurt us, "Happy the man who shall seize and smash your little ones against the rock" (137:9), and we think I should not feel this way; it is against charity! Lament corrects a false, naive, and overly romantic view of charity. Charity does not mean that everything is lovely, that we never get upset, that we sit around holding hands saying how wonderful everything is. This is unreal. Negativity, injustice, brokenness are part of our lives. Charity does not deny this; it says, "What next?" I do feel hurt, pain, anger, but this does not give me carte blanche to go out and dump my negativity wherever and on whomever I want. Lament suggests that we dump it on God.

In this light, we can approach the so-called "cursing psalms" (e.g., 109, 137). These have often been a particular stumbling block. First of all, they are clearly spoken out of great pain and distress. This is real; we must recognize it. These feelings are really in us and they are really in the psalms. But then the psalmist does not say -- and this is important -- "I am going to go out and smash his little ones against the rock." We do not take things, as if it were, into our own hands. We pray, rather, "God, this is the way I feel. You take care of it." And God has never been conspicuous for rushing out to do everything as we say when we are upset. We let God deal with it and in the process we get it out of us. Again, the feelings are real; they are there and will not go away. If we do not recognize them and deal with them constructively, they will be heard, but destructively.

It has often been noted that almost all of the lament psalms (88 is an exception) end on a sudden turn of praise (e.g., 22:23-32, 28:6-9). Scholars have offered various explanations for this, but from a viewpoint of prayer, I think the meaning is clear: it is only after we lament, after we face and speak in some way the negativity, that healing can begin. The power and blessing of life is experienced anew. Some years back, after the changes in the funeral liturgy, a family I know lost child in a boating accident. A lot of pressure was put on them to "celebrate the Mass of the Resurrection," to "rejoice in his birth to new life." About a year later, their suppressed grief almost tore them apart. It would not be and had to be dealt with. Some charismatic prayer which praises the Lord for everything can also err in this regard. The psalms of lament teach us that it is possible to praise too soon. Perhaps it is not lamenting, but the failure to lament that expresses a lack of charity.

We noted at the beginning that our familiarity with the psalms derives mainly from their use in the liturgy. They appear there largely as responses, either to the readings or to the liturgical action. As our brief discussion has shown, this is appropriate, because the psalms are above all response, response to the Lord who creates, blesses, gifts us with life; they are cries to the God who alone saves and delivers from the power and realm of death. While we certainly do not live all of our lives at the intensity and pitch represented by the two poles of praise and lament, whatever our experiences may be, they move in one direction or the other and come to voice in our prayer.

As represented in the psalms, biblical prayer takes our human life, in all its dimensions, very seriously. Nothing in our human experience is foreign to our prayer. It is there, in the everyday interactions of our lives, in our deeply felt blessings and joys and the deeply suffered pains and hurts, that we respond to our God, the source and root of life. We can do nothing more. We should do nothing less.
The Cultic Psalms: The Temple and Everyday Life

BY TONY BARR

The study of comparative religion has sharpened our appreciation of the cultic element in worship. Cult is often identified with pagan obscurity and in recent years has taken on even secular connotations. Yet the idea of cult is so inherent in universal religious experience, so deeply rooted in race memory, that a correct understanding of this concept is essential if we are to understand worship. We must liberate the word “cult” from anything that restricts or obscures its meaning.

“Religious behavior” is enshrined in cult, a ritualistic code of conduct governed by rubric. The danger of religion is that it hands on cult in a way that, within a generation or two, becomes meaningless and obscure. Paganism is precisely this, a blind observance of cult that has become abstracted from daily living. Cult, however, should be regarded as wealth, not enslavement. Ritual ought to be approached as “opportunity” and rubric seen as “growth points,” occasions in worship where participants contribute both to the shape and content of worship and to their own development as resourceful human beings. Cult either fossilizes religion or engenders living worship.

Cult enshrines that which is authentic to people. It can never be imposed on subsequent generations or inherited mechanically by them. It is to be discovered afresh each time, constantly being put to the test; tested by its effectiveness in the life of each generation, tested as to its viability in carrying the invitation to fullness of life and growth, tested for its capacity to enable the response to such invitation. The true test of cult for this essay is to determine if that which held good for Ancient Israel still rings true today.

The psalms are composed of a wide range of literary forms being used in a cultic context. These contexts embrace the full spectrum of human activity—gathering, moving, preparing, lamenting, story-telling, greeting the dawn, welcoming the evening, hiding from the noonday sun, escaping the fears of the night, and so on. Cult has taken root in the day-to-day comings and goings and the most authentic language of cult is not the esoteric but the “genuine liturgical folk idioms” of the people.

Many of the psalms we will look at may represent well-developed liturgies and in most cases these have been restructured by the Second Temple from fragments and memories surviving the devastation of the First Temple. Consequently, the theology will be developed considerably by the experience of Exile. Moreover, the refining experiences of Exile purified Israel’s worship so that liturgical reconstructions from earlier material were distanced even further from the pagan and secular influences which had shaped worship of the early days.

Now let us turn to a limited number of specific psalms, often seen as cultic—or having to do with temple worship. It might be helpful for the reader to take out a Bible (or better, the Lectionary, which contains the responsorial Psalms) and read through the psalms along with the commentary.

Entrance Rites Ps 95, 99, 49

The psalter abounds in verses, fragments and even complete liturgies that are entrance rites of themselves. Psalm 94(95), described as a prophetic oracle, is a call to worship (vv 1-7) carrying a stern reminder of discipleship (vv 8-11). Little wonder that it has been taken over by Christian tradition as a rite of entrance (“Come, all you nations, let us enter God’s house: come, let us adore him”) and a call to repentance (“O that today you would listen to his voice: harden not your hearts”). The cultic nature of the psalm is that it calls people to worship through a reminder of discipleship, recalling the formation in the desert and investing Yahweh with titles that were reserved for public cultic occasions.

Psalm 99(100) is an obvious song of gathering. As with other such psalms, its cultic value lies in its functionality—the call to worship is the actual gathering. We use hymns as accompaniments during rites whereas psalms of gathering are the rites themselves. In this psalm, vv 1-3 were sung by a procession of worshipers approaching the Temple for sacrificial thank-offerings; vv 4-5 were probably sung in response by the Temple singers. This psalm is still part of the Jewish liturgy, being part of the synagogue Morning Service; the rubric,
following tradition, omits the psalm on Sabbaths, Holy Days, Passover time and on the day before atonement, since no thank-offering was made on those days.

A curious cultic psalm of gathering is 49(50). Its interest lies in both occasion and form. The occasion appears to be an annual calling together of Israel to renew the Covenant. This is unusual, since evidence in the Old Testament is sparse about such a liturgy in Israel’s history and the psalm does not appear in the synagogue Daily Prayerbook. The form is that of a court hous convolution: God, standing in judgment over the nations, is actually judging Israel. This prophetic oracle, delivered by Israel’s priests to the pilgrims, is a warning against formalism. This cult of “lawsuit” links the earthly kingdom with the heavenly courts—a rather primitive idea in imagery which belies an advanced theology of the value of sacrifice.

The Pilgrim Psalms, Called Songs of the Ascent (119/120-133/134)

These psalms are all about the “goings-up” (and, indeed, goings-on!) of Israel at Festival time, in particular the September/October Feast of Tabernacles. That there are 15 such psalms is in itself significant; the Mishna describes the 15 steps leading up to the Court in the Temple. This is a song book within a song book, a collection of cultic poems of going up to Jerusalem for feast and, in some instances, of coming away again. Psalm 121(122) was sung as the pilgrims cane in sight of Jerusalem—a highly emotional moment. The emotion is taken into the cult (vv 1-2), as is the joy of seeing a city compact and restored, focal point of a nation made new again (vv 3-5). The final section (vv 6-9) consists of intercessions for peace among God’s people. A historic cultic reference is made in v4 where a precept of Torah is fulfilled—Ex 23:17 requiring all males to appear at the Sanctuary on the Festivals.

A different psalm in this collection, 120(121), has been interpreted as a rite of dismissal at the end of the pilgrimage. As such it appears to be a dialogue between pilgrim and priest in which the pilgrim, asking for God’s blessing, is told where to find God. “I look to the mountains for my help” (v4). Then follows the blessing, that Yahweh does indeed lead his pilgrims safely home along the paths they had followed on their way up. Another explanation of this psalm is that it is the dialogue between two bands of pilgrims who meet up on the way, or perhaps the dialogue between the pilgrims and their leader. It is certainly a dramatic dialogue in which participants engage in a liturgy of valediction.

At the end of this book of Songs of Ascent, Psalm 133 (134) is a very simple yet telling psalm. On the surface it is a night hymn, a call to the pilgrims to the Temple for the evening rites. But this ritual calling in fact came from a much earlier rite, that of changing the Temple guards. In all probability, vv 1-2 were addressed to the guards who were going off duty by their replacements and they in turn were answered by v3. In its adapted form the introductory exhortation may have been made by the High Priest at the vigil service on the eve of one of the great festivals. Although there would have been crowds of pilgrims present, the response may have been made only by the other priests, since they alone uttered blessings; moreover, the priests were the ones who stood in the house of Yahweh. This psalm would have been sung on each of the seven nights of Tabernacles. This ritual not only summons the worshipers but also prepares the priests for their ministry.

Cultic Lamentation (Psalm 50)

As an example of Lamentation, Psalm 50(51) cannot be bettered. The title given to the psalm proclaims its cultic importance. It is a song for the Precentor. The title also refers to David; the Mishna explains that the Rabbis always regarded the sin and repentance of David as a parable for humanity, since he was recognized as Israel’s ideal ruler. What was the cultic pattern of this psalm? As a representative of the community, the cantor journeyed through all of the psychological stages of lamentation: a public act of an intensely individualistic experience. The first stage is anguish and despair (vv 1-2); this leads on to a recognition of guilt (vv 3-5) which results in renewal and reconciliation (vv 6-12)
and a final joyful witness to God’s saving power (vv 13-17). This is a cultic articulation of a profound human experience, that of healing. The Judeo-Christian is all the poorer for losing the tradition of lamentation; if we were able to turn to God with anguish and even anger, the therapeutic value of such prayer would heal a multitude of diseases inherent in the stress and tension of modern day living.

The community gathers to remember.

Another vivid example of lamentation is Psalm 136 (137) which, although couched in the language of the personal, is a profound testimony for the community. Is it a song of return from the Babylonian exile? Or is it a later psalm, from when Judaism held a series of penitential days in remembrance of the great disasters of their history? It goes through the stages of pathos (vv 1-3), defiance (vv 2-6) and self-confidence (vv 7-9). But the key is to be found in v6: “may I be struck dumb if I ever forget you.” The community gathered precisely to remember; to call-to-mind-once-more is the whole purpose of coming together for worship (from which thanksgiving and epiklesis unfold). To keep alive the rumor of God is a cultic activity. Furthermore, the whole basis of liberation theology, a community seeking its own determination, is founded on keeping alive a memory. “You can take away everything, but you can’t take away our memory, our music.”

Other Cultic Activity (Psalm 71, 90, 113)

Cult embraces processions and instruction, comings and goings, blessings, gatherings, enthronements, litanies and lamentations. Insofar as the psalter is the song book of the Temple, it would be true to say that every psalm has some cultic reference or other. Let me point to some examples where precise cultic activities are mentioned.

Psalm 71(72) is a song for the enthronement of a king. It may have been a reference to the kingship of Solomon, but in later life it began to look forward to the coming Messianic Era. In form, it is a hymn which, while extolling the values of kingship, simultaneously celebrates the duties of citizenship. If we want the king’s rule to be blessed then we must affirm our stewardship.

Psalm 90(91) is a priestly instruction, possibly on the eve of a battle or even with invasion looming over the horizon. Rabbinical literature considers it as “a song for evil encounters” yet it is also a song of blessing. Traditional Jewish interpreters maintain that the song is actually an antiphonal song, as follows: vv 1-2 sung by the first voice(s), which are answered by other voices vv 3-8: the first voice interjects with v9 and is answered with vv 10-13. Finally a Temple Levite would speak in the name of God with vv 14-16.

Psalm 113(114) is a lyrical song of exodus. It is a catalogue, almost a litany, of the wonders of liberation and the history of the nation. It was a festival psalm, part of the Egyptian Hallel’ collection (Pss 113/114-117/118) and the whole collection would have been sung at the slaying of the Paschal Lamb and at the Feast of Tabernacles, and possibly (according to some sources) at the feast of Weeks (Pentecost) and at the Dedication. An interesting tradition from Amsterdam is to sing the psalm (113) antiphonally, and a musical setting of the Oosterhuis text by Huijbers has the verses literally rolling around the church like the waves of the Red Sea.

Psalm 29(30), originally a personal thanksgiving for recovery from illness, became, in the Second Temple, a canticle for the dedication of the House (the temple dedication festival of BC 164).

In addition to 23(24) and 117(118), Psalms 67(68) and 131(132) are obvious festal processions: 131(132) appears to be part of a text of a dramatic tableau where the reigning king plays David while his men go searching for the Ark and restore it to the Sanctuary. Psalm 62(63) sees the pilgrim coming to the Sanctuary at dawn to seek God’s power and to praise his glory (vv 2-4). In Psalm 25(26) the psalmist has washed his hands in innocence (vv 6-8) as part of a cultic preparation for sacrifice. Psalm 140(141) is an evening liturgy of burning incense as a sign of repentance and this psalm has found its way back into Christian worship as the midsection of the evening Lucernarium. Psalm 141(142) which follows is a litany of trust in God’s protection: though not instantly recognizable as such, each of the four sections could be sung with a people’s response to each line (eg vv 1-3a R Lord, come to our aid; vv 3b-4 R O Lord, come to your people; vv 5-6a R Lord, hear our prayer; vv 6b-7 R Our help is in your name, O Lord).

Psalm 83(84) is a pilgrimage song of journeying through the valley during the Feast of Tabernacles. One of the many cultic references is to the flowing springs (vv6), which is part of the liturgy of Tabernacles. The opening of this psalm (vv 1-4) witnesses to the inseparable link between psalm, Temple and cult. Psalm 47(48) refers to yet another cultic activity, that of walking round the walls; and Psalm 80(81) refers to the Festival of the New Moon. Psalm 115(116):17 links the individual psalms of thanksgiving or entreaty with the corporate act of sacrifice.

Together with the cultic song and music goes the dance – a subject too vast for this essay. The history of dance in worship goes back to the earliest times. Some references to cultic dance in the psalter are given here; cross references (eg. to the Books of Judges and Samuel) should be ruthlessly hounded down! To whet the appetite, try Psalms 29(30):12; 67(68):25; 86(87):7; 117(118):27, 149:3; 150:4. Primitive worship could not survive without the dance; pity that we are so repressed.

I live on an oak tree plantation (in a house!) and the one thing I have discovered from trees is that they don’t only grow big with age and nuturing, they also open out and blossom. A psalm is very similar; I have yet to exhaust one. And, like bears in forests after honey pots, it can be fun getting fat when feeding from the tree of life.
Imaging the Psalms

BY FRANCIS PATRICK SULLIVAN

There is a spirituality to living by the imagination, in or out of religion—the classical points of reference are all involved: 1) someone relates to someone or to something in a life-giving or a death-dealing way, and is open to life-giving or death-dealing at the same time; 2) the means of life or death must be invented continually, or adjusted, or abandoned; 3) the wish is to arrive at a lasting union or lasting separation. Imagination is the power to do this, to invent, to adjust, or to abandon the means and therefore the relationship. I want to try to illustrate rather than argue what I mean. The argument has been well made many times. The experience of creating or recreating beauty will serve my purpose best because it breeds a sense of “sacramental relationship which lasts always.” The opposite experience of destroying or conspiring in the destruction of beauty breeds a sense of permanent cleavage. I know only the verbal arts, poetry especially, so I can only hope to make sense to those who practice or entertain the other arts.

Take Psalm 29 in Dahood’s translation. It is a thunder storm lyric borrowed nearly word for word from a Canaanite original. The Hebrew borrower put his own verses at either end of the poem, and in the body of it, the storm, wrote in Jahweh for Baal. The poem in its original imitates, by means of its phonetic and narrative sweep, the progress of a storm in from the Mediterranean, over the coast of Palestine to the forests, the mountains, to, voila!, a vision of Jahweh enthroned for a chosen people in the one Temple at Jerusalem forever! Dahood uses a traditional Bible English to catch the storm with words and does it well inside that vocabulary. And we read it—as a lyric, or as a sacred text never mind the lyric, or as a personal and communal prayer/meditation text. We also read it as a “lying word”—as a seduction, or as a terrible misuse of an aesthetic experience, the propagandizing of nature.

Suppose we read it just for the beauty of the image, a storm in words, whether the storm means Baal or Jahweh or nature, for the lyric poet of it, or lyric editor, or translator, playing creation’s own game, managing chaos and its meaning from some imaginative “on high.”

Fr. Sullivan teaches at Boston College. The following essay, originally from New Catholic World, is reprinted from Lyric Psalms: Half A Psalter, by Francis Patrick Sullivan, published earlier this year by NPM.

A Psalm Of David
Give Yahweh, O gods, give Yahweh glory and praise.
Give Yahweh the glory due his name!
Bow down to Yahweh when the Holy One appears.
The voice of Jahweh is upon the waters,
The God of glory rolls the thunder;
Yahweh is upon the mighty waters.
The voice of Jahweh is strength itself,
The voice of Jahweh is very splendor.
The voice of Jahweh shivers the cedars, And Jahweh shivers the cedars of Lebanon;
The voice of Jahweh cleaves with shafts of fire.
He makes Lebanon skip like a calf, and Sirion like a young wild ox.
The voice of Yahweh
convulses the steppe,
Yahweh convulses
the steppe of Kadesh.
The voice of Yahweh
makes the hinds writhe
And strips the forests bare;
While in his temple—all of it,
a vision of the Glorious One.
Yahweh has sat enthroned
from the flood,
And Yahweh has sat enthroned,
the king from eternity.
Yahweh will give his people victory,
Yahweh will bless his people with peace.

is not the storm, that the storm is its own power and
destructiveness and peaceful aftermath." Yet it breeds a
sense of what it takes to create by overcoming chaos
with order. And that is God. It breeds a sense of earth-
shaking beauty—color, sound, expanse, motion, wind
and water, a thrilling, fearful beauty. And that is God, a
thrilling, fearful beauty. It breeds a sense of aftermath,
the repair of ruin by peace. And that is God. Without
the storm of words, there is no knowledge of the storm
of God against chaos, against the recalcitrant earth,
against idolatry, in order to bring a vision of lasting life
to prevail. The psalmist, the translator, created the
storm, created the sense of God in the storm, accepted
the creation as true, and believed about God what the
storm taught. The relationship is life-giving. The
psalmist has been brought to create something beautiful
as a means of responding to someone without turning
the means into a lie about itself, or about God, or about
the psalmist. I think the psalm has the beauty of a col-
lage. It is clear what has been borrowed. It is clear what
has been added. I get the sense that all who were invol-
ved in working on it loved the beauty of the storm, the
storm language, and the sense of the sacred the storm
seemed to reveal. That love saves the collage-work for
me, though I wish I had the original poem with its
original Baal.

Allow me to take that love of beauty in the original
poet, in the psalmist, in the translator, one step further,
into my own love of the beauty of the storm and of its
language, and do a further reworking, using techniques
of contemporary poetry to bring out what I think is
missing in Dahood's version, a sense of vivid immediacy,
a sense of through-composition, a sense of play.

Psalm 29, by Aileen Callahan, from Lyric Psalms

There are the rival gods, now edited into angels, in-
structed how to behave before the One God. There is
the storm, Jahweh, led across the landscape. There is the
landscape writhing in labor. There is the lightning
flashing its vision down on a holy place. There is the
calm, the soothing aftermath of the storm-God over the
one land. There is the taste of peace. Someone imagined
this scenario through a great play of words, someone
else stole it and added to it, someone else translated it
into imitative English.

The sense of God that is created through the sense of
the storm is intense. But the storm is the meaning of the
psalm, the one the psalmist has created in order to relate
to God, to the earth, to what happens in the play be-
tween God and the earth. The psalmist knows that God

Psalm 116, by Aileen Callahan, from Lyric Psalms
Applaud,
little gods, applaud
your God,
you owe your glory!
Bow low
when The Holy looms,
the voice
looms in from the sea,
God, God,
booming in thunder,
God, loose,
out, over the deep,
strong voice,
power itself, bright
voice, light
Itself, loose from God,
splitting
cedars to splinters,
cedars
of Lebanon, God's sharp
blows are
licks of fire, down, down,
they bounce
the earth, bounce the hills
like beasts,
wild, skipping oxen.
Thunder!
God buckles the fields.
Thunder!
God labors the deer
and bares
the forests of leaves.
Thunder!
God's temple flares up,
flares with
visions of glory!
The throne
of God since chaos,
the throne
of God forever!
God, God,
maker of triumph,
God, God,
of chaos and peace!

Psalm 50, by Aileen Callahan, from Lyric Psalms

The spirituality of the psalm can be sketched now as
follows: God is the awesome beauty of order locked in
struggle with the awesome terror of chaos so as to over-
come chaos and bring a lasting life to those who see the
struggle and long for order to win out. The act of
creating the psalm, or recreating it, teaches this: the
psalmist, the reworkers, the translators, the readers,
have had to struggle with experience, with language,
with form, to get even a glimpse of this truth, have had
to undergo chaos to find the order, have had to sense
that life flows back and forth between themselves and
God because of the lyric's beauty. The meaning of the
storm is freely chosen. There are many other interpreta-
tions possible at the same time. Some are kindred, some

That is God, a thrilling, fearful beauty.

are not: God is both creation and destruction; God is a
mindless force; nature is chance good, chance evil;
nature is sexual conflict, a passion that rapes in order to
start life, a passion that undergoes rape in order to bear
life. No interpretation is forced on the imagination. Yet
the storm yields up these meanings, it is not like a
rorschach blot having nothing to do with what one sees
in it. The lyric creates its truth from the truth of the
storm: the struggle to create reveals the love of God for
the earth, the love of the earth for God; it reveals the
risk of destructiveness they both undergo in relating to
one another this way, as well as the risk of a lasting
union, a scene of freshness and peace.

Some half-dozen psalms use the image of storm or
weather as the icon of relationship with God. The rela-
tionships are varied. Psalm 72 says the soul must
remember God "from a bleak gorge, a trapped/place,
from mountains ringed around it,/echoes top to bot-
tom,/strokes of thunder, lightning, rolling/waves
breaking overhead..." Psalm 65 exults in the power
God's rain has to dress the earth like a bride; "Shiver the
stars of dawn/and dusk with joy./Come, make a laugh-
ing earth,/thicken her trees,/fill the sky wells with
water,/rain wheat on her,/you made her to bear
crops!/Make her sopping,/ridge and furrow,
shower/her with fresh buds,/crown her peaks with
rain,/thicken her grass,/fat grass that never ends,/rib-
bon her hills,/dress her hollows in flocks,/shawl her
valleys,/wheat for the jubilee!" Psalm 74 puts it up to
God who conquered chaos in primordial times to con-
quer evil in historical times. There is almost a frenzy in
the lines: "Why not defeat/them, God, here, in this
place?/You fought the sea, you smashed its waves rear-
ing/their fearsome heads./You fed sea monsters to the
desert tribes./You made water of sand,/sand of
water,/switching them back and forth." Then in Psalm
77, equally a frenzied psalm, there is another pagan
lyric borrowed for the psalmist’s purposes, to beg God to exert in a personal situation a power God exerted at the origin of the world: “There was a time/when chaotic forces/like floods loose./shook in fear when they saw/you come at them./your massed clouds pelting rain,/your voice booming/light zigzag cloud to cloud,/thunder ringing/the sky, lightning stripping/night from the earth,/shaking it to its roots./ You struck a path/through those forces like rain/drubbing the sea,/then leaving not a trace/of your fury/for anyone to see.” Psalm 93 is kindred to psalm 29, God is the victory of creative over destructive forces, thus God wins life for us. The same is true of psalm 97. In psalm 147, the psalmist says: “God speaks in licks of light./bellows at the mountains,/fleeces snow to scatter,/frost to sow like ashes/flings crumbs of hail so cold/no one can stand the sting,/then shifts from freeze to thaw/with wet and melting winds/Such a God speaks to you/in law and living rule!/To no one else! God speaks/com-mands to no one else!” The storm becomes a different icon of relationship in each psalm.

We may accept from these psalms that both God and God’s earth know one another in the risks of creation and destruction. Or we may not. We may be so overwhelmed by contemporary destructiveness that we can see those psalms only as some sort of lovely wordplay which worsens today’s tragedy instead of salving it. Even the images of death in the psalms are cinematic, “You drew me up/like water from the well/of Death, O God!” (Psalm 30); “I was near death/... God stooped into the slime/hauled me back up/... .” (Psalm 40); “Death will crow if it wins,/I ate him up!” (Psalm 13); “You did not surrender/me to Death/to walk its endless reaches.” (Psalm 31); “I sprawl like a/battlefield corpse in a fresh grave,/you forget where/you buried it, you feel nothing.” (Psalm 88); “Do not order us back/to the slime of the earth.” (Psalm 90); “... Great God, free me, I am no match/for Death when it hunts;/spring me from its prison... .” (Psalm 142). We may in fact... want all images to expire between ourselves and whatever is ultimately real so we live or die without illu-

The storm yields up many meanings.

imagination. They want to cling to the divine without being tormented by the divine, cling to the human without being tormented by the human. And equally, they want the divine to cling to divinity without being tormented, and cling the same way to humanity. And that sets up a ferocious demand on their imaginations, to create images, or to respond to images, that will allow the integrity of relationship just described, which will not blink the destructiveness, nor curse the creativeness and die. There is also a ferocious demand on them to re-envision traditional images for their life-giving or death-dealing behavior, not a bowdlerizing, but a real entertaining, a truth labeling. All the images will be kept, but they will be known in themselves for what they are. So it is really not an expiration of images that these people want, but an expiration of the false claims that images have borne, or been made to bear, e.g., this set has the only explanation of good; this set, the only explanation of evil, etc.

Some rules for the imagination have grown up among those who live the modern paradox: 1) the image that is created or entertained must be allowed to speak for itself. Any propaganda ruins the beauty of the image, and therefore the truth of it for divine/human relationship. It does not matter if the propaganda comes from an oppressed or oppressing person or class. The truth/beauty of an image is ruined if it is aimed at imposing or guaranteeing a response. Yet point of view is expected, for the image is an interpersonal creation in a specific time and place, that is what makes it unique and non-coercive. 2) The way of creating the image or being invited to create it, entertain it, is crucial. There cannot be a physical, technical fakery. There must be no aesthetic lie from within the creation or co-creation, i.e., hyper-expression which tricks the self and tricks the
user. 3) The image, especially the religious image, must be free of sectarian control which shifts the experience of the image to the experience of the control over it. The image must be capable of its own mediation, however limited. 4) The image must possess its own beauty or its own testimony to beauty. The word beauty means the power the image has to present life from within itself. This cannot be extrinsic to the image or the image is suborned. 5) The beauty must be a free gift of itself to someone who is left free in receiving it. Only this way can the image be a primary creator of relationship. 6) The qualities of the spiritual relationship derive from the qualities found in the image. The divine and the human now live in a mutual love of the image that unites them, a passionate love when the image is free, a compassionate love when the image is not. 7) Respect for the act of creation reveals the destiny the divine and the human have with one another. These conditions seem to be laid on the imagination. They are not imperious demands made beforehand. They come well after the experience of deceiving and being deceived by images, and well into the attempt to undo the deception.

The image must be allowed to speak for itself.

There is a new dignity in the human voice toward the divine. That voice is in conflict with old voices that had to pretend lese majeste in order to speak—the liturgical language of self-effacement before the sovereign. There is a new dignity to what that voice tells the divine. There is the implication that the divine so respects the human that it waits to be told, and the human senses this, so it reveals both the sorrow and the joy to a God who must listen if that God is to know. There is a new dignity to the human love offered to the divine. It is an erotic love; it is not ashamed; it is an openness to the divine that is like a physical nakedness. Equally, there is a new dignity in the divine voice toward the human. It is a voice of truth without power, a voice that depends entirely on the love it has and the truth it knows. There is a new dignity to what the divine tells the human. The divine has lived by free choice all that the human has done, in knowledge when the human has shared it, in ignorance when the human has not, but in a deathless way, without escape. There is a new dignity to the divine love offered to the human. It too is erotic love and like a nakedness, but there is a scope to this nakedness that is like the scope of space around the earth.

Poetry has been working out a language for these new dignities for some time now. There is the language born out of trench warfare and fratricidal struggle—the image of war as eating shit. There is the language of the avant garde tradition which tried to restore liberty to form in the era of fascism—the image of pure play as the only sense. There is the language grown of the worst of horrors, the Holocaust, language that tries to tell God and humankind what they both lost when the victims were incinerated—the image of the victim teaching divinity to God, humanity to killers. There is the language born of womanhood discovering its own ways of being sacred—the image of being sister to the divine and the human. There is the language born of an intense love of unspoiled nature, a whole-earth mindfulness—the image of the mothering earth. There is the language born out of liturgical shambles in various religious traditions; it is a profane language trying to revive a sacred corpse mouth to mouth—the image of the anonymous believer. There is the language borne of the lyric soul that has learned to sing the difference between itself and its political captor—the image of the survivor. Lastly, there is the language born of a sexual hunger for God through every sensual shape of the earth—the image of wrestling all night with God for orgasm, not for power. It is not that a single person or single poem has made the new language for the new voice; to each sentence above several names could be attached. It is that a harvest of dignity is possible from the many poets who have tried to make poetry not "a lying word," concerned only with prettifying itself up for display, and not something to deride later when poetry has made "nothing happen," but a truth to live by, an act of creation which reveals what human beings must all be like to live and not die from one another.

6 The phrase is Kenneth Rexroth’s.
8 The phrase is Laura Riding Jackson’s.
10 My reworking from Dahood’s basic translations.
Report on the ICEL Liturgical Psalm Project (Part II)

Five years ago ICEL began a pilot project on a liturgical psalter. The purpose of the project was to determine if a new translation of the psalms was possible that would be fully faithful to the Hebrew and at the same time could meet the demands of public worship. A subcommittee was formed composed of specialists in biblical studies, liturgy, music, poetry, and English literature. Work has proceeded for the last several years with ten psalms chosen for the pilot project because they are representative of the classes of psalms found in the psalter and also because they are psalms used in the Easter season and so provided a defined period for the testing stage.

The psalms were tested during the Easter season in 1982. At the beginning of Lent an evaluation booklet was sent to several hundred parish and religious communities throughout the English-speaking world. The booklet was also sent to a number of liturgical and biblical specialists in order to obtain a representative scholarly response. Included in the booklet were the “Brief on the Liturgical Psalter” (a six-page statement on the principles and goals of the project), the ten psalms, sixteen specially commissioned musical settings of the psalms, a questionnaire on the texts, and a form for evaluating the musical settings.

A major goal of the evaluation was to test the new translations by singing or reciting them in the liturgical assembly. It was in order to make possible the sung use of these psalms that the special musical settings were provided. They were also to serve as examples of how the psalms could be treated musically in ways suitable to their particular genre and likely liturgical use. It was also hoped that the response to the settings would assist ICEL in any future work of commissioning musical settings for the psalter.

About twenty percent of those who received the evaluation booklets returned a filled-in questionnaire on the psalm texts. From a study of the responses to the nineteen questions of the questionnaire, the following observations can be made.

1. The first six questions were intended to provide ICEL with background information on the community or individual taking part in the evaluation. It would seem that in the overall response both parishes and religious communities were fairly evenly represented. The same can be said of the total responses received from each conference of bishops. The responding communities can be said in a basic way to have appropriated the liturgical reform as it relates to the psalms. On the whole they normally not only recite but also sing the psalms in some manner during liturgical celebration.

2. A number of the communities possess some sophistication in the kind of musical treatment they ordinarily give the psalms. This ranges from singing the psalms responsorially to using psalm tones and through-composed settings.

3. Many of the evaluations of the psalms involved their actual liturgical use. In a number of these cases the psalms were also studied privately, and about twenty percent of the respondents based their observations solely on private study. Only a handful of the participating communities were able to make liturgical use of all ten psalms of the pilot project. Most used several of them, often in a variety of liturgical settings (for example, eucharist, liturgy of the hours, baptism, devotional services).

4. Two of the questions dealt with the reaction of participating communities to these psalms as texts for communal prayer. As noted immediately above (no. 3), most of these communities were basing their reaction on the liturgical use of only several of the psalms, the rest having been studied privately or in groups. Although when considered conference by conference the reaction was somewhat mixed, the overall response showed that a large majority (seventy-five percent) of responding communities reacted either “favorably” or “very favorably” to these psalms as texts for communal prayer. There were a variety of reasons given for this evaluation, foremost among them the singable, prayerful, and poetic qualities of the texts.

5. Two of the questions sought to determine how the participants would describe the translations (for example, clear or obscure, evocative or unimaginative) and the rhythmic patterns of the texts (for example, strong or weak, graceful or awkward). When tabulated, the responses to the various categories in each of these questions showed a strongly positive reaction to the texts.

6. Twenty-seven consultants indicated that they had sufficient background to answer a question on whether or not the Hebrew text had been correctly rendered in these pilot psalms and whether a poetic reworking of the Hebrew images and symbols in contemporary English had been achieved. Twenty, or eighty percent, of the respondents to this question, indicated that the texts

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were either very successful or moderately successful in this regard.

7. There was a generally positive evaluation of the project's goal of achieving a translation for liturgical use and of the way in which it used inclusive language to produce a text that could be prayed by the whole community at worship. The breakdown of responses by bishops' conferences to the question about inclusive language indicates a generally favorable response as well, with only two exceptions.

8. Because the last several questions were more technical and required a special competence, particularly in the area of music, a good number of consultants offered no opinion on these points. Those who responded gave a strongly positive evaluation of these psalm texts in terms of their openness to a variety of musical forms and the degree to which they facilitate musical composition and sung or spoken recitation. On the question, however, of the openness of these psalms to the variety of musical treatments possible in the various cultural groups that use English in the liturgy, the evaluation is only slightly more positive than negative. This raises some questions as the project enters its next phase, since it must be a major goal of ICEL to ensure that its texts are open to cultural diversity in terms of music used in the more than twenty conferences that ICEL serves.

In addition to the answers to the questionnaire there were, of course, many comments on the individual texts. A phrase or two in nearly every psalm came under consistent criticism, for example, the lack of repetition of "my God" in the first line of Psalm 22 and the use of "you earth" instead of "all the earth" in the first line of Psalm 100. The single quality that brought the most reaction, both positive and negative, was the terseness of these texts.

At its meeting in November 1982 the Advisory Committee considered a report on the evaluation prepared by the subcommittee on the liturgical Psalter. The subcommittee pointed out that it was difficult to weigh the response received, especially in terms of how representative it could be considered. In several conferences only a handful of individuals or communities returned the completed questionnaire. The subcommittee pointed out that a sizable number of people had nonetheless taken part in the evaluation and had been willing to disrupt their communities for a time by putting aside the accustomed text of the Psalter in order to experiment with an unfamiliar text. And, in spite of their familiarity with other psalm versions, their overall response to these pilot psalm texts was positive. The report noted in particular that because of the goal of setting the texts to music, there is in some cases a need for a bit less concision, that is, greater care needs to be given to the distribution of accented and unaccented syllables. In conclusion, the subcommittee indicated to the Advisory Committee that specific criticisms of words and phrases in the texts could help to improve the texts and that this revision would be in accord with the principles of the project.

After discussion of the report on the evaluation, the Advisory Committee decided that the liturgical psalter project should continue and be expanded to include the twenty-two common responsorial psalms in the Lectionary for Mass. The Advisory Committee selected these psalms because they will make it possible to have a further evaluation over the period of a full liturgical year. This further evaluation is to begin at Easter 1984 and conclude at Easter 1985. One goal of this second test is to provide further information on the suitability of these texts for recitation. An evaluation over a full liturgical year will also make it possible for participating communities to become familiar with these psalms and to use them in a variety of ways, spoken and sung, and in a variety of liturgical settings.

ICEL would like to thank all of the communities and individuals who assisted in the evaluation last year of the pilot psalm texts. The seriousness with which the project was approached was evident in the way the participants filled out the questionnaire on the texts. ICEL hopes to be able next year to rely upon these same people and many others for help with the next evaluation of the ICEL liturgical Psalter project.

The following psalms are two samples from the forthcoming evaluation that is to begin at Easter 1984. These psalms first appeared in the initial Pilot Study on a Liturgical Psalter (1982), and have been revised on the basis of that first consultation.

Psalm 22
God, my God, why have you abandoned me? —
far from my cry, my words of pain?
I call by day, you do not answer.
I call by night, but find no rest.
You are the Holy One enthroned,
the Praise of Israel.
Our people trusted, trusted you;
you rescued them.
To you they cried, and they were saved;
they trusted and were not shamed.
But I am a worm, hardly human,
despised by all, mocked by the crowd.
All who see me jeer at me,
sneer at me, wagging their heads.
"He relied on God. God will help him!
Let God who loves him save him!"
Yes, you took me from the womb,
you kept me safe at my mother's breast.
I belonged to you from the time of birth,
you are my God from my mother's womb.
Do not stay far off.
Danger is so close.
I have no other help.
Wild bulls surround me,
bulls of Bashan encircle me,
opening their jaws against me
like roaring, ravenous lions.
I am poured out like water,
my bones are pulled apart,
my heart is wax melting within me,
my throat is dust-dry,
tongue stuck to my jaws.
You bring me down to the dust of death.
There are dogs all around me,
a pack of villains corners me.
They tear my hands and feet.
I can count all my bones.
They stare at me and gloat.
They take what I wore;
they roll dice for my clothes.
You, Lord, do not stay far off.
You, my Strength, be quick to help.
Save my neck from the sword.
Save my life from the dog's teeth.
Save me from the lion's jaws.
Save me from the bull's horns.
You hear me.
I will proclaim your name to my people.
I will praise you in the assembly.
Praise God, all who fear God.
Honor God, people of Jacob.
Children of Israel, revere God.
The Lord never scorches the afflicted,
nor looks away, but hears their cry.
I will praise you in the great assembly,
make good my promise before your faithful.
The poor shall eat all they want.
Seekers of God shall give God praise.
"May your hearts live for ever!"
All peoples shall remember and turn,
all races will bow to God:
"The rule is God's, rule over nations."
The feasting crowd kneels before God.
All destined to die bow low.

My soul lives for God, my children shall serve,
shall proclaim God to the future,
announcing to peoples yet unborn:
God saves.

Psalm 95
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WE MAKE MEMORIES WITH MUSIC
Roundelay
BY FRED MOLECK

The most significant symbol that remains in my liturgical memory of my first communion day is the sound the clicker made when we were to kneel and when we were to stand. Of course, that event of my continuing initiation into the Christian community of St. Casimir's Church occurred shortly after the signing at Appomatox, so the mists of failing memory are very clouded. The occasion, however, produced a strong image which still lingers. Oh, the power and dominance of that sound, that caused all of us to kneel in humble adoration! Oh, the clarion call of the anticipated click that raised us into throes of jubilation! The thunder of Zeus and Wotan were powerless compared to the sound of that attention getting device, Sister's clicker. Certainly, Jericho could have been razed more easily if the clicker had been invented sooner. The hymns, the prayers, the mother of pearl prayer books, and scapular medals are lost forever in the memory cells which have been burnt up by various means of toxic intake, but, the clicker, the clicker remains.

Within that world of Catholic nostalgia is the musical gem printed here. It is from the post-bellum period of our church in the United States and appears in the 1866 edition of the Catholic Teachers Guide. The text yields the paramount values in Catholic education of the time. The child was to be schooled not only in dogma, but also in the Victorian virtues of neatness, cleanliness, silence and the use of one's time. None of this shilly-shallying on the playground or playing stickball in the streets—no siree! To have good lessons and good work, one simply, "On them your time employ." Cotton Mather and the whole oligarchy at Plymouth Colony would have been proud of this work ethic ditty. Perhaps the author of the text of this tune was caught in an ecstatic fury and ignored the bad grammar in the first stanza. "Oh don't it look first rate," but in the face of order and tranquility, not much matters other than the means to order and tranquility. The pleasure-pain principle is invaluable in this process. The child will learn to produce, be clean about it, and cause no disruption. And someday, the child will be able to do it without a clicker.

The clicker is gone and its sound today has been replaced by the discrete beeping of the teacher's digital wrist alarm. Gone also are the tunes from the 19th century such as this one and the one printed in the last Roundelay. Their replacements sing more about the condition of the child and even the condition of God. Many will recall the observation of a liturgist who reported that in one of the more popular children's items, there is inquiry about the health of the Deity. In much of today's catechetical material and liturgical music, the needs and language and scale of the child are taken seriously. Richard Proulx has constructed a Eucharistic Prayer for children that calls upon dozens for its execution. There are parts for the celebrant, children, keyboard and Offi instruments. The opportunity for the children to execute a musical ministry is a marvelous one for an authentic liturgical experience. He uses a motive which is produced easily and caught by the young members of the assembly. The "tutti" sections with the instruments banging and beating away are electric. He shows that Eucharistic prayers that are sung can be thrilling and not drey or recitatives that bore all in the assembly and, probably, even bore God.

The evolution of children's formation songs is indeed reflective of the church itself. From the transplants of the Catholic Church into American soil to the social values of the twentieth century's church, the young members of this church could not escape each's particular foibles. The techniques have worked, for we are still here today creating new and relevant tunes and texts to make (or help) the children grow in the image and likeness of that church. What success we would have if someone could devise a computer clicker which would excite lively sentiments of faith, hope and order. Neatness counts!

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Dr. Moleck is professor of music at Seton Hill College in Greensburg, Pa.
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Missalette—Hymnal Combinations: A Critical Review

BY JAMES M. BURNS

Parishes looking for worship aids today are being wooed by publishers with hymnal-missalette combinations which, according to public relations notices, can give a “complete worship program” to parishes adopting their particular publications. With that idea of completeness in mind (serving both the liturgical as well as the para-liturgical parish needs), what should you look for in a hymnal-missalette combination?

A strong theological statement consonant with Vatican II sentiments should be the basis of any hymnal-missalette combination. Texts deriving meaning and impact from the Vatican II documents should be considered as necessary and useful for didactic purposes in a parish. Vapid texts, miasmic wanderings, colorful but substanceless poems, the intensely moving but fundamentalist verse, should be eschewed.

Texts rich in patristic lore, scriptural savor, strong doctrinal cores attractively worded in contemporary metaphors and similes should be the basis of parish hymnody. Rewrites of older texts should consider and respect the riches and the wisdom of these older hymns since they are witnesses of tradition.

Familiar and suitable hymn-tones that can be easily learned for a variety of church year celebrations should abound. Day to day parish celebrations (funerals, weddings, penance services, days of recollection) should be adequately covered.

A critical eye should be directed to grammar, scanion, punctuation, typography, and overall attractiveness. These are characteristics inherent in books of substance. A book published with a small type size for the words defies comfortable reading in the soft light usually found in churches. One should address parochial realities.

Musical arrangements within comfortable singing ranges, effective in themselves, musically and structurally sound, should be a sine qua non. Good musical grammar is just as important as literary syntax. Four-part hymn arrangements in pew books miss the mark. Single-lined melody editions are substantially more in accordance with the average parishioner’s needs and capabilities. In addition, they are more easily read.

Hymn harmonizations should not be an embarrassment to play. If they are, they not only reflect poorly on the editorial staff, but also cripple the forward thrust of the singing within the congregation. Stale-mated harmonies across the bar-lines tend to slow down the elan of the hymn. Root position tonic, dominant, tonic harmonies not only bore the accompanist, but have the added disadvantage of clumping at the congregation with immovable blocks of bulky sound.

Publishers who follow survey results should be aware of what the survey says and what it does not say. An average parishioner, asked about his or her preference, will hearken back to pleasant memories, regardless of whether or not the hymns they recall speak in the accents of Vatican II liturgical renewal and contemporary theological interpretation.

Vatican II documents indicated and insisted that “teaching of substance” is paramount. In plain English that means that the older hymns must be just as carefully reviewed and subjected to criticism as the newer offerings. Continuity of theological accuracy and literary style should be the hallmark of any newly issued hymnal. Lack of this continuity creates confusion, as well as compounding theological and liturgical misunderstandings.

J.S. Paluch and the Oregon Catholic Press are two publishers that are in the forefront of the hymnal-missalette combinations. Each offers seasonal missalettes together with a hymnal, and an accompanying cover to hold both (if desired).

We Celebrate (WEC) of J.S. Paluch offers mass texts, readings, eucharistic prayers, sacramental rites, funeral liturgy, seasonal penance service, para-liturgical services appropriate to the season, benediction service, plus selected devotional prayers.

Hymnwise, WEC has approximately 20 hymn offerings in each seasonal missalette together with musical settings of the responsorial psalm antiphons (with pointed texts for singing), common antiphons (also with pointed psalms), and selected alleluia settings with the verse. In addition to the four prescribed anamnesis texts, Lucien Deiss’s “Keep in Mind” is printed, as well as appropriate acclamations and the Lamb of God. Only the Danish setting of the Our Father text is printed. Settings are also provided for the opening blessings and sprinkling with holy water for Sundays, plus versicles and responses for celebrant and congregation dialogue throughout the eucharist.

Keep your parochial realities in mind.

Mr. Burns, music reviewer for Pastoral Music, is the music director and liturgical consultant for the Church of St. Ursula in Parkville, Md.
of the mass ordinary including a Latin Mass in Gregorian Chant (Kyrie XVII, Gloria VIII, Credo II, "Requiem" Sanctus and Agnus Dei together with Anamneses, Pater Noster and the conclusion to the Embolism. Vocalistic settings are by Kreutz, Vermulst, Krachenbuehl, Frischmann, Connor, Reagan, Marchionda, and Deiss.

Today's Missal (TOM) (issued nine times a year) includes musical settings for the responsorial psalm antiphons as well as selected Alleluia settings. No texts are provided for the psalms or the alleluia verse. The Acclamations (contained in the hymn section) are referred to as needed. The Communion Rite has two chant settings of the Our Father and the concluding doxology. Also included are the texts of the entrance and communion doxology. Also included are the texts of the entrance and communion antiphons, mass for the departed, the short responsories for selected ritual and votive masses, a communal penance celebration, texts for eucharistic exposition and benediction, and selected devotional prayers.

There are some 60 hymns and psalm settings, plus acclamations and litanic responses by Owen Altstott and Judy Hylton.


Among the composers represented in TOM are the St. Louis Jesuits, The Damians, The Monks of Weston Priory, Ellis and Lynch, C.P. Mudd, Willard F. Jabusch, and others.

Each publication represents different repertoires and different views on what should be included for parochial praying and worship. WEC prints everything for the worshiper. TOM prints only those parts which the worshiper should be directly involved in. WEC relies on its "survey material" to guide them in their material choosing. TOM chooses its material from available copyrighted religious songs that have a track record, as well as writings from native Oregon authors and composers.

Congregations using music by the Damians, the St. Louis Jesuits, and Weston Priory, will find them in abundance in TOM. WEC, on the other hand, offers works by Lucien Deiss, Jack Miffleton, Lou Fortunato, as well as other selected contemporary authors/composers. Since some of the aforementioned composers have now changed publishers, the availability of their newer material may be questionable in either WEC or TOM.

Both publishers attempt to walk a middle path in hymn selection and folk material. WEC prints a new hymn for the life of a current missalette (approximately 4-6 weeks), and thereafter may or may not print it. Congregations who have spent time learning such new items are left empty-handed with regard to such new material. Parishioners could feel that it was not time spent in learning when such items are no longer printed.

Like all worship aids, their value depends on how well we use them.

Both TOM and WEC hold down price by utilizing cost-cutting elements such as paper stock, artwork (or the lack there-of) and small typefaces. Neither publication is a tribute to the engraver's art or the printer's ability. The paper stock is a cut above newsprint. The typefaces defy easy reading. Stylistic arranging for maximum text legibility is missing in both company's efforts.

Rewritten texts are often stumbling blocks to congregations, since such lines are usually found in the interior of the hymn. Unfamiliar words, strange to hear similes and metaphors, partial rewrites and the like are confusing. These rewrites themselves are often open to question. Many of them turn what was a respectable composite of words and music into doggerel, or jingles that approximate nursery rhymes.

Since Paluch now owns World Library, WEC could have drawn on the original statement of the World Library's Hymnal Committee, which guided the production of the People's Mass Book. The PMB was (and for many church musicians still is) the benchmark hymnal for theological accuracy, literary finesse and consistency of style, as well as musical acumen.

Omissions of consequence occur in both publications. Easter hymns which have supported funeral celebrations throughout our country since Vatican II do not appear. True, "I am the Bread of Life" is printed in TOM, but the point at issue is much more cogent and demanding: i.e., there are more funerals in American parishes than any other celebration beside from Sundays and holidays. Hymns of common origin associated with the Paschal Mystery are not only relevant, they are demanded.

What does a consideration of the plusses and minuses of WEC and TOM lead to? Some conclusions follow.

1) Both WEC and TOM serve a Sunday-worship oriented parish.
2) WEC updates every three years. TOM reissues periodically.
3) WEC acccents hymns of Scandinavia and German origin. As a result a number of Swedenborgian and Dutch Reformed tunes are brought into promience.

4) 4-part harmonizations offer choirs opportunities to perform verses in a significant manner (WEC feature).
5) Neither WEC nor TOM includes appropriate hymns from the Easter season for funeral celebrations.
6) The inclusion/non-inclusion policy of missalettes works against long-term education of congregations.
7) WEC and TOM both need a better stylistic presentation with important consideration given to more readable typefaces.
8) Evangelistic texts used in both WEC and TOM need reflection and study as to their suitability.
9) Blandness of newer hymns and the imagery of some older hymns do not necessarily speak to contemporary congregations.

While the foregoing examinations can offer some food for thought in choosing a worship aid, there is an incontestable bottom line—how much does it cost? Theology and liturgical praxis often get blown away when a question of dollars and cents arises. Money well-invested pays a dividend. Parochial investments should reap a similar benefit.

Whatever hymnal, or missalette-hymnal combination is chosen for the parish, that choice should reflect the traditions of the parish, current liturgical and theological thinking, a respect for parochial growth over the long run, and the secure knowledge that what is offered to the parishioners will not only benefit their vocal participation, but also deepen their interior life. Missalettes/hymnals used well can enrich the parish. How they are used and what their effect is depends upon enlightened planning groups and far-sighted pastors.
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Introducing A Person of Note

Dr. Niel Goemanne, composer, lecturer, conductor, and organist was born December 10, 1926 in the town of Popperinge in West Flanders, Belgium. He graduated in 1948 with the "Laureate" diploma from the Lermens Institute (where his teachers included Flor Peeters, Van Nuffel and Staf Nees), and continued with post graduate study in organ and improvisation at the studio of Flor Peeters. His long standing contribution to excellence in church music in America began when he emigrated to Texas in 1952. Goemanne became an American citizen in 1959 while serving in the Archdiocese of Detroit.

Currently Goemanne is organist/music director at Christ the King Roman Catholic parish in Dallas and gives lecture-demonstrations of his choral/organ works, which are now being performed by major college, university and church choirs of all denominations in the U.S., Canada, and Europe. In 1977 Pope Paul VI awarded him the "Pro Ecclesia" medal, and in 1980 he received the Degree of Doctor of Sacred Music, Honoris Causa, from the St. Joseph's College in Rensselaer, Indiana. 1983 marks the tenth consecutive year he has received the prestigious ASCAP award. Among his recent compositions represented by nearly a score of publishers is a multi-media choral drama reflection on the Stations of the Cross entitled "The Walk," and a choral arrangement of Pachelbel's "Canon in D" which was featured in the film, Ordinary People.

Goemanne is significant in the continuing development of congregational music in the renewed Catholic liturgy because of his role in the World Library workshops in the 1960's and also through his own compositions and arrangements which reflect a deep respect for the musical heritage of the church within a contemporary, progressive idiom. An artist in a complete sense and a practi- tioner par excellence, Goemanne believes a blend of the historical and evolving musical traditions of the church can and must work in the new liturgy. His commitment to a life of service through his exceptional gifts is a source of deep inspiration for pastoral musicians of all generations.

ROBERT STRESINSKI

Instrumental

The Enchanted Fountain

This composition requires a four-octave set of 46 bells. The opening sixteenth note scale passages (d = ca.63) establishes as a minor or aeolian modal center. These passages are punctuated with other bell sounds using intervals of perfect fourths and fifths with higher pitched bells playing the melody in thirds in the key of C major. This combination creates an interesting effect. Immediately in the middle section of the composition the texture thickens with a homophonic style of many bell sounds. This composition would be very effective if the performers are trained and experienced in fast accurate coordination.

Onward Christian Soldiers

This arrangement by Martha Lynn Thompson requires a four-octave set: 46 bells or five octave set: 53 bells (including optional notes). The homophonic texture and style of this composition creates a full and majestic sound. The composition is not technically difficult. The ensemble technique required to sound the extended chords may present a problem. The composition would enhance any liturgical celebration.

Fanfare, Fugue, & Processional

The uniqueness of this composition unifies the beginning of the liturgical celebration insofar as the Fanfare announces the celebration, the Fugue sets the mood and the Processional accompanies the entrance of the ministers and celebrant.

The dissonant trumpet fanfare is echoed by the organ, developed by the other brass instruments in fragmented form and followed by a short transition leading directly into the fugue subject which is announced by the trumpet. The fugue is developed through various contrapuntal techniques (inversion, hemiola, stretto, etc.). The composer notes that the fugue subject is played by the brass in each case with the intent to give instrumental color, not volume, to the fugue subject. The Maestoso tempo marks the beginning of the processional. The brass ensemble proclaims the theme from the opening fanfare with augmented rhythms against an organ accompaniment of motor rhythmic patterns imitating the fugue subject. The snare drum and suspended cymbals emphasize various climaxes and cadences throughout the composition. The composition is not technically difficult to perform.
Suite from Nicholas Nickleby for Brass Quintet.

Steven Oliver. Brass Quintet.
Theodore Presser Co., 1982; 095064 10 01; $9.50.

The composer notes that "in June 1980 the Royal Shakespeare Company's play 'Nicholas Nickleby' began its very successful run at the Aldwych Theatre, London. Stephen Oliver wrote the music, and from it he has arranged this suite . . ." Originally scored for trumpets, horns and a trombone, alternative trombone and tuba parts are provided for the 4th and 5th instruments respectively. The suite contains the following five compositions: The Farewell Song, Home in Devonshire, The Mantalini's Sewing-Room, The Merry Brothers, The Patriotic Song.

All five compositions contain interesting contrapuntal and contrasting styles which produce a full brass sound. The parts are not technically difficult to perform. All the compositions of this suite could be used for liturgical celebrations.

Mostly Baroque


This fine collection of hymns transcribed by Richard W. Slater includes the following hymn Preludes for solo treble instrument and organ:

Ach Gott und Herr .......... J.S. Bach
Ach Gott und Herr (II) ....... J.S. Bach
Herzlich tut mich verlangen .... J.P. Kirnberger
Puer Natus in Bethlehem ... D. Buxtehude
Ershienen ist der herrliche Tag .......... D. Buxtehude
Allein Gott in der Höh ... A. Arnsdorf
Herzlich tut mich verlangen .......... F.W. Zachau
Was Gott tut, das ist wohlgeltan .......... J.P. Kellner
Her Gott dich loben allen wir .......... J.G. Wagner
Christ lag in Todesbanden ... J.S. Bach
Es ist das Heil uns kommen her .......... Anonymous

C and Bb instrumental parts are included with the score. The hymn tunes are presented by the solo instruments, while the organ plays creative and innovative contrapuntal accompaniments; a welcome change. The organ accompaniment presents a challenge. The instru- mental parts are not technically difficult, but effective.

Robert E. Onofrey

Choral

Behold, The Tabernacle of God


For years John Rutter has provided choirs with a lot of delightful music for the Christmas season. But his musical gifts are broad. The present example, based on the words of an old Sarum antiphon, is a "big" work, composed for the choir of Belfast Cathedral in Northern Ireland. This is special music created for a special occasion. Rutter meets the challenge handsomely. It's all there: a good text, good melodic lines, fine contrasts, and effective climaxes. Some measures are not for the faint-hearted (either singers or organist), but this fact should not deter choir directors from studying this music, especially if their singers are in need of a real challenge. The "alleluias" in the second half of this anthem are worth the rather high price of the octavo. Highly recommended, but only for the ambitious.

Elmer Pfeil

Review Rondeau

Missa Gaia, Earth Mass

by Paul Winter Consort
Liturgical Press, Collegeville, MN 56321 $17.95

For more than a decade, the ethnic fusionist composer Paul Winter has led groups called "Consort," ensembles of kindred musicians who have sought the crossroads in the network of earth's music—a quest for the common ground among all beings. This experience in living and co-creating a tapestry of diverse traditions and roots has resulted in this time in a more markedly spiritual, indeed religious journey: "Missa Gaia, Earth Mass," a Mass in celebration of mother earth dedicated to St. Francis of Assisi and recorded live in the Cathedral of St. John the Divine and the Grand Canyon. Winter and Consort with the chorus, chortists, and pipe organ of the largest Gothic cathedral in the world, along with the voices of Alaskan tundra wolves, humpback whales, New Zealand bell-birds and loons, create a rhythmic, joyous celebration of the Earth in the form of the Mass. Now, if that isn't enough to get you curious!

Winter coordinates this fascinating, though somewhat fragmented kaleidoscope by combining divergent styles ranging from gospel choir and Brazilian folk to Gregorian chant and African influenced jazz. The emotive wailing of his celebrated soprano sax serves as a unifying element throughout the two-disc excursion which is framed by a hymn setting, "Canticle of Brother Sun" in quodlibet with "For the Beauty of the Earth" (tune: "Adoro Te Devote"). Stimulating settings of the "Kyrie," "Sanctus/Benedictus" and "Agnus Dei" are surrounded by lovely folk hymns and picturesque and evocative instrumental interludes. Somehow it all works. One is made to feel a tremendous sense of awe and mystery in the raw experience of the elements of nature. "Gaia" is involvement. The listener cannot help but be drawn into the mystery, praise, and exultation of a message utopian, yet universal and heart-whole. It is splendidly performed, from exacting studio work to exquisite improvisational sequences by Winter on his horn and Paul Halley on organ.

The two-record set is accompanied by a stunning 16-page booklet with relevant copy and excellent graphics. "Missa Gaia" stretches our cosmological imagination and unveils a new-sprung appreciation of Brother Sun, Sister Moon, Mother Earth, and the mystery all around us. It would make a nifty gift!

Robert Strusinski
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NEW HEAVEN, NEW EARTH

At the Sixth Annual Convention of the National Association of Pastoral Musicians in St. Louis, "...And I Saw A New Heaven and A New Earth," was presented in a highly successful performance, coordinated by Dr. Elaine Rendler, Georgetown University, Washington, DC, and performed by the Fountain Square Fools, Cincinnati, OH.
Father of All

The text selected by Callahan pleads prayerfully: “Father of all, we breathe unuttered fears ... take thou our hand ... lead gently on,” words appropriate for persons living under the threat of a nuclear holocaust. There are only 45 measures of music, austere and plaintive to mirror the text, but music that will become eloquent through the voices of a moderately talented choral group. The vocal ranges are quite comfortable: the accompaniment is sometimes independent of the vocal lines: the harmony is unhackneyed; and the dynamic contrasts should prove attractive to most singers. Worth studying!

Jerusalem, My Happy Home
Arranged by Alice Parker for mixed voices. SATB, with handbells or keyboard. Hinshaw Music, 1982.
HMC-595: Pp. 18; 90c.

As usual, Alice Parker has worked wonders with this traditional American folk hymn. The traditional tune and text can be examined in the ICEL Resource Collection, no. 161. The Parker arrangement contains more text and a lot more music (eighteen pages), was commissioned originally for a 1979 convention, but nevertheless lends itself to serious consideration by parish choir directors. The music is so alive—with so many interesting and contemplative devices—and relatively easy, so that good parish choirs should experience sheer delight in singing it. Why not use portions of it next November 1st or 2nd? The ICEL collection suggests funerals, but I can think of many other uses, too. You will probably settle for the keyboard accompaniment, when you see the number of bells needed.

Author of Life Divine

Peter Aston has done choir directors a good turn with his original musical setting of words by Charles Wesley. The text is suitable for the communion rite, but other uses are possible. There are only forty measures of music but the composition is even shorter than it looks because of melodic and harmonic elements that repeat themselves. Flexible meters and interesting harmonies help preserve the music from tinitness and move the words along very smoothly.

Average parish choirs should be able to turn this music into an attractive and pleasing worship experience (provided, of course, that the singers have the ability to produce a good, sustained choral sound). 

Elmer F. Peil

Prayer of the Venerable Bede

For the Feast of All Saints, Richard Proulx's Prayer of the Venerable Bede offers a brief, poly-modal setting that is poignant, telling, and effective. The brief choral refrain is repeated, either in part or in full, thus offering choristers an effective short response with a minimum amount of work. The alto solo with its bi-lingual text is well within the range of the average alto, and is singularly melodic. The closing choral section asks for a bass-baritone divisi. This octavo would also be an attractive to All Souls Day celebrations, and parish memorials.
Non Nobis, Domine
William Byrd's short motet Non Nobis, Domine, is probably one of the best known works by this prolific English chapel-master. As a brief anthem of praise, its simplicity recommends it for talented junior choirs, all equal voice ensembles, and even for SATB groups who could easily trade off SSA for TTB voicing in repetition.
The translation is unfortunate, especially in the light of our emphasis on non-sexist language. The original text translates simply as "Not unto us, O Lord, not unto us," rather than Mr. Ehret's "Not unto man . . . ." Simple penciled correction could easily change the language problem. This is one of the musical "gumdrops" which should be in every repertoire.

O Sacrum Convivium
Written for the boys of Ampleforth Abbey, Leighton's O Sacrum Convivium will be a treat for parishes whose vocal resources include a good SSA singing group. Scored for a solo soprano, a soprano chorus and organ, this Latin worded motet makes demands which must be met if the rendition would be musically and spiritually convincing. Consider the opening note, a high F#1, and that is only the beginning. The higher ranges (E, F, F#, G) are explored and indeed insisted upon for effect. The need for absolute assurance in tuning is likewise demanded.
The organ part is, like the vocal lines, imitative, melodic in its own right, and supports the voices well. For the strong of heart and blessed in voices!

Thou Wilt Keep Him in Perfect Peace
Heinrich Schutz. Edited by Robert Gray. SATB. Alexander Broude, 1982. AB 998; Pp. 6; 60c.
Robert Gray's edition of Heinrich Schutz's chorale gem Thou Wilt Keep Him in Perfect Peace is a welcome addition for chorale works in the sacred liturgies. With a text that is suitable for a variety of occasions, and chorale writing that is gracious, simply designed, and colorfully scored, this motet would enhance the repertoire of a good parochial SATB choir.

It could well serve as an introduction to the beauties of polyphony for those groups who are just exploring this area. The use of imitative devices to highlight the textual demands is both convincing and substantial. Should there be some reluctance to use the Jacobean English in the text, a simple rewrite will be easily achieved by judicious updating. A real gem!

JAMES M. BURNS

Solo

O Perfect Love
Robert Kreutz, the well-known composer of the Eucharistic hymn Gift of Finest Wheat has crafted an appealing cantilena to Dorothy Gurney's Text, O Perfect Love. Scored for a solo voice (high note is E) or for a vocal duet (alto has a low G#), this opus sings well, enhances the text with a singular simplicity, and overall is a welcome addition to the older hymnal setting.
Organists might find the sparse ac-

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James M. Burns

Congregational

You Shall Be My Witness

James J. Chepponis. Two voices, cantor, congregation and organ with flute, ad lib. G.I.A., 1982; G-2543; Pp. 7; 60¢.

You Shall Be My Witness, based on psalm 146 plus reminiscences from John, Matthew, and Acts, is a highly stylized offering composed for the occasion of an ordination. As such, it is probably a successful work. The choice of texts relates well to the concept of priestly ministry. The vocal lines are simple and attractive. What is an apparent drawback is the insistence on choral accompaniments in 10ths and 5ths which seem to plod on and on, sapping interest as they continue. The flute obligato plus the choral descant do add to the interest.

The back page offers the antiphonal refrain for photo-reproduction for those parishes who use this work.

Mass In Honor of Pope John Paul II


Fr. Joseph Roff’s ability to write well-crafted music that sings well and reads well is once again demonstrated in his Mass In Honor of Pope John Paul II. Writing with an eye and an ear to the parochial resources present in most Catholic parishes, he has fashioned a mass that is simple in its structure, appealing in its melodic design, and convincing as a vehicle for congregation and choir.

The Lord, Have Mercy, the Glory to God, and the Lamb of God are reserved for the choir, while the acclamations (Alleluia, Holy, Anunamness, Great Amen, and the closing Doxology) are scored for congregation and choir together.

His writing is characterized by simple imitative sections which hold the larger design in place. The choral sections have some substance to them that will cause choir members to rejoice over “their part.”

The organ part offers support to the vocal lines without intruding, save in those sections where the imitative devices allow the instrument to have a voice of its own. Recommended for parishes where a complete setting of the Mass is desired and can be performed.

James M. Burns

Books

Handbook of the Mass


This modest book seeks to offer “a brief overview of the history, theology and ritual of the Mass . . . to provide readers with an aid to deepen their appreciation of the Eucharist and to enrich their participation in the eucharistic celebration” (pp. 11, 12). The historical survey encompasses twelve pages with a scant four paragraphs devoted to “Trent to Present,” “Theology” and “Ritual” merit two pages each, while a section on the liturgical year stretches to five. Following this introductory section is a “complete order of the ritual of the Mass” including sample scripture texts, presidential prayers and the assembly’s responses. A full forty-four pages is given over to appendices: “Devotional Prayers Outside of Mass,” and a “Dictionary of the Mass.” (Do you remember the Saint Joseph Daily Missal?) Much of the infor-

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mation presented in *Handbook* suffers the inevitable inaccuracies of imbalance and generalization.

A commentary on the Introductory and Concluding Rites and the Liturgies of Word and Eucharist (referred to as the "four main parts" of the liturgy) comprises the core of the book. Here we find a compendium of liturgical explanation which many might find informative. There are too many moments, however, where the text is reminiscent of the italicized commentary found in missal ettes. For example: "After preparing the altar table, and blessing and thanking God for his gifts, the celebrant invites the congregation to pray that the gifts will be acceptable to God" (p. 73).

Such program notes in pew-based worship aids betray the presumption that the celebration is, in itself, unintelligible. In contrast, *Handbook* seems to suggest that the liturgical act will be more intelligible if those celebrating it come to worship with a prior understanding and knowledge of what is supposed to happen there. For example: "Our understanding of the celebration of the Mass may be furthered if the Mass is viewed as a dialogue between God and his people . . . ." (p. 34, emphasis added). The cutting edge of worship is dulled to a conceptual level when mindset begins to substitute for experience. This is not to demean the value of catechesis nor to argue for mindless and uninformed assemblies but rather to plead for liturgical experience that proclaims the sacred mysteries clearly, and without footnotes. (We would do well to remember, here, that the mystagogical catechoses follow the catechumens' passage through the initiatory sacraments.)

Aidan Kavanagh, O.S.B. has said that "Liturgy (like politics, art, and manners) is a perpetration, not a paragraph." *Handbook* misses the mark as it veers towards a paragogic approach to liturgy. It may be a book whose genre has passed.

*Austin Fleming*

The Cathedral Book

Maureen Gallagher, educator and art historian, has put together a useful and engaging guide for eight to twelve year olds on the history and meaning of Christian cathedrals. The attractiveness of the book is due in no small part to William McNichols' graceful and detail-
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ed illustrations: I only wish there were more of them! Wisely, however, the author has chosen to leave ample space on the pages for the students to do their own illustrations: a floor plan of their own church or cathedral; a sketch of the bishop's chair.

There are also questions for discussion, some of which are thought-provoking ("Imagine that you are visiting an early Christian basilica. How do you think you would feel as you walked around inside it?"); and some of which are not ("Why do you think it would be difficult to have home Masses every week in your neighborhood?"). There are suggestions for field trips and proposals for further reading on related subjects such as Thomas à Becket's murder or Michelangelo's Pieta.

What captivated this reviewer above all was the book's refusal to condescend to the reader of whatever age. While the vocabulary is kept reasonably simple, the tone is matter-of-fact and conversational: this is something eight to twelve year olds will appreciate, not to mention their parents and teachers.

Having said all of this, only one small nagging regret remains. The author, an art historian, has understandably focused almost exclusively on cathedrals. This reader, a theologian, cannot help but regret the unfortunate shadow this perspective seems to cast on the local parish church which is far more likely to be the reader's primary place of worship. But perhaps that's another book.

Majorie Proctor-Smith

The Bible: An Owner's Manual
Pp. 136; paper, $5.95.
The Bible: An Owner's Manual, by Florida International University Professor Robert R. Hann, may fairly be described as an easily readable, generally sound, descriptive introduction to biblical study.

In his preface, the author notes that critical introductions to biblical studies presume too great an acquaintance with the form and content of the English bible and concentrate on matters beyond the interest of many beginning students. Thus, Hann aims his book at the non-specialist.

Chapter 1 introduces the reader to the bible as a literary entity, explaining its various divisions, names, and numbering systems. Chapter 2 considers the history of biblical translation, dealing creatively with the problem of differing contemporary English versions. Using Hebrews 1: 1-2, Hann shows how various criteria have influenced the modern translators and then offers reasons for choosing one over another. This feature justifies the purchase price for the beginner.

In chapter 3, the author explains the textual apparatus found in English bibles including cross references, footnotes and textual variants.

With chapters 4 and 5, the focus shifts to the question of interpreting the bible as scripture: here the book comes up short. After devoting several pages each to descriptions of early church and Patristic interpreters, the modern exegetes get short shrift. The author does suggest further reading (see the annotated bibliography in chapter 5), but even the most basic introduction should not leave the impression that critical perspectives are needed only by the specialists.

One minor irritation: the author's use of the terms B.C. and A.D. in dating. In an ecumenical era the use of B.C.E. and C.E. is to be preferred.

In short, the book appears to be a useful tool for introducing the "mechanical or descriptive aspects of biblical study: what the bible looks like, what its various parts and divisions are called, how to rate the various models. All of this makes it a fairly standard "owner's manual." But like most such manuals it falls short precisely at the point of operation. With a little help from the resources listed in chapter 5, however, Hann's book can profitably serve to introduce even non-specialists to the challenging task of judging critically the varied witnesses of our religious forebears.

Fred Holper

About Reviewers

Mr. Buess is music director and liturgical consultant for the church of St. Ursula in Parkville, Md.

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Johannus Organs to be Sold in U.S.

Johannus Orgelbouw Electronium, b.v., a leading European manufacturer of classical electronic organs, has announced plans to distribute its line of instruments in the United States.

The Johannus organ, says the manufacturer, has been designed to ensure "a technically perfect and trouble-free performance. To this end these organs are fitted with master generators and frequency dividers which will prevent technical failure. All Johannus organs feature a comprehensive, well-balanced specification so that virtually no limit is set to the scope they in fact offer. The tonal makeup comprises a complete variety of stops at unison and octave pitches, mutations, mixtures, reeds, offset by exquisite solo registers."

For more information on the classical electronic organs of Johannus, write to Johannus of America, First Federal Plaza, 1220 Main, Suite 225, Vancouver, WA 98660 (800) 547-5004.

Nation's First Church Mart

If you are planning to restore, rebuild, or enhance your church, it might be worth your time to look into the new St. Paul's Church Mart, in Cincinnati, Ohio.

St. Paul's Church Mart began in 1981 when the I.T. Verdin Company, a manufacturer of bells and carillons, purchased the decommissioned St. Paul's Church in Cincinnati and converted it into a showroom for church-related products and companies. On display at St. Paul's are organs, choir and pulpit robes, flooring, church pews, bells and carillons, signage and plaques, vestments, tapestries, chalices, stained glass, church directories, replacement windows, electric votive candles, handbells, pew coverings, envelopes, church buses, fine carved glass, music stands and chimes. Also included are various service-oriented exhibitors in such fields as church renovation, church interior design, exterior restoration, energy consultation, cleaning services, and printing services.

St. Paul's Church Mart is open weekdays from 10-5 and is located at 1117 Pendleton Street, Cincinnati, Ohio 45201.
1984 Regional Conventions

REGION I  
Providence, R.I.  
JUNE 25-28  
Rev. Ronald Brassard  
Coordinator

REGION II  
Cleveland, Oh.  
JULY 10-12  
Sally Riede  
Bro. Terrence Nuler  
Coordinators

REGION III  
Metuchen, N.J.  
JULY 17-19  
Rev. Florian Gall  
Coordinator

REGION IV  
Houston, Tex.  
JUNE 19-21  
Elisa Ugarte  
Coordinator

REGION V  
Kansas City, Mo.  
JULY 24-26  
Robert Thompson  
Coordinator

REGION VI  
Orange, Calif.  
AUGUST 21-23  
Patricia McCollam  
Coordinator
We are people of God; we are church in 1983; and we claim our rightful places as both hearers and proclaimers of the Word. We are called upon by the nature of our liturgy, by the nature of our faith decisions, to be co-responsible, to take our proper roles as co-celebrants of the Word of God in our midst. Christ is with us, real and fully present, in the Word. The Word calls upon us as a community, as a human family. It demands a choice. It evokes profound response. The Word opens a dialogue in which the mystery of our creation, the sword in the hearts of our daily lives, and the promise handed down to us from centuries past, all begin to require expression. In the face of such strength, in celebration of that impulse, we sing!

Before the Messiah came, in those suffering generations of the Jewish people who waited for him, there existed a freedom to sing. The poets and the prophets gave voice to the cries of a whole race of human beings, and taught those songs to their sons and daughters, generation after generation. The songs rehearse the history of their enslavement to themselves and to political realities. The songs are echoes of their experiences, in metaphors they could understand, in phrases and verses that often called out paragraphs of memory between two simple lines. The psalter has been preserved for us by saints and copyists and cantors, and restored fully to us now, for use in our own proclamation and response to the Word. It becomes our task to accept that heritage, and to honor the spirit in which it was written. We are called to bring the spiritual intent of those creative expressions into our lives with the same brand of energy we apply to making the gospel alive today!

The biblical Psalms are rich beyond measure, beautiful, creating their own space, drawing us in, and inviting us to transcendence. Poets and composers in these last few decades have struggled with scholars and theologians to come to grips with the problem of translation. The best of these have found ways to remain faithful to forms and at the same time preserve the aesthetic and somehow bring us into relationship with God, world, and self. The rules and regulations imposed on their work are overwhelming obstacles. We are church and we must find a way to free these artists to work in their craft and perfect these instruments of incarnation. We must create a space for the lyric imagination in our gathering, in our rites.

I believe that the communication of spiritual knowledge and the establishment of a language of contemporary spirituality lie in the hands of the poets of our age. It is the poet who mystically grasps the consciousness of a whole people, and begins to define their common view of the universe, and the God they worship. The culture carries the revealed spiritual tradition. The culture is created by the interrelationship of us all. Culture is not a concept that is externalized, as a tradition can be, as Christianity has become. We cannot ask the poets to re-create a culture, only to keep the sacred language of our culture alive. We cannot expect the poets to give the meaning to the words. We must live and experience the word, and implant meaning at every
We sing our heritage and our present moment.

level: historical, psychological, analogical, and sacred. We must celebrate the truth revealed in those experiences, not the words themselves. Then we must welcome those who are gifted enough to express this experience of spiritual freedom.

Psalms. Songs. Laments. Prayers. Praise. We sing! When the God among us and between us is made evident, the spoken word is not enough. When the far away is suddenly near, when the hope-beyond-hope is about to be realized, the whole point of liturgical reform becomes clear. We feel the Word erupting out of the formerly dormant mountain of the assembly, grounded in the collective experience of all the women, men, and children who gather there by choice. We define our spirituality in those moments. We cannot settle for less than the truth. The truth will not destroy, even if it challenges us deeply and calls our institutions into question. The truth will build up and save us. It will not protect us from passion and death, but it promises resurrection. God is living with us, and in us. We are already resurrected, but not yet. And so we must celebrate. We must sing. We sing our heritage, and our present moment. We sing old psalms and new psalms, canticles that renew ancient acts of creation, in our own language.
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