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In This Issue . . .

Music and the Parish: A Complete Picture. We step back and take a look at the whole parish and how music fits into each section or activity of the parish.

One of the “hidden agendas” or underlying principles in the development of the National Association of Pastoral Musicians has been my personal view of what a parish is and does. This view came from my experience at St. Patrick’s parish, and is summarized in my article in this issue (Funk). Too often, musicians working in parishes have concentrated exclusively on liturgical music. So much so, in fact, that we have called ourselves liturgical musicians or church musicians, thus limiting the scope of our work to what takes place in church. This is also true in most Protestant churches and in music education schools that have “church” music training programs.

But as the vision of Vatican II began unfolding at the parish level, the message was clear: parish meant more than liturgy or worship. Parish meant community life, and it had many functions.

Question: what were those functions, and where does the musician fit into them? This issue attempts to answer that question, and to show that the term “pastoral” in Pastoral Musician (and thus, our work) includes more than liturgical music.

For the full-time director of the ministries of music in the parish, this issue provides a challenge to envision his or her ministry in a wider context than most have been comfortable with in the past. It challenges you to find your responsibilities and opportunities in Worship (McMahon), in Education (Bufano), in Social Ministry (LaVoy), and in Evangelization (Brett). It shows how specialization in any one of these areas is hazardous to your work (Hovda).

For the musician already working in liturgy and education (and there are many in this category) it invites you to look even further. For the volunteer or part-time musician — active in the association and avid reader of Pastoral Music, but definitely limited in time and energy available for music in the parish — it asks the question of whether there is anything that can be done in other areas of the parish, beyond liturgy. But it also gives you a vision of the work in music necessary at the parish level, and ammunition with which to approach the parish council and staff about creating a full-time position for work in these four areas.

Finally, for the pastor, parish staff, and parish council, it provides a model to compare the workings of your parish to those of another experience. Perhaps it might provide the opportunity to examine some of the underlying principles or “hidden agendas” that exist in your parish.

We present this issue, not as the last word on the question, but as a step toward further discussion and exploration of the meaning of parish for our time.

V.C.F.
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Psalter Project Enters New Phase

The International Committee on English in the Liturgy has announced that its liturgical psalter project has entered a new stage of testing and evaluation.

ICEL began the psalter project in 1977 with the establishment of a subcommittee of biblical scholars, musicians, liturgists, a poet and a specialist in English literature. These specialists joined forces in an attempt to produce new English translations of the psalms that would 1.) remain faithful to the Hebrew texts, 2.) speak in a contemporary, poetic manner that respects the simplicity and compression of the original, and 3.) easily lend themselves to being sung or recited.

A pilot study involving the evaluation of ten psalms took place during Easter 1982. The current evaluation of the second phase of the study concerns the twenty-two common responsorial psalms in the lectionary. These have been translated and sample musical settings have been provided to make possible their use in liturgical assemblies. Because these psalms are appropriate for use in a large variety of celebrations over the course of the year, a full liturgical year (Easter 1984-Easter 1985) has been designated for the time of the evaluation.

Responses to the evaluation are to be returned to the ICEL Secretariat by May 26, 1985. Evaluation books were mailed at the beginning of April, 1984. Those who took part in the 1982 trial of the first set of psalms, and consultants recommended by the national liturgical commissions received the books. Anyone else wishing to take part in the evaluation should write directly to the ICEL Secretariat (1234 Massachusetts Avenue, NW, Washington, DC 20005) for copies.

New Congregation for Worship

For the third time since Vatican II, the Vatican offices charged with overseeing the liturgies of the Latin church have been reorganized. Last April, Pope John Paul accepted the resignation, due to age, of Cardinal Giuseppe Casoria, Prefect of the Congregation for the Sacraments and Divine Worship. In accepting the resignation and appointing a successor, the Pope also divided the Congregation in two.

The two new congregations, the Sacred Congregation for the Sacraments, and the Sacred Congregation for Divine Worship, have both been entrusted to the same Pro-Prefect — Archbishop Augustin Mayer, who has previously served as Secretary of the Congregation for Religious and Secular Institutes. Archbishop Lajos Kada, who has been serving as Apostolic Nuncio in Costa Rica and El Salvador, has been named as Secretary of the Congregation for the Sacraments. Archbishop Virgilio Noe will continue as Secretary of the Congregation for Divine Worship.

The Vatican gave no explanation for the office reorganization.

The Liturgical Renewal is Not Over

In a recent meeting at Catholic University, Archbishop Virgilio Noe, Secretary of the Congregation of Divine Worship, stated that “It is a mistake to believe that the renewal is complete. The renewal begins with the revised books — and is an ongoing process.” Recognizing that the renewal began with Gueranger and proceeded to the Second Vatican Council, he acknowledged the important work in the United States of Dom Virgil Michael of St. John’s Abbey, Collegeville, and Rev. Michael Mathas of Notre Dame.

In the twenty years since the Council, many hopes and desires have been fulfilled. For some, it appears as if “all has changed or nothing has changed.” For others, the liturgy has “not revitalized in the way they believed that it should have.” He noted, however, that “opposition to the renewal has been small, in spite of the publicity given to those few who opposed the reform.” Some changes were presented poorly, but he encouraged the group “not to concentrate on the negative, but to point to the future.”

“The need for a new liturgical movement is imperative,” said the Archbishop, who called for scientific scholarship, in spite of pastoral urgency. He pointed to the role the liturgical books play as sources of theology, indicating that the celebration of the Dedication of a Church contains a very modern eclecticism. The critical study of manuscripts is needed as well as the history of the liturgy. But, most important, we need to build up communities of faith to express the faith and share it.

Regarding music, Archbishop Noe said “singing is a precious instrument for communicating the mystery of Christ.” He called on musicians “to play musical instruments, not for themselves, but for the assembly.”

He then turned his attention to specific points important to the American Church. He indicated that Rome and his congregation are aware of the emerging ministry of women in the United States and he called for more study of this question. Second, he pointed to the slow response of Rome (in certain situations). “Roma Aeterna, Roma Civitatis, sempiterna!” he smiled.

Olaf C. Christiansen, 1901-1984

Olaf C. Christiansen, a giant in music performance through his directing of the internationally acclaimed St. Olaf Choir, his composing, and his conducting, died last April at the age of 83.

A composer or arranger of more than 125 published works, founder of the Oberlin Conservatory A Capella Choir, and the Christiansen Choral School, Christiansen led the St. Olaf Choir on annual coast-to-coast tours that included visits to the nation’s leading concert halls as well as to small-town churches and schools.

New Rensselaer Program

Fr. Larry Heiman, long-time friend of the Association and Calendar editor of Pastoral Music, has announced a new expansion of the Rensselaer Program of Church Music and Liturgy at St. Joseph’s College, Rensselaer, Ind. A new sequence of courses will be offered, leading to a diploma in pastoral liturgy. According to Fr. Heiman, director of the Rensselaer Program, the new expansion is in response to a widely felt and frequently articulated need for pastorally oriented liturgical studies for church musicians and others in liturgical leadership roles.

For more information on the diploma program in pastoral liturgy, write to Fr. Lawrence Heiman, St. Joseph’s College, P.O. Box 815, Rensselaer, Ind. 47978.
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The psalms have always been part of Christian worship — both public, formal, liturgical worship, and private prayer and devotion. But, because the psalms come to us from a different time and culture, we need help in unlocking the treasures of the psalter. The purpose of this article is to provide at least some of this needed help, in introductory fashion.

I begin by focusing on the psalms as ancient Hebrew poetry. Describing the psalms as ancient Hebrew poetry may seem obvious, but there are three elements here that merit discussion:

**Ancient:** One of the difficulties that modern Christians experience when using the psalms as prayer is the strangeness of many of the psalms. In part, this strangeness is the result of the distance in time that separates us from them. Most of the poems that make up the Book of Psalms come from the period of the monarchy and temple in Israelite history, from ca. 1000 to 600 B.C., with several earlier pieces (e.g., Psalm 29) that predate the monarchy, and some later contributions (e.g., Psalm 137) from the exilic and early post-exilic periods (ca. 600-500 B.C.). (The tradition of hymnody was continued in Israel in the thanksgiving hymns of the Qumran community, and of course, in the Christian hymns.) And so, in studying any part of the Old Testament, including the psalms, we encounter the kinds of difficulties that any study of the past involves. For instance, we know very little of how the psalms were used in ancient Israel. On the basis of our meager evidence we can probably say that the majority of the psalms come from the cult of Israel’s temple; but given our limited knowledge of the temple cult, and the obscure and sometimes unintelligible “rubrics” that generally head the psalms, we can say very little with certainty about how the psalms functioned in Israel’s prayer.

**Hebrew:** A related difficulty is that the psalms come to us not only from the past, but from a culture and society very different from our own. Of course, the most obvious indication of this is that the psalms are written in ancient Hebrew. But the problem is greater than that presented simply by a different language. In other words, if we are to understand the psalms, we need not only to translate this ancient Hebrew poetry into modern English; we need to “translate,” that is, to carry over not only words and sentences from one language to another, but a whole culture that provides a setting to illumine the obscurities of the psalms.

**We know very little of how the psalms were used.**

Let me illustrate what I mean with an example. Surely one of the best loved psalms, and the most familiar, is Psalm 23, the hymn to the divine Shepherd. The final words of the psalm (v. 6) are as follows: “I shall dwell in the house of the Lord forever.” I would imagine that many modern readers of the psalm would understand those words to speak of our final, eternal communion with God in the kingdom of heaven, interpreting the psalm’s words in the light of the promise of Jesus that “in my Father’s house there are many dwelling places” (John 14:2). But is this what the psalm meant in its own cultural and religious context, a context in which an afterlife of eternal happiness with God only became part of Israel’s faith at a fairly late point in its history? Other questions that we must ask and answer if we are to understand this verse include these: Who is the speaker, the “I” of the psalm — any Israelite, or perhaps the king? What is meant by the “House of the Lord” — is it the temple in Jerusalem, or is it perhaps the holy land of promise, where Israel dwells? And is the traditional translation given above correct? Should we translate it as a statement, or as a prayer (“May I dwell in the house of Yahweh forever”)? Finally, what does “forever” (literally “for length of days”) mean? If “eternity” is unlikely, could it be merely a poetic expression for a long time? The answers that these questions need, if the psalm is to be understood, are provided in part by a knowledge of the ancient Near Eastern cultural world of the psalms.

**Poetry:** Robert Frost is reputed to have said: “Poetry is what gets lost in translation.” The reader knows immediately what he means; many of the effects of poetry, the way poetry achieves its goal of artful communication on an emotional as well as on an intellectual plane — these are difficult, if not impossible, to recreate or reproduce in a translation. Happily, with Hebrew poetry, one of its chief effects is capturable in translation: the repetition on the level of concept, or statement, that has sometimes been accurately described as “thought-rime.” The technical term commonly used for this important facet of Hebrew poetry is “parallelism.” A few examples will make clear what I am speaking about (these can be multiplied indefinitely by even a brief look at the Psalter):

1. Psalm 35:4 Let those be put to shame and disgraced (A) who seek my life (B) Let those be turned back and confounded (A) who plot evil against me (B)

It is immediately obvious that the second sentence of Ps 35:4 echoes the first, varying the words but repeating the thought, with A corresponding to A, and B to B — hence, *synonymous parallelism*; as it is called by scholars of Hebrew poetry.
2. Psalm 34:11 The arrogant (A) grow poor and hungry (B) but those who seek the Lord (A) want for no good thing (B)

In this example the parallelism echoes the thought by contrast rather than by synonymity. The poet places "the arrogant" (literally "the lions," a common metaphor for the pride and self-sufficiency of the powerful and wealthy) in contrast to those who seek the Lord (the poor, the devout) and contrasts their surprising and unexpected fates—the great and powerful in need, the poor and pious with abundance (a common reversal theme found in the New Testament as well as in the Old—for instance, the parable of the rich man and Lazarus in Luke 16:19-31).

As the reader will suspect, these two basic types of parallelism, the building-blocks of Hebrew poetry, can be varied and recast by a skilled poet, to avoid the monotony that would be the result of a slavish and unimaginative use of these two fundamental forms. The greater the skill of the poet, the more subtle and varied will be the parallelistic verse. Several more examples can be provided:

3. Psalm 22:3 O my God, I cry out (A) by day (B) and you answer not (C) by night (B) and there is no relief for me (C)

Here the poet echoes only the second part of the verse (B and C), not the first.

4. Psalm 22:22 Save me (A) from the lion's mouth (B) from the horns of the wild bulls (B) answer me (A)

While the parallelism is synonymous, or echoing type, the order of the corresponding parts is reversed (AB = BA), a technique called "chiasmus."

We need not multiply examples of the variations on the basis types any further; our purpose here has just been to introduce the reader to the basic character of Hebrew poetry, and the resources mentioned at the end of this article can guide the interested reader to further study and understanding of the techniques of these ancient poets.

"Poetry is what gets lost in translation."

Finally, we note in passing that the psalms are not the only examples of poetry in the Old Testament; much of the prophetic and wisdom literature is also cast in poetic form, and we have already mentioned the occasional poems found in the prose histories (Exodus 15, Judges 5). To recap: in describing the psalms as "ancient Hebrew poetry," we have described three problems or difficulties that confront the reader of the psalms as he or she seeks in them a way of prayer: these prayers are from the distant past, from a different culture, and they communicate with the reader not as reporting prose, but as poetry, with the special emotion and intensity that is of the very nature of poetry. Because of these obstacles, the psalms need interpretation if they are to share their full riches with the Christian who seeks in them a way to pray biblically, and a form of prayer that gave life and meaning to generations of Jews, including Jesus of Nazareth. Can we find any better form of prayer than that which nourished God's people, Israel, and that which formed the dying words of God's son (Matthew 27:46; Mark 15:34)?
A Suburban Parish Surveys Its Needs

BY JANE WEATHERFORD

Christ the Good Shepherd is a relatively new parish. It was founded only four and a half years ago. It is important to realize that we didn't have to break away from any parish traditions or previous directions, because we didn't have any. What we are doing now, however, will be our parish traditions of the future.

The parish is located in a rapidly growing suburban area. In September 1981, our membership was 1,936 families. Our present membership is 2,500 families. Because of the rapidly expanding numbers, periodic surveys are needed to help us keep up with who our people are, what they need, and where they are at the present time.

When Mary Ann Greco, the parish director of liturgy, and I started planning for our new survey, we had many goals in mind. We wanted to know if our current style of worship was meeting the needs of the people, and what changes and new directions we would need to pursue to meet the new worship needs. We wanted to know what specific areas of our celebrations needed improvement (homily, music, style of celebration, ministers, atmosphere and physical environment, etc.). What could we do to help people pray?

We also wanted to solicit opinions about the effectiveness of some of the things we had done in liturgy and music in the last 9-12 months. We wanted to know, first, if people were even aware of what we were doing, especially the changes we were making, and whether these actions were a help or a hindrance to their personal worship experience. We also wanted to know what assistance we could give to people to help them understand and appreciate the changes and procedures.

We kept three rules in mind while formulating our questions. First, we asked questions that gave us specific, concrete answers. We also looked for crucial answers, not just "nice-to-know" information (for example, it is important to know how homilies are being received. It is not important to know if everyone liked the Advent vestments).

Second, we did not ask questions about areas that are outside our control. If we found out, for example, that people were dissatisfied with the variety in Eucharistic prayers, what, realistically, could we do about it? And if people said they wanted a mass in Latin (and a few did), we knew it would be a bad liturgical decision to have it, and we would not be able to follow through.

Third, we tried to phrase the questions in a positive tone in order to elicit positive information. But all ministers had to be prepared for some negative comments that might hurt. If we knew something needed improvement, we tried not to invite discouragement by asking people to point out the flaws.

After the survey was completed, we published the results and offered comments on what we thought our actions would be. We did this for many important reasons.

First, it is important for people to realize that our planning is in consideration of their needs, that we care and are interested in what they think. We hope that publishing the results lets the people see that we are servants of their needs—not individuals out to do our own thing in liturgy.

Second, we believe people will not give their opinions if there is not some evidence that ideas are acknowledged and considered. We feel that not publishing the results would greatly hamper the effectiveness of any future survey efforts.

Third, people need to see their opinions in perspective—in light of the opinions of the entire community. This is important for both those who are satisfied with our worship and those who are not. We want people to think about their opinions and their worship.

Fourth, published results give us concrete information to make decisions with, and the people can see that this information came from them. Again, the idea that we are all a celebrating community and that decisions are made for the good of the whole community comes into play.

Fifth, any change resulting from the survey can be better understood and accepted (we hope) because people can see the process through which the change came about. An example: our Sunday 7:30 a.m. liturgy was an attempt to provide more traditional worship (in terms of music and formality) for those who needed that style to pray. Through the survey, we found that many people coming to this liturgy wanted to sing contemporary hymns as well. Thus, we have mixed styles of music in this celebration to help these people in their worship. Overall, most of the community prefers to sing a combination of traditional and contemporary hymns. So, in all of our music groups, from the choir to the guitar groups to the cantors, we are trying to combine styles within each liturgy. This is calling for some attitude changes on the part of the music ministers, but they are growing more sensitive to what our community most needs to pray through music.

How could we improve our survey process? What mistakes have we learned from?

Our first mistake was taking the survey in June—a bad time of the year here, because of summer vacations and the number of people who go away. Although we offered the survey for two weeks and kept extra copies in the office, we felt we missed many people. We should have announced well in advance that we would be taking a survey and that the community's participation was crucial. Out of an estimated 4,500 surveys possible (we arrived at this figure by counting heads in church), we had only 1,300 returned. We did nothing to publicize the survey, and perhaps many people

Jane Weatherford, former director of music at Christ the Good Shepherd Parish in Spring, Texas, now serves that parish as a minister of music.
did not realize how much we wanted and needed their participation.

We distributed the surveys by placing them in the pews and periodically (before mass) drawing people's attention to them. Some people never noticed that they were there. Next time, we will have our greeters hand them out, with pencils, at the entrances before mass, and ask people to fill them out right then. We did keep a supply on tables at the entrances, but we did not do much to draw people's attention to them. We will continue to keep copies in the office (both of the survey and of the results, as well as posting the results in the church), because some people did come by and pick them up if they had been away.

One last important lesson that we learned from doing the survey is that you really must be prepared for negative comments – More prepared than you think. I nearly left my ministry after our first survey because I was devastated, as were many of the music ministers, by the negative comments we received. It is important that you put the whole thing in perspective before the results are in. You must keep in mind that what you do will not please everybody, it is not possible to please everybody. But if you minister in prayer and follow what the Lord is calling you to do, if you pray about decisions before making them, and if you are prepared to the best of your ability, then you are doing the best that you can.

---

**Liturgy – Music Survey, Designed and Compiled by**

**Mary Ann Greco and Jane Weatherford**

1. The general atmosphere for prayerfulness at our celebrations is:
   - 52 poor 4%
   - 675 good 50%
   - 456 excellent 42%
   - 32 – No Answer

2. The general quality of our homilies is:
   - 28 – No Answer
   - 443 good 34%
   - 622 excellent 63%

3. I think our liturgies are:
   - 37 too reverent 3%
   - 1447 have about the right spirit of reverence 88%
   - 22 are not reverent enough 6%

4. The liturgical celebrations at CGS fulfill my worship needs:
   - 22 barely 4%
   - 669 adequately 47%
   - 564 completely 43%
   - 2 not at all 1/10
   - 73 – No Answer

5. The greatest hindrance to prayerful worship for me is:
   - 307 over-crowding 29%
   - 275 people arriving late, leaving early 19%
   - 150 – No Answer
   - 488 noisy, crying, or disruptive children 37%
   - 44 general quality of celebration style 3%
   - 42 quality of liturgical ministers performance – if so, indicate which ones: 3%
   - 4 lectors
   - 4 celebrants
   - 1 altar servers
   - 4 deacons
   - 16 esheratic ministers
   - 1 greeters
   - 14 worship coordinators
   - 184 music
   - 4 others

6. In my opinion, our liturgies need:
   - 178 more congregational singing 13%
   - 44 less meditation
   - 167 more meditation music (sung/played by music ministry only) 12%
   - 831 the mixture is fine the way it is presently done 64%
   - 1027 yes 78%
   - 151 no 12%

7. I prefer to sing:
   - 139 traditional hymns only 11%
   - 104 contemporary hymns only 8%
   - 1001 a combination of both 77%
   - 36 – No Answer

8. Do we have an adequate selection of music for congregational singing:
   - 1039 yes 79%
   - 172 no 13%
   - 100 – No Answer

   If not, do you have any specific suggestions for new resources:

9. I think that new hymns/songs:
   - 162 are taught too often 12%
   - 240 are not taught often enough 18%

10. I think the sung acclamations (psalm responses, Alleluia, Holy, Holy, etc.) are:
    - 192 changed too frequently 15%
    - 211 not changed often enough 6%

11. I think that the changes in music/procedure from season to season (example: no gathering song during Lent, sung Gloria during Easter Season etc.) are:
    - 820 helpful to my worship experience 63%
    - 133 not helpful to my worship experience 10%
    - 255 unnoticed by me 20%

12. In general, the music in our liturgies:
    - 1072 enhances my worship experience 82%
    - 373 is a distraction to my worship experience 5%
    - 255 not noticed by me one way or the other 7%

13. Indicate your preference concerning amount of silent time given for private prayer/reflection (after scripture readings, during collection, at communion time):
    - 233 not enough given 18%
    - 132 too much given 16%

14. Indicate your preference concerning frequency of special rites at liturgical celebrations (Baptisms, First Eucharist celebrations, Sacramental Inscription Rites for children, Maranatha Rites etc.):
    - 109 should do more 8%
    - 32 done too often 22%
    - 776 done in acceptable frequency 60%

15. I understand why these rites are celebrated within our community celebrations:
    - 1027 yes 78%
    - 151 no 12%

16. I consistently have a problem in clearly hearing the ministers at worship celebrations:
    - 182 yes 14%
    - 93 – No Answer

17. If yes, which ones:
    - 1027 no 79%
    - 72 celebrants
    - 42 deacons
    - 106 lectors
    - 53 musicians

18. We have nursery age children and:
    - 137 use the nursery facilities 15%
    - 979 – No Answer

19. Do not use the nursery facilities because:
    - 122
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For Clergy

Beware of "Liturgists" and All Specialists!

BY ROBERT W. HOVDA

Actually, any member of a community of biblical faith, Jewish or Christian, is a liturgist, since the basic meaning of the term is simply one who acts ritually in worship. And liturgy is the symbolic action of a faith community, in which that corporate entity, including all its members, is the doer. Liturgy is the symbolic action communicating, nurturing, expressing the faith of the community, the church. Just as social action (another aspect we have managed to isolate as a specialty) is the same community's work of undertaking the mission which that faith entails: creating in social structures and in the life of the world that reign of God which we have played, acted out, celebrated in the symbols of our rites.

Here, however, I am using the term, "liturgist" in the popular sense in which it is ordinarily employed: a liturgist is one who has a regular role of special responsibility for or leadership in liturgical celebration, while the term "liturgiologist" is reserved for scholars whose research, writing, teaching open up the history and development of liturgical tradition or concentrate on certain aspects of the rites. Needless to say, all believers are immensely indebted to both groups of specialists, and should be grateful for and appreciative of their great contributions to our nascent liturgical renewal.

There is a tremendous difference whether a believer chooses to live cooped up in an ecclesiastical "world," a total culture, a detached "spiritual option," or whether that believer makes God's world (the only world there is) a real home of which his or her church is a part, and for which his or her church offers inspiration, worship, support, nourishment, and vision of what must come to be. To be consumed by an ecclesiastical system or to be fed by and in the church for life in the world — that is the question.

So the title word "beware" should be taken quite literally: be wary, be cautious, be careful (in addition of course, to being grateful for and appreciative of specialists). Specializations are as natural as any corollary of human limits. As one gets older and wiser, it becomes more and more evident that you can't make a significant contribution in any particular area of human life unless you concentrate on it — to the neglect of concentration on other areas. Specializations are the seed of human progress. We owe our breakthroughs and our advances to them.

We hide in the corner and leave the systems that govern our lives to the specialists.

However, if they are too self-contained, too isolated from the broad and common needs of human survival and progress, they cannot function for our good. To benefit from specializations, society seems to require a strong sense of solidarity, some kind of basic familial or corporate ethos. In an ideology of individualism, specializations seem to lead to fragmentation and irresponsibility. The lack of a corrective social atmosphere, ethos, corporate spirit leaves them to themselves. There is no common area (where all specialists are first of all human beings) of responsibility and commitment to the economic-political-cultural life of humanity to elicit and employ the various contributions of our specializations.

A church that is vital, strong, united on deep rather than superficial levels, will contest and counter that cultural disintegration. The Christian church may be such again in time, if it achieves a reunion with diversity and if our reforming spirit does not lag. Although there are already some signs that they are beginning to regain that capacity, the churches generally are still to be counted among the groups more influenced by than influencing the culture they share.

Perhaps we see the effects of isolated specializations more clearly in the broad cultural scene than in our ecclesial life. They are a principal reason for what seems to me a terribly depressing political scene in our country (and, I am sure, in others as well). Campaigns are without issues, because issues belong to the various and highly complex specializations. Scientists can unleash the power of the atom, but they cannot share a common human responsibility for the way we use that power. Bishops of the church, it is widely said, are not "competent" to prepare a pastoral letter on the great moral issues of war and peace. Preachers are supposed to avoid "politics" and relate the good news only to the private lives of believers. Not only the medical profession but a frightening number of other work-segments of society protest that the technical complexity of their fields precludes any common human judgment or critique.

We hide in our corners and leave the economic system that governs all of our lives to the economists, and the political system (originally calculated to increase the sharing of responsibility) to the politicians. As a result, none of us seems to be prepared to assume the obligations of a citizen in a democracy. And the ship of state has at its helm not the candidate of a party or movement with a broad program addressing the felt and common needs of all the people but whatever television personality captures the public fancy. The reason, in part at least, is that we identify and define ourselves solely in terms of our particular specialty, and recoil in horror from the responsibility of creating a society that integrates all specializations and enables each to make a utilized contribution to the common good.
Don't we suffer from much the same sickness and abdication of human responsibility in the church? We are clergy or musicians, social actionists or ecologists, writers or religious, architects or liturgiologists, artists or engineers, consultants or commission members, and so on. That's all right, and even good, if we don't get stuck in that relatively superficial level of skill and in that pigeonhole, if we maintain a foothold in the human scene, with some common human interests and commitments.

As far as it goes, as I said above, that kind of particularity and specialization is necessary. But it doesn't go far enough. It stops short of both incarnation and epiphany, of both full humanity and human communication. We say that so-and-so is "into" computers or "into" liturgy, as if to explain or exhaust the purposes of a life, a person! And I think we should be just as dismayed by people who are "into" liturgy in this way as we are by people who are "into" computers in this way. Because this way is no way to live. Aptitudes, skills, talents, training (all great gifts from which society should be able to reap a common benefit) become retreats from life, excuses to absent oneself from the human task, alibis for non-communication, narcissistic indulgences.

We are aware that the church scene, even in its most dismal periods, has been sometimes graced and sometimes cursed by little islands of care and concern for public worship, participation, liturgical environment and the arts that serve symbolic action. There has always been a parish here or a parish there which, by virtue of some priest or other staff person, or some particularly motivated and bold member, has acquired a reputation for dignity and sincerity in public worship, for good preaching, for enthusiastic participation and a variety of ministries, for exceptional music, for attention to the visual arts. That island or oasis phenomenon is a grace when it is part of an ecclesial awakening to gospel values and mission, a curse when pursued as "our" self-conscious specialization, distinguishing us from hoi polloi—and usually a mixture of both. The islands are more numerous now, but it would be hard to prove that we have moved beyond that stage. Most of the examples we can cite, even now, are those of specialists who are "into" this or that, with mixed results.

Society in general has cause to fear and to attempt to repair the disintegration of specializations-gone-mad. Christian believers possess additional and powerful motives for rejecting the isolation and protectionism of specialists and realizing a common sense of responsibility for and participation in the economic-political-cultural life both of humanity and of the church. We are now in an advantageous position for that realization, for our time is one of broad
and basic reform. No longer is a living and direct contact with our scriptural and sacramental sources the privilege of a specialized elite in the church. Now, in the Sunday assembly, all baptized Christians share the same gifts in the same way. And those sources permit no retreat from common human responsibilities.

The mysteries of incarnation and epiphany, especially, alert Christians to humanity’s role in the coming of Christ in glory, the coming of God’s reign. Incarnation implies an enthusiastic worldliness, and epiphany a passion for communicating, for sharing, for manifesting. First of all, the serious believer and believing community became part of the human race in desire and intent, recovering what David Steindl-Rast calls the basic religious experience: the experience of belonging, of being at home in God’s world and saying honestly and wholeheartedly, “I belong.” And then they communicate, manifest the reign of God through that belonging and with that belonging and in that belonging.

Those of us whose specialization is liturgical celebration are equipped for an important contribution to this integrating task. Liturgy assumes and aids the integration of both person and community. Not only sacrament, where the communication more obviously is not merely verbal and rational, but also the word of God proclaimed and preached deal with us as whole beings (senses, emotions, imaginings, memories, ideas, reasoning, all brought together). Neither source is satisfied with a merely cerebral approach, nor with any single group of specialists. And the assembly that breaks the bread of word and sacrament is eccleral, called to be common, out of every specialization, lifestyle, sex class, color, condition.

So there is nothing precious, elitist, or luxurious about what we “liturgists” seek, at best. We seek to communicate, to proclaim the symbolic word and celebrate the symbolic act wholly and completely, involving every level of each complex human being and all the members of an equally complex corporate entity called church. Integration and reconciliation are a sine qua non of liturgy. What is at stake in the concerns of our “specialty” is not merely an articulate theology of worship or a cultivated aesthetic sense (although they are important, too). What is at stake is the Christian revelation, in which the saving mysteries of cross and tomb depend upon incarnation and epiphany, depend upon a common human presence and a common human mission.

Like the good news itself, and like the title of one of the books of a hero of my youth (Eric Gill), It all goes together. Every cause (speciality), every genuine aspect and facet of church renewal is related to what we seek. So we “liturgists” will be true to our concerns only by supporting all of the other renewal efforts in the church (as continuing and ceaseless): reform in our self-understanding as church; reform in liturgical practice; reform in economy, property and budgeting; reform in moral and doctrinal teaching; reform in qualifications, training and lifestyle of ministries; reform in administration and organization; reform in sense of mission and in political and economic (and military) responsibility; and all the rest.

The massive indifference and sometimes hostility we meet, whether we are specializing in one area or another, are not merely problems of different theologies or of different tastes. They are faith problems, exacerbated by a culture in which specializations are not complemented by a sufficiently strong social corrective. This appeal — not to get disoriented by isolating our own specializations — is analogous to the cultural situation in our society. It is natural that women, the unemployed, blacks and other minorities of color, gays and lesbians, those chronically suffering substandard conditions in housing, food, clothing and education, should concentrate on their own hurts and on the seeking of justice for themselves. That’s natural. Wouldn’t one hope, however, that their common suffering would make these groups more sensitive to injustice in every area? Would make for solidarity, not for jealousy and infighting?

In the same way, the uphill nature of any renewal effort in the history of the church should make us natural allies of all the other genuine and gospel-oriented reform efforts going on. To cease being human and become merely specialists, to be isolated or set against each other by the forces that resist change — this is what we must avoid. And this is why we must be wary of any specialization, including our own.

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Music: A View of the Whole Parish

BY VIRGIL C. FUNK

St. Patrick’s isn’t a very large parish, but as my first pastorate it provided me with the opportunity to implement the new understanding of parish implied in the Vatican II renewal. I say “implied,” because the specifics of parish renewal did not come directly from the Council; they emerged from the consequences of the Council’s theology of renewal.

It soon became clear that implementing a new vision of parish was not going to be as easy as I had thought. It seemed that everyone had his or her own views about what a parish was or ought to be. The members of the parish board sat down with me to try to clarify our understandings of parish. At the time, many of the surrounding parishes were striving to develop “parish goals,” or parish mission statements that were written by the leadership and endorsed by the parish members. Notable as these strivings were, we at St. Patrick’s decided to take another approach.

We fell back upon a revered scholastic principle: *operatio sequitur esse* (what something does will tell you what something is). In my social work training the principle had often been expressed as “form follows function.” In other words, a community is most often defined by what it does.

So the questions occurred to us: Just what does a parish community do? What are the functions of a Christian community?

Everyone had his or her own ideas about what a parish should be.

The parish board began seeking answers in two directions simultaneously. First, what are the relationships that the parish has? Second, what are the scriptural directives for a Christian community?

We identified four relationships: the parish relates to God; to individuals within the parish, to itself, and to those who are not yet members of the parish. We also discovered the age-old biblical functions of the church: kerygma (heralding), didache (teaching), diaconia (service), and koinonia (fellowship).

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Taking the four relationships and adding the four biblical functions, we were able to come up with the following schema:

![Diagram of relationships]

We were then able to define the functions of the parish as follows:

**Worship** (koinonia) the relationship of the community to God;

**Religious Education** (didache) — the relationship with and deepening of one’s understanding and commitment to the person of Jesus Christ. This is built on the axiom that all true education is self-education.

**Social Ministry** (diaconia) — the relationship of member to member, the act of building community or, stated negatively, the act of removing alienation. The sources of alienation are differences due to economic class, differences due to hostility or war, differences due to the inability to live as a family. Our parish was willing to go farther and state that anything that removed alienation was to be considered social ministry. Thus, parish socials were listed and evaluated under the category of social ministry.

**Evangelization** (Kerygma) — Our relationship to those outside the community; proclaiming the message of Jesus to those who were not members, who do not believe that Jesus is Lord.

Once we obtained these basic insights, we were able to expand our understanding of these functions and relationships in several directions.
First, we understood that the four functions were functions of one parish. They do not exist apart from the community, from the whole. In practice, this means that good social ministry enhances good liturgy; good liturgy cannot be celebrated apart from effective religious education; good liturgy and good social ministry lead to good evangelization, and so forth. All these activities are inextricably intertwined as functions of one community.

Second, we faced the question of ecumenism. Should there be a function of the parish that focuses on an ecumenical dimension? We felt that the answer to this question was no, because we came to realize that ecumenism — working toward union with our sister churches — should be reflected in all four functions, not isolated in any one of them.

The work of the parish cannot belong to just a few individuals.

Third, we faced the question of delegation. As we had discovered that worship is not something that can be delegated to the clergy, so too, education is not something that can be delegated to the sisters or teachers in the school. It was something that the whole parish had to be involved in. Neither worship, nor religious education, nor social ministry, nor evangelization can be allowed to become the work of a dedicated few, who become as isolated from the whole parish as did the priest saying mass in a foreign language with his back to the assembly.

Fourth, our realization that delegation could not be limited to the few changed our concepts of the primary role of parish committees, and, indeed, the role of the parish staff. We thus added the parish committees to our grid:

The parish committees' role became to assist the parish community in performing the tasks of being a church community. In turn, the role of the parish staff became to help the parish committees to focus on their work of helping the parish community at large. So, just as the liturgy committee does not worship for the parish but rather helps the community to celebrate the liturgy, so too, it was the role of the parish social ministry committee to help the parish participate in the process of removing alienation and working for racial justice, economic equality, peace, and family stability. The staff was to assist the committee, which in turn assisted the
parish in performing the functions of being church. We completed our grid as follows:

Fifth, we began to raise the question of which of these relationships and functions of the parish community is the most important. To find out, we asked the parish council to take magic markers of differing colors and mark the passages in the four gospels according to function: blue for social ministry, red for religious education, green for evangelization, and orange for worship. We were all surprised at the results of our exercise. Our scriptures were predominantly blue and green (kerygma and diaconia), and only moderately red and orange (worship and didache). We agreed that this was not an accurate test of the teachings of Christ — but we also came to realize that the modern-day parish with its emphasis on worship and religious education, particularly in terms of its expenditures, may be literally short-changing two major functions of the parish community.

This new understanding of the parish’s functions yielded its richest harvest when it came time for budget planning. Our parish board decided that the four functions of worship, religious education, social ministry, and evangelization were the four equal functions that revealed the true functions of the Christian community, and we budgeted accordingly. We estimated the total income we would receive for the year, divided that four ways, and asked the four parish committees to present a budget representing how they would use their allotted one-fourth of the parish income. All staff, all buildings, all expenditures of parish monies were divided in this way. The pastor had to decide where he was going to spend his time — and thus, how the expenses connected with him (rectory, living expenses, automobile, etc.) were going to be divided. The school building committee had to decide how much of the school building was going to be used for evangelization, and how much for religious education, and so forth.

And the pastoral musicians had to decide whether they were musicians for liturgy only, or whether they had roles in social ministry, evangelization, and religious education as well.

The results of that first experiment were mixed. The liturgy committee came close to budget; the religious education committee went somewhat over budget, social ministry was way over budget; and the evangelization committee never could determine how to spend its allotted funds.

It would take some time to work out the details of our investigations. But we had accomplished something important. We raised consciousness about a parish, and about its functioning.
Music and Liturgy: Keeping It Alive

BY J. MICHAEL MCMAHON

Good liturgy and good music. These were the two overriding concerns of Father Tony Casey, pastor of Blessed Sacrament, when I was interviewed two years ago for the position of liturgist-musician. I had been prepared to deal with these concerns by my training in both liturgy and music, and by my experience as liturgist-musician for six years at Our Lady of Fatima Parish in New Castle, Delaware. I had learned how readily the roles of liturgist and pastoral musician could be combined, and how important each was for the other.

Father Casey's concern for good liturgy and good music appealed to me, echoing as it did the principle in Music in Catholic Worship (1972) that "good celebrations foster and nourish faith" and that "poor celebrations weaken and destroy faith" (no. 6). Parish worship is the primary, even the sole contact that most people have with the faith community, and so good liturgy and good music are, by necessity, crucial pastoral concerns.

Blessed Sacrament (Alexandria, Virginia) was a parish with much to be proud of. It had a highly developed sense of lay ministry and leadership. Social concern was high on the list of parish priorities. For ten years the community had had a full-time adult education minister, and had consequently become accustomed to first-rate programs in adult religious formation. The parish religious education program for children was thriving, and a full-time youth minister was creating programs to address the needs of young people in the community.

It was Father Casey's conviction that in spite of all the ways that Blessed Sacrament had grown in recent years, insufficient attention had been paid to the development of liturgy and music. True, the Spiritual Life and Worship Commission had labored hard and lovingly over the years. There also had been a number of paid and volunteer staff persons serving as liturgy coordinator, folk group and choir directors, cantor coordinator, and organist. And so, as the newly hired professional liturgist-musician, I was stepping into a program that was already in operation and in which people already had a stake. At the same time, it was a program in need of change and whatever expertise that I could bring as liturgist-musician.

The first step for me in approaching the liturgy and

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them in ministry if I could affirm what they were already doing.

On the other hand, there were serious problems to be faced. One of the most serious of these problems was (and still is) the division of the parish community that had followed from the quest for diversity in musical and liturgical styles. This sort of division has been a problem for many parishes, where a "we-they" mentality eats away at parish unity and vitality. At Blessed Sacrament the problem is compounded by the existence of separate worship spaces: the "upstairs church," where most liturgies are celebrated, and where the choir leads the assembly's song on Sundays at 10:30 a.m.; and the "downstairs church," where the folk group leads the assembly's song at the very same time.

One of the major liturgical issues that the parish faces is the question of unity and division. If our Sunday worship is to be an authentic sign of the unity of Christ's body, how can we continue to be divided? More important, how can we maintain a "we-they" attitude within our community?

The long-range solution to this problem is now being dealt with as the parish prepares to begin the process of building a new worship space that will eliminate the need for "upstairs" and "downstairs" liturgies.

In the short run, our parish music ministers have helped to bring people together within the Blessed Sacrament Community. The Spiritual Life and Worship Commission has chosen important occasions during the year when choir and folk group combine to lead the song of the assembly: Thanksgiving Day, Holy Thursday, the Easter Vigil, Confirmation, Pentecost, and Corpus Christi (our parish feast day). On these occasions there is a genuine merging of the two groups. Folk group members have for the first time faced such composers as Vaughan Williams, Schalk, Peloquin, and Proulx, while choir members have learned the music of Joncas, Dustford, and Foley. The response has been overwhelmingly positive. The parish has begun to see that "upstairs" and "downstairs" are not the only alternatives, but that united we can create an even better worship experience.

My dual training in liturgy and music has been extremely valuable in approaching the problem of unity and division in the parish community. As a liturgist, I have the background to consider the problem in the context of the church's self-understanding, and as a musician I am equipped to create an experience of unified worship through our musical ministry.

In addition to the problem of division, we were facing other problems in our liturgy and music programs when I first came to Blessed Sacrament. There was, for example, a general lack of overall planning. Folk group director, cantor coordinator and choir director each made plans independently, leaving development of a parish repertoire to fate. The "upstairs church" suffered from extremely poor acoustics. On my first Sunday at Blessed Sacrament, I saw many mouths opening, but I heard very little singing. The choir was very small - a close-knit but battle-worn group that needed the aid of amplification just to be heard in such an acoustical vacuum. The folk group was enthusiastic and quite competent, but had not been allocated sufficient funds to develop a good collection of musical resources.

While not losing sight of the "big" problems, these everyday problems needed to be handled. With the support of the pastor and the parish council, money was budgeted to deal with our difficulties. First of all, we purchased a new hymnal that would allow for better overall planning and the gradual development of at least a limited repertoire of music known to the whole community. In addition, I attempted to meet personally on a regular basis with those who direct parish music groups - the "downstairs" folk group, the children's choir, and the singles' folk group.
Second, we accepted the recommendation of an acoustical engineer to cover the ceiling of our church with a hard material in order to create greater reverberation. For the first time in years, the congregation could hear itself singing. Now everyone could hear the choir without amplification. Our retired pastor, Msgr. Martin Quinn, remarked to me that for years various priests and musicians had attempted to get people singing, and that I had finally succeeded where they had failed. New acoustics do work wonders.

I saw many mouths opening, but heard very little singing.

One of the most exciting changes at Blessed Sacrament has been the steady growth of our musical ministry. Our choir has grown from eighteen to thirty-five members in twenty months. The excitement of these people over the service they perform is such that we continue to sing and to rehearse right through the summer months. Our children’s choir has been together now for a year, our cantors are improving and increasing in number steadily, and the singles’ folk group is expanding in its monthly ministry.

Looking back over my first twenty months at Blessed Sacrament, I see a number of factors that have helped us to develop good liturgy and good music. First of all, the members of our community have a thirst to deepen their communal prayer life and are enthusiastic about singing their prayer. Second, Father Casey has been extremely supportive of the worship and music programs, and of my ministry here. With the support of the parish council, he has assured us of the money needed to buy music and to hire the needed personnel.

Finally, I believe that parish liturgy and music are dependent on one another. Now in my eighth year as a parish liturgist-musician, I am convinced of the value of combining these two ministries. The liturgist understands the dynamics of the individual celebration and of the liturgical seasons. If he or she is a competent musician, then the liturgist-musician can plan music that will contribute to those dynamics. The liturgist-musician also has insights into the sacramental dynamics of the community, and can use those insights to enhance the community’s experience of Christian initiation, penance, anointing, marriage, and Christian burial. Some of our most exciting musical developments at Blessed Sacrament have taken place in our approach to these celebrations.

Good liturgy and good music. May the developing ministry of the liturgist-musician bring them to more communities in the church!
Music and Social Ministry: Camara Can Make It Happen

BY JOYCE LAVOY

How does a pastoral musician participate in the social action of the local parish community?

Up to the summer of 1983, social justice issues were the stuff of other people's activities. Mine was helping people pray publicly.

My congregation drafted a mission statement six years ago that proclaimed we would be "bearers and recipients of Jesus' love and co-creators of his justice and peace." Then, in 1982, our chapter enactments boldly proclaimed: "We, Adrian Dominicans, will openly oppose the arms race, turn our energies to peacemaking and at every level develop plans for action."

Slowly the dilemma, the soul searching, the quiet unrest commenced for me. How does the practicing church musician live the issues of peacemaking in a suburban, upper middle class, very active church community?

In St. Louis, Missouri on an April '83 day, there was a gathering of folks whose life is shaping sounds that sing prayer and pray songs. A frail figure in white on a large stage hushed their four thousand tongues by his very presence. His earth-shattering message, clothed in most appropriate vocal and instrumental sounds, left us still silent as the last melodies faded away. We had experienced Dom Helder Camara and Pierre Kaelin's Symphony of Two Worlds.

Secure in the knowledge that such an undertaking was a bit too much for me, I went home energized but not converted, and passed the libretto on to my pastor to read. His initial question, "Joyce, when are we going to put it on?" catapulted us into a new way to work for justice and peace in our own back yard.

Here we were, a parish community that had wholeheartedly accepted the Toledo diocesan call to Renew our Christian living by

1. teaching and witnessing to the Word of God
2. developing vibrant faith communities and
3. establishing just relationships and action
(parish mission statement).

We had defined ourselves, after three long years of self study at St. Patrick's, as disciples of Jesus who work actively at being a people of faith. We took seriously the self-imposed mandate to strive to minister to each other's needs and reach out into the larger community with helping hands. Yet we always know our need for continual conversion.

In our parish all the philosophical and theological statements existed in writing. Many honest attempts to enflish them in the persons of our ministry and Renew committee members had already realized the normal assortment of successes and failures.

July heat carried the movement of the Holy Spirit to my sick bed where minor surgery had slowed my pace to a stop. While leisurely listening to the first three movements of the St. Louis performance of the Symphony of Two Worlds, the dichotomy between pastoral musician and active peace maker that I had struggled with began to crumble. I could bring the message to the people of Northwest Ohio.

Slowly the dilemma, the soul searching, the quiet unrest began . . .

My pastor's encouragement and support from the very beginning smoothed many troubled waters as the months moved closer to the performance date.

Since the score called for more singers than the average parish possesses, I invited three other pastoral musicians in our neighboring parishes to join in the venture. Their enthusiasm and willingness to collaborate led us to the Bowling Green State University School of Musical Arts. Here we engaged our director, a schola, and all of the instrumentalists needed to perform the oratorio.

The third semester of Renew focused on "Empowerment by the Spirit," and surely that is what happened. The discussions, prayer, and action responses of that semester led us to understand a bit better how injustice darkens, blocks, and hardens hearts. And, gently but firmly, the Holy Spirit continued to take us down paths we hadn't dreamed of choosing five months before.

Meanwhile, performance permissions were sought through NPM, but the conductor's score was to be procured from Pierre Kaelin in Switzerland. Letters from abroad had to be translated before responding to them, and soloists and narrator were searched out. Vocal 21

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scores arrived in December and rehearsals began in January.

A choir member thought we had gone "communist."

Not all choir members could accept the message. One was too upset by the text to sing it. Another thought we had suddenly gone "Communist" and challenged the conductor on the text. A third choir director had one whole section protest by walking away early on in the rehearsals, not to return.

Financing the project proved to be one of the bigger worries the closer we got to the performance date. Our diocesan Renew office generously donated seed money. However, it was several hundred phone calls, letters, voices and hands, selling tickets and acquiring the patrons that not only paid all debts, but netted sufficient funds to send gift money to Dom Helder’s poor. Of course, we didn’t know that until closing night.

The two performances were housed in different churches on opposite sides of town. Not only were we saving “rent” fees, but different geographic areas from Southeastern Michigan and Northwestern Ohio would
be attracted by shorter driving distances. Besides, more local parishioners could be involved, to share and learn with us this message of peace.

The opening night in my parish church boasted a “full house” even though a wet snow persistently patterned its white presence upon us. From the first bars of the unison string section to the closing moments of the sixth movement the listeners absorbed the poignant pleas, the terrifying yet hopeful reality of our day. Somehow the words from the Bishop’s Peace Pastoral made more sense. “To teach the ways of peace is not ‘to weaken the nation’s will,’ but to be concerned for the nation’s soul.”

The second night’s performance in St. Joseph Church in Sylvania, Ohio, found us more secure in our roles, and performing very well. Ordinary choir folks, who had bonded together in this common effort, allowed the words they sang to engrave themselves in their memories, and revise their thinking. One young mother who sang alto, later wrote:

The first night of the performance several thoughts jumped out so intensely at me, I think I realized for the first time what magnitude of destruction could occur. It almost made me sick. I kept thinking of my small children and their future that I had assumed they would have. The hope given at the end with the coming of dawn gave such a good sense of peace. What a nice thought to live for!

The personal testament of a few folks proved that the enlivening Spirit was with us all the way. For instance: after one performance, a man stood up, and announced loudly to his companions, “Now, I want to go to confession.” One priest said, “The message was such that it made you wonder if it was all right to enjoy the music.” Another letter of thanks from an Ursuline Sister stated, “I was completely overcome with its beauty. I treasure the copy of the text. After the performance I went home and just sat and reread it. It is a highlight-spiritual experience for me.”

We understood a bit better how injustice darkens, blocks, and hardens hearts.

Self-giving has a way of catching on. Parish choir members had freely given their time and energy, but our college musicians received small remunerations for their service. One schola member called me aside the last night and quietly handed his envelope back. “If the profits will be used for the poor, I want to help too.”

The excitement ended. The memory lives on. The sounds float in an eternity of vibrations that echo hopefully in the hearts of the hearers.

Periodically, we feel the “holy breathing of God” as caring hands reach out to minister to the passer-by who has no money for the completion of her bus trip to a new job, a new life.

Periodically, we hear the “holy breathing of God” stirring sluggish spirits to “fashion soon a world more fit for living, more just and most humane.”

Periodically, we experience the “holy breathing of God whispering. . . . My love is stronger than hatred, it sighs: My love will vanquish hatred.”

Our parish life goes on much as it did in the past. There might be a few more people actively involved today. Some attitudes may be changed. However the immeasurable worth of the project lies in the secret recesses of the heart. We hope that this one step in the process of consciousness raising and Gospel reflection will transform our passivity to responsible action.
Music and Education: The Sky's the Limit

By Laura Bufano

When the pastoral musician helps families and children pray together on a regular basis the effects can spill over and nurture the growth of parish life and worship. Young people show a greater willingness to participate in larger parish celebrations. Choir membership increases. Families become more involved as they proudly support their children — sharing their gifts and talents with the parish family. Out of this involvement often comes the opportunity for spiritual growth and evangelization. The sky is the limit!

By working closely with directors of religious education and school administrators, a pastoral musician should establish contact with the children in the parish. Integration of large-group instruction into the religious education program and the school schedule (outside of the regular music program) would be ideal. This is aimed at preparing the children for active participation in prayer services and Eucharistic liturgies. The musician needs to be constantly on the lookout for talented young people — singers, dancers and instrumentalists — whose gifts could be developed and shared.

Pastoral musicians must become familiar with the Directory for Masses With Children and cooperate with religious educators who prepare liturgical celebrations for children — encouraging their creative efforts. Religious educators need support and guidance from the pastoral musicians with whom they are associated. By providing "in-service" days or workshops, pastoral musicians and music educators can share their expertise and teaching strategies with religious educators. Where shall we begin?

The Religious Educator and Music

When religious educators are considering the integration of music into their religion classes, they must first decide exactly what role they wish the music to play in a given lesson. Will the music be used to:

1. reinforce a concept that has already been presented in class?
2. introduce a new concept?
3. set a mood or create a particular atmosphere?
4. prepare a response or acclamation to be used in a forthcoming liturgical celebration?
5. break up the activity in a class?
6. get the children involved through movement?

Any of these objectives can be achieved through music, through any of the following means:

1. learning a new song
2. singing a song that is already familiar to the children
3. listening to a recording of other children singing
4. responding rhythmically with their bodies to new music

Sr. Bufano is director of music and liturgy at St. John the Evangelist Parish, New Hartford, New York.
Some of these very experiences can later be transferred to a liturgical setting and become prayer experiences as well. The key word is preparation, careful preparation on the part of the teacher. Long-range planning is an absolute requirement for music to be integrated successfully into religion classes.

When selecting songs, consideration should be given to the type of song chosen. Teachers should not choose only those songs that they like. In some instances, those songs may be inappropriate for children. Many of us tend to like what we know, and are often afraid to take the risk of learning something new. I encourage teachers to use the liturgical songs they already know as a springboard for integrating music into their religion classes. Then, I challenge them to risk and to explore the liturgical music resources that are available to them, and to learn something new.

After selecting a song, the teacher must listen to the recording several times. This listening serves a dual purpose: it helps the teacher to learn the song well and to find “teachable moments” in the song. It would be ideal for the teacher to memorize the song. These preliminary listenings enable the teacher to use creativity — planning the most effective teaching strategy for the song. Echo songs, songs with “catchy” refrains, songs with simple but tuneful melodies, songs that are rhythmically alive, and songs that easily lend themselves to dramatization or interpretative movement seem to work well with children of all ages.

Listening Strategies for Teaching Liturgical Music

Listening is an integral part of our participation in any liturgical celebration. Whenever a song is presented, it should be heard once in its entirety, either sung by the teacher or played on a recording. It is important that the children get involved in the music immediately; simply tapping the beat silently during the first listening is sufficient. There should be no passive listening. The children ought to be given a focus — something to listen for each time the song is repeated. Very often, teachers are not comfortable with singing themselves. Therefore, the careful use of recordings can be a valuable tool in teaching liturgical music. Once a recording is being played and the volume is audible, I suggest that absolutely no talking be allowed in the room and that there be quiet listening on the part of the teacher as well as the children. This may sound too rigid for some readers, but in my experience it has had far-reaching positive results. If this routine is established, teachers and students are accountable to one another during silent listenings and have the privilege of reminding one another when this rule is neglected. Young people, in particular, respond well to this shared responsibility. This insures an atmosphere of quiet that is conducive to attentive and perceptive listening. Above all, it demonstrates a mutual respect for the music that is being heard. If a teacher needs to interrupt a listening session with some direction or comment, I would advise turning the volume to its softest level and, only then, speaking to the children. This practice encourages teachers to be prepared and to give simple but precise directions that can be easily understood by the children.

Interpretive Movement and Liturgical Music

Rarely do I teach a song to children without somehow using gesture and creative movement. The “kinesthetic” approach seems to deepen the learning experience for them and the songs become part of their beings.

There is no hard and fast rule that dictates whether children know a song completely before the gestures or interpretative movement is taught, nor is there any evidence defending the opposite approach that children learn the gestures first and then learn the melody and lyrics. The gestures for such songs as Joe Wise’s “Come Out” and “His Banner Over Me” (found on several recordings) can be taught before the children have learned the text or the melody of the song. The process is simple: the teacher must have the song and the gestures memorized in order to present them effectively to the
children. Children need to begin with the more structured prescribed movements of such songs as "Come Out" and "His Banner Over Me," before they can be expected to absorb and appreciate some of the movements suggested by songs that present abstract concepts. The song, "Father, We Adore You," can become a simple, yet beautifully reverent movement prayer that children enjoy so much that they want to do it over and over again. At monthly family celebrations of the Eucharist at St. John the Evangelist Parish in New Hartford, New York, the entire congregation is invited to participate in the gestures to this acclamation. Young and old join in this movement prayer, and I assure you that they leave the church with smiling faces and joyful hearts.

I encourage you to create your own movement prayers in song. It is not as difficult as it may seem at first. Because of clear images in the text of some songs, they more easily lend themselves to interpretation than those songs whose meanings are more abstract. My suggestion is that you begin with songs that describe clear images. I firmly believe that the children can assist in creating movements and interpreting the lyrics of liturgical songs they know — transforming them into beautiful expressions of their faith. Suggestions for gestures and movements evolve gradually, after the children are sure of the melody and lyrics. First, there ought to be some discussion of the meaning of the song, and then suggestions could be made for signs and symbols that might convey that meaning. Taking a song one phrase at a time is the best approach. Each word or, in most instances, each phrase should be presented separately to the class and the suggestions could be made by the children for possible movements and gestures. Once a child makes a suggestion and demonstrates it, everyone in the class tries it, and if it works well, it is kept. If the idea does not work, the children in the class, with the teacher, refine the idea and if the originator of the idea approves, the gesture is used in the song in its revised form. When words, phrases, or concepts are repeated in a song, the use of the same gesture, or a variation on that gesture, not only creates unity in the composition, but also makes it easier for the children to remember.

I cannot overemphasize the importance of teaching a song gradually. It need not be taught in one lesson and a teacher must use discretion in determining where to stop. The anticipation of continuing the learning process in the next class will heighten the awareness of the children, stimulate their interest and foster enthusiasm. It is an enriching and powerful experience for the children to be able to share these movement prayers with their families and friends in a liturgical setting. What a joy!

Conclusion

Drawing from my own joyful and enriching experience working with children of various backgrounds and preparing them musically for liturgical and paraliturgical celebrations, I see a wealth of potential in religious educators who are willing to accept the challenge of integrating music into their religion classes. These teachers, as well as their students, will learn from one another — that is, teacher from students, students from teachers; and the growth which comes as a result of having embraced the challenge is immeasurable. I invite you — musicians and non-musicians as well — to implement some of the suggestions presented in this article, and if you are not immediately involved in working with children and liturgical preparation, encourage and support those who are involved. The rewards of such an endeavor will be great, and the joyful exuberance of young children when they are celebrating in song will speak for itself. Seeing the radiant expression on the face of one child who is caught up in the action of praying through gesture and song is a deeply moving experience. Teachers who dare to risk and invest part of themselves in teaching liturgical music creatively to children will discover that it is, indeed, a worthwhile investment. I dare you, then, to learn and to listen, to teach and to share, to discover and to create. You may surprise yourself.
What is Evangelization? That is the first question to be asked, and the one most difficult to answer, for it can mean many things to many people. In the main, as far as most people are concerned, it simply means "something that someone else does." Since it involves effort, it means "something that someone else does, and I hope they don't ask me!"

When efforts at evangelization are undertaken in any parish, the word takes on a slightly different definition; it then means "something that the Evangelization Committee does." In a word, it is identified with a particular aspect of the parish, like Liturgy or Religious Education. Then, having been identified and filed in its proper slot, this nebulous thing called evangelization can be forgotten conveniently.

Do I have to be an evangelizer too?

The Magna Carta of evangelization, the Apostolic Exhortation of Pope Paul VI, would thwart any efforts at applying the word "evangelization" to "someone else," even a "committee." In writing Evangelii Nuntiandi, Pope Paul set in motion a series of responses that have only begun to take shape. One of those responses awaits a complete development, and that is the role of the parish musician, who already feels the burden of being called to be everything, including a musician.

Now I have to be an evangelizer too?
Not really. You already are.

Evangelii Nuntiandi

Before discussing how the church musician is an evangelizer, it might be well to sum up the papal document, which borrows its title from the opening words — "to proclaim the gospel." It was written, quite simply, to encourage all members of the church "in their mission as evangelizers" (Art 1), and it offers reflections upon the Why, the What, the Who and the How of the church's basic task, which was also the "whole mission of Jesus" (Art 6).

The Why of Evangelization

In a nutshell, the church proclaims the gospel because it continues the work of its Lord. "I must proclaim the Good News of the kingdom of God" (Lk 4:43). It is for this task that the church, in the persons who followed Christ, was sent forth. The teachings of Jesus, his words and deeds, his signs and wonders, his death and rising, proclaimed a kingdom, and the church continues this proclamation.

The messenger became the message, in Christ, and such is the task of the church he founded and sent forth. "It is above all his mission and his condition of being an evangelizer that she is called upon to continue" (Art 15).

Why evangelize? The Church cannot do otherwise.

The What of Evangelization

"For the church, evangelizing means bringing the Good News into all the strata of humanity, and through its influence transforming humanity from within and making it new" (Art 18). The church evangelizes "when she seeks to convert, solely through the divine power of the Message she proclaims" all persons, their activities and their lives (Art 18).

Evangelii Nuntiandi sees evangelization as "a complex process made up of varied elements: the renewal of humanity, witness, explicit proclamation, inner adherence, entry into the community, acceptance of signs, apostolic initiative" (Art 24). By all that it is, and by all that it does, the church proclaims, in the person of Jesus Christ, salvation offered to all peoples as "a gift of God's grace and mercy" (Art 27).

The "what" of evangelization, then, is the very "what" of the life and work of Christ.

The How of Evangelization

Of all the methods at its disposal, the church places primary emphasis upon "the witness of an authentically Christian life, given over to God in a communion that nothing should destroy and at the same time given over to one's neighbor with a limitless zeal" (Art 41). Those who preach, and those who teach, can only do so with "authentic witness" of their own lives in Christ.
If the content of evangelization is the gospel message, the basic “method” for evangelizing would be twofold: the proclamation of that message, and the witness of how well that message has been received and made effective. Since the proclamation of the Word takes priority of place in our worship, in the sacraments and their total celebration, worship itself becomes a “tool” of evangelization.

How evangelize? By living the gospel, which enlivens us as a community gathered to celebrate him who was sent.

**The Who of Evangelization**

In a word, Christ. It is he who teaches, he who baptizes, he who feeds and nourishes. Since the church can rightly be called “the whole Christ,” then it is the church who can rightly be called the principal agent of evangelization. Made up of many members, the church must rely upon each to assume the role that is his or hers by virtue of the mission received from the Lord.

Who must evangelize? All who belong to Christ.

Any summary of this important exhortation would, of necessity, limit the scope and force of the document. But any consideration of the role of the parish musician in evangelization must attempt such a summary, boiling it down to “Why” and “What” and “How” and “Who.” When looking at the role of the musician in any community, those four elements provide some framework by which the role of the musician can be seen in a new light.

Why? The reason for evangelizing becomes a motivation for the church musician. The church is called the first beneficiary of evangelization. As Pope Paul wrote, “The church is an evangelizer, but she begins by being evangelized herself” (Art 15). In the selection of music that truth still holds.

It has been said, and I believe quite correctly, that in their own houses the arts are mistress, but in the house of the Lord they are his handmaids. Architecture lent her services and skills, and the buildings that resulted became “tools of evangelization” thereby. They educate, ennable, uplift and transform those who see and enter, having first invited such entrance.

The same holds true for Music, but to a more eminent degree, since the art of music is intimately wedded to the Word. The church “needs to listen unceasingly to what she must believe” (Art 15), and that, in turn, sets a priority for the musician.

The preacher who most effectively proclaims the Word is one who first listens to that Word, and even while proclaiming it to others first addresses himself. The antiphons and hymns should first be vessels for that
Word, and chosen because they encourage assent to the message of the words. A priority should be given to words drawn from the Word, especially those “hymns” that entered into the Bible; not merely the Psalms, which were meant to be sung, but those that Paul and others used, leaving us lyrics without music, a challenge to the composer.

In accepting her or his role as an evangelizer, the “why” of evangelization becomes the “why” of the church musician. The community needs to hear that which it professes, and those who worship with us, those who are “unchurched,” need to hear the Word as well.

**What?** In its worship, the church acts out its acceptance of the gospel-message. Its liturgy was meant to be a celebration of Good News received and accepted. The content of the Good News is the content of that celebration, and the principles of good liturgy, if followed, enable a celebration to occur.

Liturgy is a “tool” of evangelization, for liturgy proclaims Christ in Word and Sacrament. If one remembers the two-fold structure of the Mass as co-proclamations of Christ, then those elements of each part that proclaim him immediately should receive that solemnity that only music can lend.

In the “liturgy of the Word,” the highest point is the actual proclamation of the gospel, when the community stands and addresses the Lord as being present. In the “liturgy of the Eucharist,” that moment occurs within the eucharistic prayer, when presence is acknowledged (unfortunately unaccompanied by the gesture that would clearly affirm such presence, namely standing).

To these two “moments” the greatest degree of solemnity and joy should be granted. It has become a common place in many parishes to concentrate upon those moments when the antiphons (Introit, Offertory and Communion) were recited or sung, thus shifting attention away from the greater moments.

Let antiphons or hymns accompany the Entrance, for that is a moment when Christ is acknowledged as present within the entire community. (As for the Offertory, which no longer exists, I am extremely uncomfortable with musical emphasis. For one thing, I can’t see making too much out of bread and wine until the Lord makes something out of them, and for another, I feel it entirely impractical to have hymn books in hand when the purse or wallet should be the immediate focus of the hand’s involvement.) As for the Communion song, or antiphon, a sense of reception of the Eucharist, and the community’s sharing in that sacred food, should be of special importance. True, such a moment proclaims Christ, but not as directly as does the eucharistic prayer.

What does the Mass proclaim? Christ, present in gospel and eucharist, and the moments when such proclamation is evident should receive the greatest elaboration musically. In planning for the celebration, those moments should receive the first attention as well as the most pressing engagement of all the musician’s skills.

One last note: since the entire eucharistic prayer is the highlight of the second half of the liturgical celebration, the entire prayer should reflect its basic nature, namely that of a single prayer. Three different types of music (for sanctus, acclamation and amen) do little to enhance the unity of this liturgical “moment.”

**Who?** Paul VI borrowed from the world of music when he described the task of the local community in evangelization. Each parish must “assimilate the essence of the gospel message and transpose it without the slightest betrayal of its essential truth” (Art 63). The musician has that task *par excellence*, not simply because she or he knows how to transpose, but because she or he knows how music affects the hearer and the singer.

The “who” of musical evangelization affects one’s understanding of those who gather to celebrate the
Good News. Architecture has always sought to impress, even if the opposite mood was the outcome. Music as well has every right to do the same.

The unchurched need to be impressed by the Word, and music can do that in a way few other arts or sciences can do. They have every right to the Good News, and should not be disappointed when they worship with us. Melodies linger long before the words are committed to memory, and liturgies done well have a force of their own that the absence of music depletes.

The formerly churched have every right to know that we are "heirs of a cultural patrimony, of a vision of the world, a historical past" (Art 62), and that they are co-heirs with us, and that we miss sharing the patrimony with them. Many need to know that we have not jettisoned the past for the sake of an uncertain future, and others need to know that we have not buried ourselves in the past while claiming that that is the future.

Old and new should not vie together, musically, as though we were without a history, or that the present-day church best resembles the proverbial mule — without pride of ancestry or promise of posterity.

The churched have a need, and a right, to be evangelized continually. I personally feel that the singing of the Mass should take priority over the singing at Mass. I also feel a lack of truly appropriate music for the other Sacraments, hymns and antiphons that proclaim what Christ is and what recipients are as a result of what Christ does.

The parish musician, too, is evangelized by what she or he chooses for (and with) the community. All are beneficiaries, just as all are evangelizers, depositories of the message as well as proclaimers.

How? Here there are many answers, and basically none, for each musician will have methods of her or his own devising. But, in substance, one could say:

— by recognizing one's deep "union with the mission of the church," for "evangelization is for no one an individual and isolated act," but one "that is deeply ecclesial" (Art 60);

— by choosing music that will give priority of place to the Word of God, and his presence among us in Sacrament;

— by allowing the individual moments of the liturgy to have their proper say (Responsorial Psalms are responsive, quiet returnings of the Word upon that Word heard and kept; Acclamations acclaim; hymns sum up a truth adequately expressed, and more than adequately if done well);

— by the authentic witness of a personal life, in which skills and artistry reflect the entire attitude of the church to gifts from God — gratefully received, freely shared, and nobly developed.

(On Evangelization In The Modern World, Evangelii Nuntiandi, is available from the Publications Office, USCC, 1312 Massachusetts Avenue N.W. Washington D.C. 20005.)
Tourism is not a new industry to the traveling Catholic. The regional conventions of NPM attest that Catholics can move around and will move around. If their movements can take them to an interesting city or a pleasant climate, then all the better. Ever since Paul was knocked off his horse, we’ve been getting around. Witness the popularity of pilgrimages during the Middle Ages; Canterbury, Compostela, Rome—all centers that welcomed pilgrims and pastoral musicians of one sort or another. Chaucer tells us that April was a good month to travel to Canterbury, and the weather was usually cooperative. After being cooped up in a heat covered hut out on the heath for several wintry months, a walk to Canterbury just might have some restorative powers. Some fresh air, some sun and convivial companionship would certainly not detract from the miraculous healing powers of the pilgrim’s saint.

It has been an opinion shared by many that the weather provides some attraction to folks as they “long to goon on pilgrimages.” God never said that we had to freeze to death as we waved palms and shouted “Hosanna!” To be warm and to be holy and to do both in holy places had to be the closest thing to Beatific Ecstasy. Imagine. Holy Week in the Holy Land under the blue sky that Jesus knew, and to feel the breezes from the Sea of Galilee like the apostles felt. It provided an offer most irresistible, as a contemporary mid-western liturgist observes. All of these attractions before the establishment of the Haifa Hilton could lead one to surmise that there was more power pulling the pilgrim-tourist to Jerusalem and environs than the holy places at holy times. Such a pilgrim was the fourth century Spanish nun, Egeria. Her travelings spanned three years and she must have had a wonderful time. She wrote no postcards, but her journal provides invaluable material as to the liturgical celebrations in the city of Jeru-

Dr. Moleck is professor of music at Seton Hill College, Greensburg, Pa.
Reviews

Instrumental

Pastorale on “Cleansing Fountain”

Many of our parishes are recently experiencing the joys of handbell choirs and their various uses liturgically both as standard handbell choir repertoire and as embellishing instruments for our vocal ensembles. The work Pastorale on “Cleansing Fountain” is an example of consistently high quality bell repertoire by Douglas Wagner who has a good understanding of the handbell choir as a musical instrument. The handbell parts are very accessible to even the less-experienced choirs even though the work contains some eighth-note combinations which are sometimes tricky for beginning ringers. Have your choir first sing through these passages. The parts are otherwise basically straightforward with few special ringing techniques required. The other instrumental parts are equally accessible with the flute and oboe parts being the most demanding. Combining handbell choirs with other ensembles is very gratifying for players and listeners and bells with woodwinds is certainly a beautiful combination.

Daniel Copher

Organ

Preludes and Fanfares for Organ

Organists are always in the market for good, workable chorale-preludes. New settings, however, often range from the trite to the overly avant-garde. Alec Wyton's collection, Preludes and Fanfares, thankfully avoids both pitfalls and contains well-written, challenging and listenable chorale-preludes. His clear understanding of the instrument is evident by the ease with which these pieces lie in the hands while still challenging the skilled organist. Wyton relies on clever harmonic and rhythmic structures that work especially well on clear-speaking instruments. This collection includes settings of “Veni Emmanuel,” “Mendelssohn,” “Heinlein,” “Victory,” “Veni Creator Spiritus,” “Azmon,” “St.

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Introducing a Person
of Note

Nestled in the near-North side Chicago community of Lincoln Park stands the neo-Byzantine edifice, St. Clement's, distinguished not only by its visible charm but also by the aural splendor of its outstanding acoustics. Active in the liturgical evolution of the Archdiocese long before becoming associate pastor of St. Clement's, Fr. Robert Oldershaw continues his first-hand support of parish music in a big way. Born in Evanston and Jesuit-prep trained, Oldershaw was ordained from St. Mary of the Lake Seminary in 1965 where his liturgical formation included singing polyphonic masses every Sunday. His long-standing association with church music and children's choirs in particular began at St. Thomas the Apostle in the University of Chicago community, where he began a summer music workshop for inner city youngsters that blossomed into a choir program for children and adults.

Oldershaw's musical steeping continued at Holy Name Cathedral in 1973, where he started the Cathedral Handbell Ringers for girls who found no place in the exclusively male music ministry. At the same time he began his collaboration with Fr. Daniel Coughlin and the Office of Divine Worship where he was appointed associate director of music. In this capacity he coordinated the efforts of talented and generous pastoral musicians in designing and producing an annual 500-voice adult choir festival plus numerous workshops and training programs.

Singular achievements, such as coordinating music for the Pope's 1979 visit or contributing to the editorial staff of a major hymnal (Worship II, G.I.A.), seem routine to one who prosaically sees his work as that of a parish priest. And as a parish priest Oldershaw remains encouraged and convinced that “a singing parish comes from seeing music as essential to worship, not an accidental tack-on; and treating it as essential means paying the price for solid, competent, prayerful, liturgical/musical leadership.”

ROBERT STRUSINSKI

Patrick's Breastplate," as well as a Dithyramb Fanfare. Unique in sound without overwhelming the listener with abstractness, these pieces are certainly worth your skills.

Daniel Copher

Recordings

Quiero Servirte Mi Senor

Lorenzo Florian and Servios del Senor have created music that brings forth the diversity and possibilities for Hispanic music for worship. They combine the rhythms of Hispanic music with a popular contemporary sound heard in many praise groups. Though one hears the familiar phrases, such as the first lines of Carey Landry’s “Jesus is Life” in Ps. 118 and the well-known “Canta Alleluia” (Chorister's Guild) in Ps. 111, there is a cohesiveness and touching gentleness of voices and instruments throughout the album. Quiero Servirte treats listeners to scripturally based gentle music that is intended as an extension of prayer and an energy and smoothness which leads listeners to worship. Psalms make up the majority of the album, a much-needed resource in Hispanic liturgies. Mr.

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Florian combines light and prayerful songs with energy-filled songs and his contemporary arrangements utilize a variety of rhythms and instruments which make this a fine example of music which can enhance any worship. It is hoped that the arrangements will soon be made available because they will be well-received not only by the Hispanic community but by those interested in developing multi-lingual liturgies. (Ed. note: The National Conference of the Institute of Hispanic Liturgy will meet September 27-30 at the Hilton Hotel in Albuquerque, New Mexico.)

MARY FRANCES REZA

Children

The Song of Children

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The Song of Children provides an opportunity for youthful voices capable of singing harmony with some proficiency to show their ability. The majority of the harmonies consists of consecutive thirds moving over a supportive accompaniment. The baritone solo introduces another timbre and range in contrast to the light voices of the children. Men of an adult choir could sing this part, if necessary. Although the accompaniment requires some keyboard skill, it is not extremely difficult and is artistic in its own right. Noel Goemanne composes material of outstanding musical quality and The Song of Children is true to form.

Glory Be to the Father

A general praise anthem, Glory Be to the Father moves smoothly in the middle range of the key of A. This work is a chorus from the musical Daniel (CGCA-270) by the same composer. Appealing, beautiful in its simplicity of text and tonality, Glory Be to the Father is an excellent number for children’s choirs.

Anne Kathleen Duffy

Congregational

What Return Can I Make to the Lord?

What Return Can I Make to the Lord? is a responsorial psalm (Ps. 115/116) for cantor, congregation, piano, and flute or recorder. The antiphon is dream-like with an overall feeling of tranquility and would be easily learned by the assembly. The vocal writing is especially beautiful with harmonies that add much to the dream-like quality. The suitable piano and embellishing instrumental parts are not too difficult, although a warm, expressive tone is needed.

Blessed Be God, Who Chose You in Christ.

The Pastoral Press
"Blessed Be God, Who Chose You In Christ" is a processional for Confirmation, Baptism, and other occasions. It is scored for cantor, congregation, and organ, with optional Orff instruments or handbells. Chepponis has written a very tuneful refrain with a very fine organ accompaniment. The contemporary harmonies are both refreshing and interesting; in addition, the $ time signature adds much vitality. The congregation sings the refrain as well as a concluding phrase to each verse. This is an example of very well-crafted music within the capabilities of the average congregation. This reviewer recommends it highly!

Springs of Water: Song for the Rite of Sprinkling

Taste and See: Responsorial Psalm

To You Yahweh: Responsorial

These three pieces are written in the antiphon-verse form. The antiphons are melodic and could be learned easily by most congregations. The organ parts are very interesting and moderately difficult. The harmonic language employs many contemporary trends: mild dissonances, modality, quartal harmony, neo-romanticism, and neo-classicism. The harmonies greatly aid the texts in speaking more fully. "To You, Yahweh" calls for both piano and organ. The writing is unusually interesting; one in reminded of Ravel and later Debussy. This reviewer highly recommends this music for those pastoral musicians who enjoy a challenge and champion contemporary music.

Patrick Carlin

Books

More Than Meets The Eye

"This is not just another book on the 'new' liturgy," claims the author in his opening line. "It is a work which takes a new tack in exploring what the new liturgy should have in common with the old. My reflections are on the very nature of ritual as a form of art. It is a revisionist view of ritual."

Patrick Collins is a priest of the Diocese of Peoria and director of the Office of Worship there. A musician with a doctorate in historical theology, experienced both in the academic world and in parish life. Collins draws all these elements of his background together in coming to the conviction that what most affects the state of liturgy today is a crisis of the imagination.

He begins his argument with a useful autobiographical introduction to the subject—useful both because it allows the reader to understand where Collins is coming from and because it sets up the problem rather well. With Chapter Two we are launched into a rambling attempt

THE ORGANIST'S COMPANION
edited by WAYNE LEUPOLD
a journal of quality organ music for the practical church musician

The Organist's Companion is a bi-monthly journal of organ music for manuals alone or manuals with an easy pedal part. Each issue contains tasteful organ music chosen from the various major historical periods, nationalities, and styles. The contents also selected so as to be easy within the technical capabilities of the vast majority of organists in this country.

It is hoped that this publication will be of value to organists who play in churches that either do or do not observe the liturgical year. Therefore each issue contains pieces of general nature and compositions that were written for a particular liturgical season. Basically, the issues are organized as follows:

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Utext edition is used in this journal whenever possible. The music is presented to show what the composer wrote and what was published in the first edition. Any editorial suggestions, additions, or alterations are enclosed in brackets and/or indicated by footnotes.

*Each year's journals (6 issues) contain 180 pages of music (at least 75 compositions).

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Mark Searle
We Will Celebrate A Church Wedding

Fr. Szewa, author and compiler of We Will Celebrate A Church Wedding, is associate pastor at St. Patrick Parish in Eau Claire, Wisconsin, where he has advised many couples during their preparation for marriage. His book manifests sound pastoral and liturgical experience, and reflects a practiced eye for what is helpful to the bridal pair, for whom the book is written. Nearly four-fifths of its eighty-five pages are devoted to the scriptural passages suggested for a wedding’s Liturgy of the Word. Down to earth; cogent commentary elucidates each passage, in the hope of leading readers to prayerful moments of discovery. The remainder of the book sets forth options for the marriage promises and the general intercessions.

Unlike Together for Life (by Joseph M. Champin, Ave Maria Press, 1970), which this book parallels, Szewa’s text does not offer the options for collects, prefaces, and nuptial blessings. Champin’s book continues to sustain its value for presiders as well as couples, while the latter would be well served by having a copy of We Will Celebrate . . . for their own library.

KEVIN WATERS, S.J.

Review Rondeau
The Complete Choral Conductor
(Gesture and Method)
by Brian R. Busch
Schirmer Books
A Division of Macmillan, Inc.
866 Third Ave.
New York, N. Y. 10022
Both copyright 1984, no prices given

Schirmer Books has released two new, informative methods that provide simple and clear suggestions in singing and conducting, areas demanding some expertise by all liturgical musicians. The Complete Choral Conductor, by Brian R. Busch, is organized into three parts: I. The Mechanics of Conducting. II. Advanced Conducting Gestures. III. The Conductor as Organizer and Teacher. The texts give an overall “workbook” character with a spacious, attractive layout chock full of clear diagrams and mirror-image photographs that enable students to compare their mirror-image with that of the book. Many traditional conducting texts overwhelm beginning students with complex theoretical writing and technical musical examples and score reading demands. Busch’s approach is definitely non-threatening and engaging to the real beginner. Though geared toward the school music conductor in Part III, the pastoral artist will find plenty of helpful technical suggestions in Parts I and II. The downfall of this method is the emphasis on mechanics and inadequate attention given to score study/preparation and choral tone development. (I find the cover photo of a gesture with a baton a little strange and the indication that many choral conductors commonly use a baton rather presumptuous.) Admittedly the test of learning choral conducting is the experience of doing it under professional guidance, though Busch provides good support for the novice.

Basics of Singing by Jan Schmidt could be another useful addition to your library. It’s intended as a text and anthology for the beginning and intermediate student in class or private voice. Its technical scope is far less ambitious than the conducting text with brief chapters on Practicing, Vocalizing, Breathing, Learning a Song, Vocal Technique, Theatrics of Singing, and Music Reading. The mere 27 pages of technical information are obviously geared toward the untrained, non-musician singer, and at best serve as a curiosity. As a teacher of singing, I view Schmidt’s text with sharply mixed feelings: that it’s refreshing to see a non-scientific approach aimed at the non-musician, but on the other hand, cringing at its generalizations and skeletal information. An annotated bibliography of more comprehensive studies would have been a nice compensation. The useful feature of Basic that makes it worth owning for my purposes is its anthology of 45 songs divided into 3 idioms: folk, musical theatre, and art song, some appearing in high and low keys. The spiral binding makes for convenient accompanying and page-turning.

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The central question raised by the book — whether preaching can be done in the Christian assembly by the non-ordained — is really several questions: Who has the right to preach? Who, or what, authorizes someone to preach? Is there a theological connection between the preaching office and ordination, and if so, how shall we define it? What role does preaching play in the life of the church?

A paper by Edward Schillebeeckx, O.P., is the foundational article of the book. Schillebeeckx reflects on three historical periods whose study, he believes, can best enlighten the theological discussion of the issue today: lay preaching and the church’s reaction in 11th and 12th century Europe; the emergence of the Dominican order in the 13th century; and the late 13th century struggles between the Dominican and Franciscan movements on the one hand and diocesan clergy on the other. Finally, Schillebeeckx asks whether in the light of his history, lay preaching is “theologically impossible.” For Schillebeeckx, the basis for all proclamation in the church is faithfulness to the “life-praxis” of Jesus; his theology of preaching, then, stands on a strong christological foundation.

Preaching helps the reader to make both useful distinctions and fruitful connections. Most significant among these is the relationship between the question of lay preaching and the issue of women in ministry in the church. Sandra Schneiders in particular pays special attention to this matter in her paper, “New Testament Foundations for Preaching by the Non-Ordained.” Other major essays by William Hill, O.P., Mary Collins, O.S.B., and James H. Provost present theological, liturgical, and canonical approaches to preaching by the laity.

The authors in Preaching are, on the whole, favorable to preaching by the non-ordained, and challenge us to continue the reflection which has begun, particularly in clarifying further the issue of authority. The book is far from a simplistic tract. It is, rather, a careful, intellectually sound and faith-filled study. Throughout, the writers echo one another in their central concern: that the word of God in all its power and grace be proclaimed in a manner appropriate to our age. Their concern is for the rights of those who preach, but even more, for the people of the church and their right to a Spirit-filled proclamation of the good news, a “word not... bound or silenced for the sake of human traditions” (Schneiders, p. 86).

Jane Redmont

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The Saint Andrew Bible Missal

Why a new hand missal? The editors of The Saint Andrew Bible Missal (SABM) thought we might ask that question and so they have provided an answer on the first page of the Introduction:

The SABM is a resource book for all who plan or participate in liturgy. It is also a guide for all who work in religious education and Christian service. Most importantly, it is a handbook for all believers who want to pray in unison with the church. In 1974 the Bishops’ Committee on the Liturgy published an explanation of the use of hand missals within the reformed liturgy. This authoritative article... is an admirable summary of this missal’s role.

The BCL statement forms the book’s preface and is supportive of the editors’
Jesus, Before Christianity


The search for the historical Jesus is a popular topic of biblical scholarship. The search began with the discovery of the form criticism method of the 1850’s. It has evolved through the works of Joachim Jeremiales, Schillebeeckx, to the current books of Sloyan and a most interesting study, Ray Brown’s The Churches the Apostles Left Behind. The approach is clear: identify as much as possible the layer of faith added by the early Christian community and examine the remaining view of Christ Jesus of Nazareth, itinerant preacher, possible prophet — The view of the non-believer.

Nolan’s book is unique in that he centers on the relationship between Jesus’s message and today’s world needs: a call to freedom from the enslavement of poverty and the bomb. But this is not just a rehash of social justice preaching of Jesus. It is based on sound and what I found to be remarkable insightfulness and biblical scholarship, and it is well written. The opening paragraph got me to read the whole book, and it was worth it.

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crime, to frighten children, and to inspire men and women to heroic foolishness. Jesus has been more frequently honored and worshipped for what he did not mean than for what he did mean. The supreme irony is that some of the things he opposed most strongly in the world of his time, were resurrected, preached and spread more widely throughout the world in his name.”

V.C.F.

About Reviewers

Dr. Carlin is music director at the Cathedral of the Immaculate Conception, Crookston, Minn.

Mr. Corner is director of music and liturgy at St. Patrick’s Church, Edina, Minn.

Ms. Redmont is Social Justice Minister at the Paulist Center, Boston, Mass.

Mrs. Reza teaches in the Albuquerque school system and is director of music for the Archdiocese of Santa Fe.

Mr. Searle is director of the Program of Liturgical Studies at the University of Notre Dame.

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