The Call To Holiness: Regional Conventions 1984
NALR is proud to make available to worshiping communities in North America and the entire English-speaking world the collection of songs entitled Glory & Praise in yet one more form: the new Hardbound Deluxe Hymn Book. The 275 songs originally available only in three separate softcover volumes are now available in a combined edition, bound together in a first quality, durable blue cloth hardbound book.

The Order of the Mass, the Rites of Baptism, Marriage and Funerals are included to complete this modern comprehensive hymnal.

The body of contemporary songs entitled Glory & Praise are comprehensively supported by organ and guitar accompaniment editions, as well as by premium stereo cassette or LP recording libraries for utilization by the musician or liturgy planner. Many of the songs in the Glory & Praise Parish Music Program are also available in choral arrangements and various instrumental arrangements to meet the needs of all parishes.

Custom gold imprinting of your parish name or other simple line artwork is available at additional cost. Call for quotation.

Available from your local religious goods store or directly from NALR, 10802 N. 23rd Ave., Phoenix, Arizona 85029.

Call Toll Free: 1-800-528-6043.
3rd Kind of Organ

You know the difference between pipe and electronic.

Now, discover the difference between electronic and Allen Digital Computer Organs.

You get real wind-blown pipe sounds recalled from computer memory.

"Third Kind of Organ" is the only fitting name.

Please bring me up-to-date on Allen Organs:

- [ ] ADC 100 Series: New Models for Smaller Churches
- [ ] ADC 1000 Series: Ultimate in Musical Flexibility
- [ ] Voicing Record (Enclose $3.00 Check or Money Order)

Name
Address
City State Zip

Allen Organ Company, Dept. PM124 Macungie, PA 18062
Regional Conventions 1984. Anyone associated with this organization knows that NPM sponsors conventions. In the summer of 1984, we held six: in Houston, Texas, Providence, Rhode Island, Cleveland, Ohio, Metuchen, New Jersey, Kansas City, Kansas and Orange California. Each convention had its own theme, and its own speakers.

Reporting the conventions to the members is not an easy thing to do because so many and varied things take place at them, and much of what happens is not able to be captured in words. This issue contains one talk from each of the six conventions. For those of you who attended the conventions this summer and there were over five thousand musicians who did, you will recognize that the talks do not necessarily represent the most stirring moment of the convention for you, or even the most faith that exists in the parish assembly in every parish in the United States.

Grayson Brown began the Houston Convention with a challenge central to all music ministry: being a Christian. Aidan Kavanagh in Providence challenged the common practice of using the word “spirituality” in connection with liturgy. In Cleveland, Cynthia Serjak will gather again as a whole family, as we do every two years. It’s importance is not only in the things we learn, the new music we try, the new skills we see demonstrated. It’s importance is in simply sharing with one another—for in that sharing we make church. See you in Cincinnati.

V.C.F.
Contents

Association News 4 NPM Chapters 10

Be A Christian, First 12
BY GRAYSON WARREN BROWN

Spirituality, Really? 17
BY AIDAN KAVANAGH

“And I Confess to You, My Brothers and Sisters, that I...” 23
BY CYNTHIA SERJAK

What Really Counts At Liturgy? 32
BY GERARD AUSTIN

Student, Servant, Creator, Teacher: Which Are You? 37
BY JOHN FERGUSON

Get Thee Up On A High Mountain 42
BY RALPH KEIFER

COMMENTARY
The 1984 Regional Conventions 60
BY THE PARTICIPANTS

Roundelay 50
Calendar 53
Hotline 51
Reviews 54
Association News

A Success Story
Honesto Badilla, 1932-1984

In 1982, Rev. Honesto Badilla gave a workshop at the NPM Convention in Santa Cruz. Only seven people showed up.

Most people would have been discouraged by the turnout and reluctant to try again. But not Honesto Badilla. For him all those empty chairs were a sign, not of failure, but of the work still to be done.

Honesto Badilla was not one to be put off by obstacles or hard work. He was a leader—the first Hispanic in the U.S. to achieve advanced degrees in both music and liturgy. And he was blessed with a quick wit and graceful humor that made his training and skills all the more precious. He was also committed to his goal, and from his post as Director of Worship for the Diocese of San Bernadino and through such projects as the translation of Music In Catholic Worship (published by NPM and LTP), he continued to work with determination for the advancement of musical liturgy in his community.

Two years after Santa Cruz, Badilla again accepted an invitation to speak at an NPM convention—this time to lead a Spanish day at the regional in Orange. And he came despite great personal hardship. Only a few weeks before, he learned he was dying of cancer.

Because of his hard work and leadership, the Spanish day in Orange was a tremendous success. Instead of only seven people, as in Santa Cruz, over 350 people came—the largest gathering of Hispanic musicians and liturgists ever held in Southern California.

Honesto Badilla died on November 4, 1984. With the Hispanic community, and the world of pastoral music, we join in mourning his death. We will miss Fr. Badilla, but we will continue to work for his goal, hoping that we may share something of his skill, dedication, and courage.

Bishop Weakland in the News

Archbishop Rembert Weakland, known to NPM as the only graduate of the Juilliard School of Music who is also a member of the hierarchy, former chairman of the Bishops’ Committee on the Liturgy, and a speaker at two NPM conventions, was one of the major forces on the committee of the N.C.C.B. that drafted the pastoral letter on the U.S. economy. For those of us who know Bishop Weakland as a musician, it is a delight to see his contribution in the field of social justice—especially on such an important topic as the American economic system. We urge all of our members to read the draft document carefully, and to reflect upon it during the Christmas-Epiphany season.

In the wave of publicity that accompanied the release of the pastoral letter, several interviews with Archbishop Weakland appeared in the press. Christened George, he was given the name Rembert at age 22, when he became a Benedictine monk. After completing studies at St. Vincent’s Archabboty in Latrobe, Pa., he was sent to Rome—not for a degree in sacred theology, but for “culture.” Later he was sent to Julliard where he completed a master’s program in piano. He was chosen as archabbot of St. Vincent’s at age 36, and four years later was elected head, or abbot primate, of the International Benedictine Federation, based in Rome. Ten years later, in 1977, he was appointed archbishop of Milwaukee.

After reviewing the bishop’s role and competency in dealing with the poor, an interview in The Washington Post by Marjorie Hyer concluded with these two questions:

Q. “What do you do with your music now?”
A. “Unfortunately I don’t have much time to play. And I’m a perfectionist. So I just can’t play for my own amusement. I have to practice. I’m awful that way. Last summer the symphony asked me if I’d show off their new 9-foot piano and I loved that. I played some of the late Brahms things. But I don’t have a chance to do that regularly. Oh, I’ll have so much to do in my retirement.”

Q. “Bishops can’t retire until they’re 75.”
A. “I know, I know, I know.”
The International Committee on English in the Liturgy (ICEL) met in London, England, 18-21 August 1984. The proposed revision of the Rite of Funerals moved a step closer to completion, with work being assigned for the revision of the Pastoral Notes and some editing of the forty original texts.

The proposed revision of Rite of Christian Initiation of Baptism, begun over ten years ago, has been moved to the 1985 agenda, a sign of the seriousness with which the ICEL committee is doing its work.

The Revision of the Roman Missal began with an international consultation of the presidential prayers throughout 1983. Few responses to the consultation disappointed the committee, but a process for proposing revisions to these texts has begun.

Plans are being made for an international consultation on the revision of the Order of Mass and eucharistic prayers, using a single consultation booklet, beginning in mid-1985.

The Advisory Committee also discussed the recommendations of the subcommittee on music concerning the music that appears in the present Roman Missal. The Advisory Committee authorized the revision of these chants (which are an adaptation of the chants in the Missale Romanum) and the preparation of newly composed chants where the Roman models are judged to be inadequate. This mandate takes into account the Order of Mass (including the eucharistic prayers) as well as various texts used in Holy Week.

Consultation on a Liturgical Psalter

The evaluation of the second phase of ICEL's liturgical psalter project will conclude at Easter 1985. This project seeks to produce a translation of the psalms that is faithful to the Hebrew and lends itself to public recitation and singing in the liturgical assembly.

In April 1984, ICEL distributed approximately 2,000 copies of Consultation on a Liturgical Psalter as well as 4,000 copies of the accompanying people's edition of this book. These books contain translations of the twenty-two psalms designated in the Lectionary for Mass as the common psalms, texts appropriate for use in a large variety of liturgical celebration. Sample musical settings of the psalms are provided in order to facilitate the use of these texts in liturgical assemblies. Those NPM members who have been invited to participate in the consultation are encouraged to return their comments.

The Latin Mass

Archbishop Mayer, Pro-Prefect of the Congregation of Divine Worship, has given diocesan bishops the faculty to concede limited use of the 1962 Missale Romanum in their dioceses. This is the un-revised Latin Mass that existed prior to the Second Vatican Council.

The letter lists several requirements, among which are:

A. There must be unequivocal, even public evidence that the priest and people petitioning have no ties with those who call into doubt the lawful force and doctrinal soundness of the Roman Missal promul-
gated in 1970 by Pope Paul VI.
B. The celebration of Mass in question must take place exclusively for the benefit of those who petition it; the celebration must be in a church or oratory designated by the diocesan bishop (but not in parish churches, unless, in extraordinary instances, the bishop allows this); the celebration may take place only on those days in those circumstances approved by the bishop, whether for an individual instance or as a regular occurrence.

ICEL Issues
New Eucharistic Prayer

In May 1984, ICEL issued for study and comment an original eucharistic prayer in English. This prayer was produced as part of ICEL’s project to develop new eucharistic prayers, that is, prayers beyond the nine eucharistic prayers already approved officially for use in English (Eucharistic Prayers I-IV, Eucharistic Prayers for Masses of Reconciliation I-II, Eucharistic Prayers for Masses with Children, I-III).

In January of 1983, ICEL issued its translation of the Eucharistic Prayer of Hippolytus: the eucharistic prayer of St. Basil will appear in early 1985. Both of these are for study purposes, to encourage comparison between current practice and ancient practice, including that of the Coptic churches.

Consideration of a translation of the French Canadian eucharistic prayer for marriage was discouraged for the same reasons that the Swiss eucharistic prayers have not been translated: ICEL determined that their intended use was for special local gatherings and that their content added nothing particularly new to the existing eucharistic prayers.

The newly composed eucharistic prayer, entitled An Original Eucharistic Prayer: Text 1, is the first instance from ICEL of an altogether new prayer in English. In recent years several conferences of bishops have approved original eucharistic prayers in languages other than English and these decisions have been confirmed by the Apostolic See. ICEL hopes that this new text will stimulate study and reflection on the nature of the eucharistic prayer and on the structural and literary qualities necessary to original eucharistic prayers in English.

An Original Eucharistic Prayer: Text 1 is available upon request from ICEL, 1234 Massachusetts Ave., Washington, DC 20005.

What We Have Seen and Heard

Ten black bishops have issued a pastoral statement, parts of which include comments on the liturgy. The pastoral stresses that liturgy transcends all cultures, expressing the mystery of Christ. At the same time, people should be able to recognize themselves when Christ is present . . . and thus it is legitimate to speak of an African-American cultural idiom or style in music, in preaching, in bodily expression, in artistic furnishings and vestments, and even in tempo. They encourage introduction of the African-American idiom into the expression of the Roman Liturgy.

While not detailing all aspects of the African-American idiom, the bishops stress that the cultural heritage is vast, rich, has never been uniform, and varies according to region and ethos. African, Haitian, Latin and West Indian expression demand that an authentic black Catholic liturgy need never be confined to a narrowly based concept of what is truly black.

Neither preaching nor the music nor any other ritual action has exclusive domain at the liturgical celebration. If one or the other prevails, the evangelical dimension as well as the prayerfulness of the experience of the liturgy suffers.

“Both the liturgical preaching and the music should invite the worshipping community to a more profound participation in the total sacramental experience,” said the bishops. “Neither preaching nor music should overwhelm the liturgical worship and prevent it from exhibiting a balanced unified action.”

“We wish to commend those who have tirelessly presented workshops and conferences on black liturgical expression,” they continued. “We urge the continued training of liturgists and musicians from the black Catholic community. We likewise wish to commend those who have generously given their talents as musicians and artists for the enhancement of our liturgical worship. We wish to encourage black artists, composers, musicians, and vocalists to continue to dedicate their skills in God’s service. Finally, we urge men and women steeped in the African-American tradition and culture to collaborate with our liturgical scholars in the development of liturgical worship in our community. It is especially in this regard that we can use our gifts of blackness for the whole church.”

The complete text is available from St. Anthony Messenger Press.

FDLC Annual Meeting Discusses RCIA

The Federation of Diocesan Liturgical Commissions held its annual national meeting, October 8-11, in Sacramento, California. The meeting centered on the progress over the last twelve years for the Rite of Christian Initiation of Adults. Resolutions, during the business portions of the meetings, included a call for the collection and review of “models” of the RCIA process and implementation from a wide variety of pastoral settings and broad range of media. Participants also voted to make such information available to parishes throughout the country.

More than four hundred liturgical leaders from thirty-nine states heard four significant addresses, and attended a series of six forums. The keynote address was given by Regis Duffy, OFM, who explored “The Meaning of Conversion.” Fr. Duffy spoke clearly and forcefully for the communal reality of con-
version. He asked and attempted to at
least partially answer some very hard
questions such as "Can you have conver-
sion without community?" and "To what
extent does the word of God introduce
complexity into your community?" Fr.
Duffy said, "Conversion is about the
Kingdom of God, not in words, but in
power. The test of conversion is the
Kingdom. You cannot be in conversion
if you cannot do the Gospel in
community."

"The Process of Conversion" was the
topic for the second major address, by
Sr. Barbara O'Dea, DW, who chal-
enged the various levels of church lead-
ership to identify the elements of con-
version, and to reflect on the implica-
tions of the RCIA for theology. She said,
"We should spread the values of the
Kingdom."

Rev. James Shaughnessy, on the third
day of the convention, spoke of the in-
terrelationship of "Conversion and the
RCIA." He pointed out that there is a
causal relationship between baptism and
our life of Christian discipleship. He
said, "A society or community can be
defined by its initiation rites and the way
it buries its dead." He said that the pri-
mary questions were: How do we envi-
sion church? And how do we relate to
Christ? He called for the integration of
the whole of our Christian lives.

The closing presentation was given by
Rev. James Lopresti, S.J., in which he
named the "Challenges and Visions" of
the people of the American church who
are working in and with the RCIA.
Using two official document quotations,
Fr. Lopresti talked first about the "pil-
grim people," or the journeying people
he believes are the ones who are center-
piece of what is happening; namely, in-
itutional conversion. He called for a
recognition that pluralism is on the in-
crease, and redefined "unity in the
church" as "opposites in dialogue." He
described the gifts of two races in the
journey. These gifts belong to the whole
community, and the first one, contem-
plation, leads to the second, discern-
ment. Fr. Lopresti closed the address
with a challenging statement: "When we
find real presence as strongly in each
other as we do in Word and Eucharist,
we will be close to the Kingdom."

The convention schedule also in-
cluded six open forum sessions devoted
to discussions of specific questions such
as: "The Role of the Bishop in the RCIA" led
by Bishop John Cummins of Oak-
land, CA, and Bishop Patrick Cooney of
Detroit; "RCIA and Adaptations" facil-
titated by Rev. James Dunning, of the
North American Forum on the Catechu-
menate, and Rev. Ron Lewinski of the
Archdiocese of Chicago.

Additional sessions included "Who is
a Catechumen?" with Fr. John Guerrieri,
"RCIA White Book" with Msgr. Alan
Detcher, "Canonical Legislation and the
RCIA" with Rev. Ron Krisman, and the
"Environment and the RCIA" facilitated
by Robert E. Rambusch of New York,
and Rev. Richard Mangini of San Le-
dro, CA.

Paraliturgical events with music and
dance, mime, and other media, preceded
each major event of the meeting. The li-
turgical artists were Colleen Fulmer,
Martha Ann Kirk, CCVI, and Rev. Mi-
chael Moynahan, SJ, and other mem-
ers of the Berkeley Liturgical Drama
GUILD. Morning and evening prayers
used a wide variety of musical styles,
and the Eucharist was held in the Cathe-
dral of Sacramento. The delegates for
the FDLC were invited to share in the
Cathedral's Rite of Welcoming Catechu-
mens and Candidates.

NEW TITLES FOR 1984

Pick up a book from The Pastoral Press . . .
and read your way to better liturgy!

IT'S MIDNIGHT, LORD— Dom Helder Camara
Woodcuts by Naul Ojeda
A poignant, poetic demand for social justice and peace amid nuclear threat. ......................................................(64 pp., pbk.) $7.95

MASTER TEACHER: Nadia Boulanger
Don G. Campbell
More than a biography. With immortal words of Boulanger, stirring
recollection by Leonard Bernstein, and over 80 photographs. Elegant
hardcover...................................................(168 pp.) $19.95

WHY SING?
Toward a Theology of Catholic Church Music
Miriam Therese Winter
Weaves together development of Vatican II documents and 20th century
catholic legislation.............................................(352 pp., pbk.) $11.95

INTRODUCING DANCE IN CHRISTIAN WORSHIP
Ronald Gagne, Thomas Kane, and Robert Ver Eecke.
With Introduction by Carla DeSola,
Annotated Bibliography by Gloria Weyman.
History, models, and examples of dance in liturgy. How to dance. Why to
dance.............................................................(184 pp., pbk.) $7.95

A MORE PROFOUND ALLELUIA!
Gelineau and Routley on Music in Christian Worship
Charles Pottie
Presents the church traditions of the Roman Catholic Church and Protestant
Churches, and how music fits into each.................(112 pp., pbk.) $5.95

Available from your bookstore or: The Pastoral Press
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-5800

The Pastoral Press
The Baldwin Advantage...

Tone quality consistently is the single most important consideration when church organ committees make their purchase decision. That’s why Baldwin engineers have concentrated their efforts on achieving a pipe-like sound at a practical price. The result is an impressive line of moderately priced classical organs. Thanks to exclusive DCS technology, the ensemble sound of these instruments is unequalled in their class. Baldwin sound, tonal versatility, and customized installation add up to outstanding value in a classical organ.

DCS Technology

Baldwin’s exclusive DCS — digitally controlled synthesis — gives Baldwin classical organs the most pipe-like sound of any comparably priced organs on the market today. The pipe organ for many years has been considered the best instrument to lead the worship service because of its distinctive ensemble sound and its ability to inspire congregational singing. Now Baldwin organs with their outstanding ensemble sound have this same ability to inspire at an affordable price for today’s churches.

Installation Flexibility

Baldwin’s new M-5 external amplification system uses a modular tone cabinet design for maximum flexibility of installation. Such a system helps achieve the desired musical results in every installation. The optional Cathedra-Sonic Pipe System using patented Electro-Acoustic Pipes increases pipe-like realism. It is the only sound system in which organ tone is projected into a room in a manner similar to the way air-blown pipes project their tone.

Baldwin engineers can design a custom installation specifically for any building. Such an installation plan utilizes Baldwin’s versatile amplification equipment in the most appropriate way considering the church’s architecture and musical needs. This recommended amplification design assures superior musical results with any Baldwin classical organ model that the church selects.

SilentTouch Consoles

Most Baldwin classical organs now feature an exclusive SilentTouch console design. Baldwin has used microprocessor technology to greatly improve the operation of organ controls. SilentTouch controls — including combination action, stops, pistons, couplers, transposer, main-full-antiphonal — achieve a new level of reliable, silent, and instantaneous operation. Such SilentTouch features as divisional cancels and visual stop indication of the crescendo sequence provide new playing convenience.
Full Range of Instruments

The Baldwin classical organ line has been carefully planned to offer models that meet the widest possible variety of church and institutional needs in the popular-priced market. Many improvements and additions to this line are the direct result of suggestions from church musicians. Baldwin’s newest model, the 626, for example, is a self-contained organ with a full combination action, meeting AGO standards. The Model 645 has been an industry leader, providing the unique and valuable benefits of a three-manual organ at a price below that of many competitive two-manual instruments. All Baldwin organs and amplification equipment are available in a choice of walnut or oak finishes.

Company Strength

Baldwin classical organs are backed by a 122-year tradition for quality musical instruments. Baldwin’s ability to provide a total institutional package of both pianos and organs is a unique advantage. Not only does Baldwin offer an outstanding selection of classical organs, but the company also has a highly regarded piano line — the artist-endorsed SD-10 concert grand, the Hamilton studio piano that’s been a best-seller for years, the remarkable new 52-inch Baldwin Concert Vertical piano, and the EP-100 electropiano.

The Baldwin Master Organ Guild is an association of Baldwin dealers who are fully qualified to handle all aspects of a church organ selection — from initial planning and fund-raising to final installation and future service.

Baldwin has also developed a series of Church Organist Workshop programs and has published instruction and music books to supplement these programs. Sponsored by Baldwin dealers, these programs are designed to help church organists improve their skills and learn special professional techniques. An impressive list of nationally known organists is available to work with Baldwin dealers on workshop programs, dedication concerts, and other related activities.

For a copy of an informative booklet, “The ABC’s of DCS Technology”, write Baldwin Piano & Organ Company, Box 2525, Department PM114, Cincinnati, Ohio 45201.

Baldwin...
today’s best value in classical organs
NPM Chapters

Chapter Officers Meet at the National Convention

The officers of the NPM Chapters gathered at each of the Regional Conventions this past summer. A discussion of the successes and failures of each of the Chapters revealed that several models were being used for Chapter gatherings. Each model has its own strengths and weaknesses.

Educational Model – Several meetings are held throughout the year at which an expert in the field of theology, liturgy or music provides a clinic or workshop for the Chapter members. The advantage of this model is that often a large number of non-members are attracted to these meetings. The weakness is that these people seldom get involved in the Chapter or the national organization.

Social Model – The Chapter focuses on social gatherings such as pot-luck suppers, wine and cheese parties and so on. This provides a relaxed atmosphere for a free exchange of ideas among those attending. Numerically, this model has been the most successful. However, it does not provide for any direct educational input.

Participatory – Educational Model (the original model from the NPM Chapter Manual) – This model is based upon using the experiences of each of the participants in a shared way. The focus is upon changing or improving the performance of each of the participants. The strength of this model is that it is growth oriented. The weakness is that there is a very wide range of educational needs to be met at one time. This wide range frequently dwarfs the effectiveness of the exchange of experiences.

The Chapter officers agreed that an extended time for exchange is needed at the National Convention in Cincinnati this coming June.

Requests for “How to Form an NPM Chapter” booklets have been received from the following areas:
Portland, Maine
Worcester, Massachusetts
St. Catherines, Ontario
Gary, Indiana
Santa Rose, California

Requests for Chapter Manuals have been received from:
San Bernadino, California
New Orleans, Louisiana
Charleston, South Carolina
Good Luck to All of You!

1985 National Convention –
Cincinnati, Ohio – June 24-28

Those of you who live a long distance from Ohio might want to look into the possibilities of chartering an airlift to and from the convention. Thanks to deregulation, there are possibly some great bargains available to those who plan early.

Tom Wilson

Meeting of Chapter officers at the Cleveland Regional Convention.
TOM CONRY
BERNARD HUIJBERS

Justice. like a river

Introducing 12 new and exciting songs for liturgy
from the composers TOM CONRY and BERNARD HUIJBERS

"Hold us in your mercy,
bind us with your peace beyond our dreaming;
and in your kingdom
only justice, like a river, over all."

From the title song: Hold Us in Your Mercy
Music and text: Tom Conry

Album Recording (8461) $8.95
Songbook Edition (8469) $5.95
Cassette Recording (8490) $8.95

Ask for it at your local dealer or contact:
MUSIC DEPARTMENT
Oregon Catholic Press
2816 East Burnside Street
Portland, Oregon 97214

(503) 231-2594; Toll-free outside Oregon: 1-800-547-8992

© 1984, Team Publications. Distributed by Oregon Catholic Press, 2816 E. Burnside St., Portland, OR 97214.
In a lot of ways the last two years have been very significant in my own life. I've been in music now for twenty years, and there are some things that I have finally learned that are absolutely essential to my own continuance. You know as well as I do that this can be one frustrating business.

I have come to believe that the Lord does not call us specifically to be Catholic, Methodist, Lutheran, Baptist, or anything in particular. What he calls us to be more than anything is to be Christian. And to be Christian is very clear: We must be followers of Jesus Christ and,
as a result, we must love one another, take care of one another, be good to one another, nurture one another, make sure that people who are hungry get food, make sure that people who do not have clothes get clothes. We must be Christian above all else. Now if being Catholic helps some of us to be Christians, amen for those of us who are Catholic. If being Methodist helps some of us to be better Christians, amen for those who are Methodist. If being Baptist helps us to be better Christians, amen. But the main thing is that we are called to be Christian.

Now I believe that once we make that real in our own lives, it gives us a way of judging everything we do. It gives us a way of judging the effect of everything we do. We can know whether or not our liturgies are working by how Christian people are as a result of attending them. Not by the crowds, or lack of crowds, but by how people treat one another. We can tell the effectiveness of our music program by whether or not the songs we choose and the songs we sing help people become better Christians. That is, does it help them love one another more? Take care of one another? I always say, 'Church, if you want to know if your liturgy is working, do not judge it on Sunday, judge it on Monday. See how your people are reacting on Monday; that will let you know if your Sunday experience is working.'

Now I also think that this gives us a way of judging all of the ministries—not just music. For instance, ushers can be wonderful instruments of hospitality if in their minds they are thinking, 'The Lord does not call me to be an usher in and of itself, he calls me to be Christian. Maybe my being an usher is a way that I can help be Christian.'

If, therefore, an usher is standing at the door waiting to welcome you into your Father's house with love and open arms, saying, 'Come in. You are at home now. The Lord is here. Leave your troubles, for you are now amongst friends—fellow believers on the same road and on the same journey. Come in. Open yourself up to the love of this house,' that's the role of an usher.

If, on the other hand, you have ushers who act as though they are guardians of the Holy Temple, basically protecting

Mr. Brown is a composer and musician based in New York City. He travels extensively throughout the U.S. giving workshops on music and liturgy.
the Holy Temple from you, then who needs them? It becomes important for an usher to understand his or her role in the light of the primary goal, which is constant, that is, to be Christian. That is what we are all called to be—all of us who profess Jesus Christ as our Lord and Savior—and that role doesn't diminish by us becoming ministers. Nor can we somehow replace our lack of wanting to be Christian by becoming ministers. If anything, it enhances our desire. We want to share our love for the Lord in whatever way we can.

The same is true of musicians. For instance, choirs. I have seen choirs do beautiful things. By their very presence I have seen choirs inspire congregations. I have heard the music come from their lips and it has encouraged me to want to be like them. I have looked in their faces and seen that they were not afraid to sing and praise their God. Therefore, perhaps I should not be afraid either. I have looked at ten, twenty, thirty people singing together and have felt that somewhere in there, in this harmony, in this coming together, in this beautiful sound, there is the Kingdom of God. All come together; all raise a voice, not in an exclusionary way, but in saying “we are not afraid for there is nothing to fear. Sing! Sing!”

But then, of course, I've also seen other choirs. And their attitude (because these words are seldom said) projects an idea of “Gee, aren't you lucky to get to hear my glorious voice! Aren't you glad that week after week God blesses you because he allows you to be in our presence.” And many times I've been in churches where people might begin to feel inspired and want to sing and you could literally see choir members turn and look at them as if to say: “Do not intrude here. Feel fortunate enough that you are there to hear my voice. Don't mess it up by singing.” God does not need choirs for the sake of choirs. God needs Christians and people who will inspire others to be Christians. God needs to know that those of us who believe will not be afraid to encourage others to believe. And choirs can do that marvelously if they recognize that, above all else, the Lord calls us first to be Christians. That's why we are here. If as a choir you can help people be Christian through your voice, through your love, amen to you. If not, then perhaps you need to disband your choir for a while and let them go back and try and find the Lord.
Once the idea of being Christian becomes primary then questions such as whether or not we should be able to sing black music, or Hispanic music, or whatever, become secondary. If you are in a black parish and you have music that speaks to people's hearts, that comes from their culture, and the whole purpose of the liturgy there is to help people be better Christians, what kind of a question is: "Is it permissible to sing black music?" That becomes silly. Somewhere implanted deeply in you is the idea that what God calls you to do is first and foremost to be Christian. And what are the manifestations of Christianity? You love one another. You take care of one another. You reach out. You hold one another. You nurture one another. That's the primary goal. If we could only, only, only get people to understand that the liturgy is not an end, it is only the means to an end, and that the end is far more important than the means. Now you might think that is heresy, but it is not, because God calls us to be Christian — to love one another.

I was at a conference once with a lot of very respected liturgists and musicians. They were good people, good, good people. But some of those brothers, they could smell their heels without turning around. Their noses went up so high. And, God forgive me, I've learned to get a little bit suspicious of people who talk without moving their mouths very much: "Well really, you see, we really need. . . ." But I remember how much time we spent over whether the music of the St. Louis Jesuits was proper church music, or whether it was not. And I remember getting caught up in that argument. Some were fighting for and some were fighting against, and suddenly it occurred to me that I live in the South Bronx in New York City and there are people in my community who are literally struggling every day to stay alive and these folk need to know that Jesus Christ is real. They need to know that Christ is at least as real as the oppression that they suffer every day. When they go into their churches, they are looking for one thing — Jesus Christ. They want to know that God is alive. They want to be able to sing his praises. They don't care what the name of the composer is. They judge the effectiveness by one thing: did it help me get closer to God? That's all. Did it help me get closer to God?

parishes, but I've traveled extensively and worked with people all over the country, and I find that, for the most part, most people are only concerned about getting closer to God. If liturgists and musicians would leave them alone and stop telling them how much they need to be concerned about things that they really are not concerned about (and didn't even know they needed to be concerned about until we told them how much they should be concerned), they'd be a lot better off. I've taken the song, "Come to the Water" into parishes where people never heard of the St. Louis Jesuits. They wouldn't know a St. Louis Jesuit if he fell from the sky, but they knew and could feel "Let all who thirst, let them come to the water. . . . Let all who are weary, let them come to the Lord. . . . Without money, without strife. Why should you spend your life. . . . Come to the Lord." And people sing it. And pray it. And feel it. And are filled by it, because it touches them. These are people who want desperately to be Christian. And that song speaks to them of being Christian.

God does not need choirs for the sake of choirs. God needs Christians.

The civil rights movement and the freedom marches of the 1960s did more than anything else to help me begin to see the relationship between liturgy and life and what our liturgies should be doing for us.

There was a group of people doing what they believed was the Lord's work. They believed with all of their hearts and all of their souls that God was involved in their struggle. They were going out to face dangers. I don't just mean psychological dangers, philosophical dangers. They were going out to face people who were intent on beating them back into submission. I will never forget this experience. Before every single march, all of the people gathered together to do what? Pray. They had a liturgy. They sang songs about the power of goodness over the power of evil. They sang songs about a God who continues to carry his people in the palm of his hand and who will never let them down. They sang songs about trusting in the Lord no matter how things around you may look and they sang songs about belief in a God. Then this group of people would go out and face horrendous types of things. You all remember, many of you saw it on television, the police dogs, and the fire hoses, the tremendous dangers. They would get through it. At the end of that day they would all come back together and do what? Pray. And they would sing songs about thanksgiving. About how great is our God. About a God who remembers his people and who never, ever lets them down. They would sing songs about a God whose light was in them and they would let it shine and let it shine and let it shine and would not let anyone ever put it out because they were going to let it shine! There was an essential connection made there — between the liturgical experiences that they were having, and life, and their trying to be Christian.

And I thought, that's what our experiences should be like, shouldn't it? First of all we would have to make the commitment, which is easier said than done. Then we would demand that the liturgical experience help us to be Christian. I believe one of the reasons why our liturgy can be so bad in so many places, year after year after year after year, is because we do not demand that it be better. We do not demand that it be better because we don't have as much of a stake in it in terms of our lives, in terms of our daily lives.

Our liturgies are so bad because we do not demand that they be better.

Why are you here? You know there is much that we can learn from each other. I have learned much from you. I think there is much that you could learn from people in the black and Hispanic church experience, and basically from people who are poor. I remember John Gallen saying, at the very first NPM conference in Scranton, Pennsylvania, "what people are looking for is an 'experience of Christ.'" He said that often we give them a theology of Christ, a dogma of Christ, a spirituality of Christ — all these names, but what people are looking for is an "experience of Christ."

The people whom I grew up with, somewhere along the line, made the de-
cision that they wanted to be Christian, followers of Jesus Christ. Once they did that, then they had to live in a world that often told them that hate was stronger than love and seemed to prove it. That money was more important than Christian values. That oppression was stronger than freedom. That they were blind and no one could make them see. They were deaf and no one could make them hear. They were shackled and lame and no one could make them walk. And they were in prisons of darkness and no one could make them free. And yet there was a belief in this Jesus who said, "I don't care what everybody else is telling you. I've come so that you will see. I don't care what everybody else is telling you. I've come so that you may speak the truth. I don't care what everybody else is telling you. I've come to loosen your shackles and help you to stand and walk. I don't care what everybody else is telling you. I've come with the keys to release you from your bondage."

It is hard to sustain that in a world that is bent on your oppression. But every Sunday, every Sunday, we went to a place that reinforced that deep within our hearts. It was done through song, through preaching and through prayer. In the end it didn't matter who the songs were by. What was important was that through we could have that experience of this Christ of freedom. In the end it didn't matter what the tempo was, what was important was through that experience we could once again believe. It didn't matter who the composer was or whether the music was written on this side or the other side of the sixteenth century; what was important was that it was music that we could sing and pray to. That was the bottom line.

Anyone who has experienced oppression will tell you, anyone who is a Christian who has experienced racism, prejudice, bigotry, will tell you how important that liturgical experience was for us Sunday after Sunday. You know it has to be the same for us all. We've got to get off this silliness. If we can spend time fighting like crazy over whose music is sung in what place while bombs are dropping around us, then there is something wrong here. If we can spend time telling other people—now not only in our own churches, but other people—what they can sing and what they can't sing, while people are going hungry, there is something wrong here. If we can spend time coming to conferences like this, time and time again, learn from all
kinds of learned folks, and then go back home and still do nothing for the poor and the needy, there is something wrong here. If we can close our eyes to the hunger, the misery, the pain around us, or if we are too busy because we are in church all the time, there is something wrong here.

And so in a sense I charge you, my brothers and sisters, remember what the Lord calls you to do. He calls you to be Christian. He calls us all. At that famous last judgment scene, the Lord says “I was hungry, I was thirsty.” When the Lord says “I was hungry,” we can’t respond by saying “I wrote a song for you.” When the Lord says “I was thirsty,” we can’t respond by saying “I put you in my intentions.” “The Lord calls us all to be lovers. Lovers of one another. Lovers of his word. So judge everything you hear while you are here in the light of that one simple basic thing—the Lord calls you to be Christian. Judge everything you hear, all of the talks from this conference and every other one. Ask if there is something in this that will help me be Christian.

Judge everything in your church, all of your ministries; judge them by one simple basic factor: will this help me be a better Christian. And how will we know if we are better Christians? It is simple. You start loving each other a little more. You’ll start taking care of each other a little more. You’ll be less intolerant of one another’s failures. You’ll certainly be less intolerant of one another’s cultures. Matters of where and who and what and why become less important than asking does it help me love, does it help me care, does it help me reach out, does it help me touch someone? And then you will be singing one song: no matter what the tempo, no matter who the author, you’ll be singing one song. It will be a song of love that will have everyone turning and saying, “Who are these people? Why do they do what they do? Why do they love after we’ve told them they can only hate? Why do they work for peace when we’ve told them it is time to arm ourselves to the teeth? Why do they go on feeding the hungry and the poor when we’ve told them it is their fault that they are hungry and poor. Why are these people doing these things? And why are they singing this song?” Someone will turn and say, “It is simple. These are Christians. Strange as they are, these are Christians. And no matter what we tell them, they seem heaven bent on loving one another.”
I must begin with what may very well turn out to be an awkward confession. If truth be told, I feel myself rather like a horse in a burning barn whenever I am asked to speak about spirituality. The horse recognizes that something is seriously amiss and bolts. When the notion of spirituality gets loose in my barn, I too sense that something is amiss and, like the horse, my instinct is to run. The horse does not understand fire. I never quite know what spirituality is, nor do I know what its use as a term is getting me into. Allow me to illustrate what I mean before I kick down a wall or two and head for the hills.

The leadership of this honorable convention, in an understandable desire to help its speakers stick to the subject, provides us with a list of "points to be covered in your talk." I was provided with six such points, the first of which reads as follows: "The central reason people come to the liturgy is for spirituality - it is the central aspect of our religious belief." My first thought on reading this point was that my barn was on fire.

Point two went further. "Pastoral musicians and clergy bring their own 'brand' of spirituality to their ministry." My first thought on reading this statement was to consider the advantages of moving permanently to, say, Beirut.

But point three intrigued me enough to hold me back. It reads: "You really have to believe in order to get through six Masses per weekend." Who, I wondered, is "you"? What, I wondered, is "getting through"? Is suffering, I wondered, ever a motive for faith, as in the proposition: "I hurt, therefore I believe"? Would a real believer, I wondered, even remotely consider attending, much less getting through, six Masses per weekend? Or are we talking here, I wondered, about employee contractual obligations to a job and, if so, what does this have to do with faith? With spirituality? Does an automobile worker appeal to faith in order to get through forty hours a week on an assembly line? Or, I wonder, are we talking here about the need of those who work, out of a sense of vocation, for a lighter load? Why move to Beirut, I asked myself, when I have all this here?

Perhaps by now you can sense, if not wholly fathom, my uneasiness with the notion of spirituality and with the current state of discussion about it. The notion is obviously very much with us, the discussion of it constant. We all use the term while, it seems, meaning different things by it.

For example, in the statement that "The central reason people come to the liturgy is for spirituality - it is the central aspect of our religious belief," spirituality is made the object of liturgical attention and almost the object of religious belief. In this instance the term spirituality, an abstract noun, has taken the place orthodoxy tradition has consistently assigned to God. Thus: "The central reason people come to the liturgy is to worship God - God is the central aspect of our religious belief."

Now God is pure spirit, by which the tradition means that the deity is neither carnal nor material, like a peanut, a rock, my dog, or my next door neighbor. But the tradition has never affirmed that God is a "spirituality"; nor that the reason Christians come to worship is to get some of this; nor even that this is a "central aspect" of the religious belief of Christians. The Roman liturgy has had prayers for just about everything under the sun, including the gift of tears - a prayer most appropriate for pastoral musicians and professors of liturgy. But it has never contained even one prayer, to my knowledge, for spirituality. I infer from this absence (and it is an absence which runs throughout all the other classic Christian liturgical traditions as well) that spirituality in the sense we use it today is a by-product of faith and worship rather than a surrogate for them, and that it arises not prior to faith and worship but subsequent to them.

My sense is that our term spirituality is the direct offspring of the French spiritualité, and that the term originated in the religious turmoil which erupted between opposing schools of piety represented largely by Jansenists, Quietists, and Jesuits in France in the seventeenth and eighteenth centuries. Our term thus was originally concrete and quite specific: it referred to a school of piety centered not on faith or liturgy in general, or even primarily, but on concrete and specific ways recommended by certain religious figures (such as Ignatius of Loyola or Madame Guyon) for going about living Christian life for definite purposes in Counter-Reformation Catholicism.

Fr. Kavanagh, OSB, is professor of liturgy at Yale University.
Having thus gained entry into the vocabulary, and having been rendered respectable by being associated with a succession of certified founders of religious orders and canonized saints during the 18th, 19th, and early 20th centuries—major religious figures who advocated a variety of spiritualities and gave them social forms focusing largely on devotional and apostolic ends—our term spirituality achieved widespread acceptability. It also provided a new category by which earlier developments could be clarified and discussed in new ways. Scholars could now write general histories of spirituality, as Louis Bouyer did in the 1960s and as Abbé Poutrid did in the 1920s. Spirituality became an irrefutable term defining the life of prayer and discipline, with a hint of “higher levels” such as mystical phenomena, political applications (as in “liberation spirituality”), and the ability to coordinate and subordinate lower endeavors such as dogmatic and moral theology. There emerged what one author in 1934 called Theologia Spiritualis. [R. Newton Flew, The Idea of Perfection in Christian Theology (1934) xi.]

The notion of spirituality thus began to become omnivorous. In more recent times, certain pop forms of spirituality have suggested that having some of this theologia spiritualis is more important for authentic Christian living than being clear with oneself about what it is that one really believes in gospel terms, or how one obeys and reconciles oneself to the moral demands of both gospel and natural reason. This move is significant since it attempts to privilege and isolate religious experience from common human experience, and then to relocate it into the shadowy realm of the individual psyche or the Jungian collective unconscious. The move is into a modern form of Gnosticism where the individual can find a warm and safe haven in which he or she can dissolve the anxieties brought on by the hard reality of living the faith in an increasingly hostile world. It is a haven populated withpriests as shamans whose function it is to provide a premodern world by recourse to certain forms of secret knowledge (or “archetypes”) where the sensitive may live in comfort. It thus cannot engage modern discourse in theology, politics, or science except on its own terms, and then defensively. [See David H. Fisher’s review of three books by Morton T. Kelsey on psycho-spirituality in The Anglican Theological Review 66 (1984) 113-118.] Nor can it adequately treat classic Christian doctrines such as sin without first transmuting them into its own psych chic categories. Before positive discourse can begin, one must submit by an act of intellectual divestiture in front of this psychic gnosia, even if one is already a practicing Christian. This gnosia is called “spirituality” and is purveyed as such.

To oversimplify the issue for the sake of clarity, it may not be too much to say that to enter into such a thing as this is to buy first into “spirituality” in order to discover faith. I think that this both reverses and reduces to a shambles the traditional Christian way of coming to faith. Traditionally, Christianity has viewed coming to faith as beginning with revelation as a grace of the living God, an alarming or amazing grace which upends one and turns one quite around in conversion. From this unsettling encounter one then begins to respond to the revealing God in concrete and actual ways by keeping bedrock commandments such as the Ten. Faith grows as this learning to live in a new and anxiety-filled way progresses. This sort of growth in faith never ceases, even after one is finally initiated fully into the community of those who continue to live in this same manner. Each such community develops a certain style by which it lives this life in response to the ongoing self-revelation of God in its midst by Word and work and sacrament, all three of which are graces in their own right. It is this style of faithful, grace-filled living which, I submit, enshrines a Christian spirituality in its deepest and most fundamental sense. There is nothing secret, gnostic, or exclusively subjective about it.

Christian spirituality in this sense is an inexorable outcome of faithful living, not an initiator of it nor a surrogate for it. This means that Christians do not place their faith in a system, a guru, a discussion group, a profession, or in this or that insight. They place their faith in a Person whom they cannot know unless that Person be revealed. This Person is God in Christ, and this Christ is knowable only to the extent that the Holy Spirit manifests him—not as Jesus of Nazareth, whom we know as we know any other historic person such as Caesar, Napoleon, or Rutherford B. Hayes. Rather, we know this Jesus as the Christ—the Messiah, the Anointed One—of God only as the Spirit of the Father reveals him as Son. All our faith knowledge of Jesus as the Christ of God is therefore “Spirit knowledge”; it is strictly “Spiritual” knowing because it is knowledge which comes only from the Spirit who is the third of that community of Persons we call the Holy Trinity. Those who believe in Christ are a community of people for no other reason than the Holy One in whom they believe is a community of Persons. Those who believe in Christ are a Spiritual people because the Spirit reveals to them him who perfectly manifests his Father for the life of the world.

If we are to talk about Christian spirituality to some purpose, and if we are to become spiritually competent, this is what we must always come back to. If we come to the liturgy for anything more or less than this, we come for the wrong reason. If we think for a minute that anything other than this is the center of our religious belief as Catholic Christians, we are mistaken. If we think that pastoral musicians and clergy should bring some “brand” of spirituality other than this to their ministry, we are foolish. If we think that there is a unique spirituality for Christian ministry other than this, we are wrong.

No doubt this all sounds rather abstruse to many. If this is so for you, I apologize, but I really do not know how to state more clearly what appears to me to be the irreducible foundation of orthodox Catholic “spirituality.” Perhaps if I restate this in operational terms the matter might be grasped more easily and we might be in a better position then to conclude with some remarks on competency.

In operational terms, I invite you to consider the following.

1. Faith is a function of the grace of revelation. We cannot believe, as Christians, in something which has not been revealed to us. In matters of deepest faith, then, it is God who must take the initiative by manifesting or revealing the divine self to us. This God began to do in the natural constitution of the world: as the psalmist says, the very heavens re-
veal the glory of their maker. God deepened this revelation in manifesting the divine self to the patriarchs, matriarchs, and prophets of Israel as the Law of human conduct: “Thou shalt, Thou shalt not.” This was a loving Law which Jewish commentators over the centuries rightly perceived to be shot through with promise that One would eventually come who would consummate the loving Law of human conduct in himself. This is the One that Jewish tradition came to call the Anointed One, the Messiah, the Christ. This One is revealed to us as Jesus, Son of Mary, Son of the Eternal Father. Only the Holy Spirit reveals him to us, as Jesus the Son reveals to us his Father. Our Christian faith is a grace and response to this gift of revelation and is a function of it: our faith reveals the true God to the world and is thus our fundamental ministry in the world.

II. Our liturgical worship is, in turn, a function of this faith. The assembly meets in faith to pay its corporate debt (which is what leitourgia means) to God in Christ through the Holy Spirit for what the Didache calls the knowledge and the immortality granted to us by Jesus, the same Jesus whom the Holy Spirit reveals to us as the Anointed of God, the Christ. The assembly’s liturgical worship is thus a faith-act triggered by the action of the revealing Spirit working in the hearts of the worshipers, an action that welds them into the very Body of Him whom the Spirit reveals to be the only Son of the Father. And it is in and through the Son that we know the Father who sends him to reconcile all things. Our liturgical worship is a function of this faith.

III. A Christian spirituality is one of the by-products of this worship and this faith. This consideration implies several things. It implies first that there is no fundamental Christian spirituality which can run counter to or apart from the Holy Spirit’s revelation of Jesus as the Christ of God. This revelation is the first gift of the Spirit, and its result is faith in Father, Son, and Holy Spirit, as the baptismal creeds make clear. This faith is the cornerstone, indeed the entire foundation, upon which the church and all its myriad endeavors rest. This faith is what the catechumenate and baptism splice us into; it is what the eucharist celebrates; it is what the sacrament of matrimony brings to bear on the natural relationship in love between woman and man; it is what penance reconciles us to;
it is what holy orders puts one in service to, it is what gives power to the anointing of the ill. A Christian spirituality is one by-product of all this.

A second implication of this is that a Christian spirituality can be seen working itself out as faith takes on a certain specific style. Not all Christians believe in precisely the same way simply because not all Christians live in precisely the same way. They believe and live in different styles—Byzantine, Coptic, Roman, Armenian, Syrian, Anglican, Protestant. In other words, Christians since the beginning, or almost the beginning, have lived in families of Rite. Rite means more than liturgical customs. It means a whole style of Christian life, which is to be found in the myriad particularities of worship, in canonical laws, in ascetical and monastic structures, in evangelical and catechetical endeavors, and in particular ways of doing theology. The liturgy specifies all these in a particular tradition, and in doing so makes all these accessible to the community that assembles within the particular style of Christian living. In addition, a special spirituality flows from and reinforces such distinct styles of Christian life. Thus a “Byzantine Spirituality” is native to those of Byzantine Rite as a Roman Spirituality or a “Protestant Spirituality” are native to those of other Rites. And one can see these native spiritualities working themselves out as the given Rite develops over a period of time. In every case, the native spirituality is always an outcome, among other outcomes, of the specific tradition’s way of perceiving basic Christian revelation and of the faith and worship which are functions of this revelation. To be competent in a given Christian spirituality does not mean that one must know the history of its Rite, but it does mean that one will never be competent in the given spirituality unless one lives deeply and authentically in the Rite which has given rise to it. Since spirituality is an outcome specific to a given tradition of Rite, I do not see how it is possible to talk meaningfully of a generalized spirituality common to all Christians always and everywhere. This is why I distrust universal spiritualities based on abstracted notions of the common human psyche. These spiritual theories emanate largely from academia, have a certain esoteric interest about them, and are dangerously misleading because they tend to divorce people from their own tradition of Rite, closing the doors of faith and worship their tradition opens to them and seducing them to some other sort of endeavor (such as what is coming to be called “Jungian Christianity,” whatever that is).

One should be wary of this, especially if one’s ministry, whether ordained or unordained, is to communities of a specific tradition of Rite such as the Roman, where people have never come to liturgy for spirituality but for God. The closer the minister can come to that style of Christian engagement which is specific and peculiar to his or her community the better. The minister must know the tradition of Rite in his or her community to a degree no one else in the community needs in order that the minister can stay close to the tradition, impart it cleanly to others, and enable them to live fruitfully within it. If the minister, of whatever order, is unwilling or unable to do this then he or she should take up real estate or computer programming. The minister’s competencies in such a case demonstrably lie elsewhere.

Before you write me off as arrogant or narrow-minded for having said this, do remember that neither the church universal nor local has ever been defined as a clergy cheering section or a ministerial support group. On the contrary, clergy and other ministers have always been defined as servants of the assembly, of this particular assembly. Catholic practice has always been to ordain or designate ministers, all ministers, to a service that is concrete and local, never abstract and general. No Roman deacon, presbyter, bishop, acolyte, or reader has ever been ordained in service to the arts, or to psychic concepts, or to this or that movement; but to this local church of Mr. and Mrs. Murphy’s. The faith, no less than the liturgy, is theirs. It does not belong to their clergy or their ministers. The liturgy is a faith-action of the church, head and members, locally as well as universally realized. Spirituality is an outcome of this worshipful faith-action, not a substitute for it, or for faith, or for revelation.

When it comes to talking about competency in all this, I think that nothing is more important than to realize how central to what I have called fundamental Christian spirituality are the Gospel accounts of the life of our Lord. We cannot forget that what we Christians are called to is a life of faith in, by, and through Christ Jesus. The Gospels and Apostolic Letters tell us how he lived and something of how he lives still. In doing so they tell us how we are to live in him, which is the very largest part of why they were written and the whole reason why we always read from them at every eucharist we celebrate. This, it seems, was not lost on St. Paul, who defined Christian living as so total and intense an imitation of Christ as to be a life lived in him among a group of fellow imitators he could call the very Body of Christ.

We can and have done much worse than follow Paul’s advice and center our spirituality upon the following of Christ. The whole essence of our Lord’s life as recounted in the Gospels is broken open every Sunday in our midst as Word and food—bread broken like his body, wine poured out like his blood for the life of the world.

It is as simple as this, and simple people for two thousand years have never had much trouble in getting its point. The real difficulty with it has never been in recognizing its nature and demands. The difficulty has always been in living it. Living it is hard because it is systematically altruistic, putting the living God above self, and one’s neighbor on a par with oneself. But living in any other way than this is found to be harder still, for then all collapses into a chaos governed not by God or nature or reason but by my own fears, wants, and glands.

To follow Christ is to be led away from little gods who ride like ticks in our hair, to stand shivering before the only and the living God whose yoke is light, whose burden sweet. From this vantage point everything begins to look very different indeed. As a certain noblemother once said, “in a world where carpenters get resurrected, anything can happen.”

I guess that what I want to get over to you is that there does not seem to be a spirituality, in particular a liturgical spirituality, which is proper to or for clergy, musicians, and artists as distinct from everyone else. Clergy, musicians, and artists undergo the same baptism, say the same creed, hear the same gospel, partake of the same eucharistic food, and confess largely the same sins as everyone else. Clergy, musicians, and artists belong to the same assembly as everyone else. Why should they have a spirituality different from that of a housewife in the front pew or a gas station attendant in the back pew?

The alternative, it seems to me, is that every member of the assembly be expected to have his or her own unique
spirituality and be expected to be uniquely competent at it. Remember that to say something is "unique" is to say something quite awesome. It is to say that whatever is "unique" is unparalleled, singular, unprecedented, and unequaled. To be unique is not to be merely special or unusual; it is to be alone and beyond compare. I may be unusual in being a monk, since most people are not; but I am hardly beyond compare. You may be special in being a church musician of high competence, since most church musicians are not; but you are hardly unprecedented. You may be a presbyter who has a particular devotion to the Sacred Heart or our Lady, but this does not make your spirituality unequaled. If each one of us is spiritually singular and beyond compare, then you must tell me what this does to our common fellowship in Christ. You must also provide me with a checklist of spiritual competency tailored uniquely for every Christian presently alive.

In conclusion, all I have been able to do is to raise a few issues, ask a few questions, make a few suggestions, and commend caution in the face of some of our shared necessities. Spirituality is heady stuff because it is so vast and appears to be so important. Vast and important it is indeed. But even vast things have a center, even large things have foundations, and even important things have a basic grammar. I have attempted to probe spirituality's center, explore its foundation, and fumble around with its grammar.

I am aware from long experience that, having heard me out on all this patiently and with unassailable good manners, you will now go home and, in all probability, go on doing what you have been doing. This is usually inevitable and is as it should be. But as you return to doing what you have been doing, resolve once again to do it in Christ for the life of the world. Doing what you have already been doing, if kept always under this criterion, will not carry you far off from that fundamental Christian spirituality which results from divine revelation and its faith and liturgical functions. It will also serve you well in determining what is a departure from this bedrock stance, protecting you against the lures of the fascinating and pernicious insights of pious gnostics. What these folks do is not done in Christ, and that what they do is for the true life of the world is debatable.
Finally, as you resolve anew to do what you do in Christ for the life of the world, do so with the blessed humility of doing it within and at peace with your own Rite. Your own community's style of living in Christ for the life of the world is a quite knowledgeable accomplishment which has been worked out by generation upon generation of people no less good or concerned than you are. It is a tradition worth passing on. It has been tirelessly assembled by mistakes learned from, by insights cherished. It is the way Christian revelation, faith, and worship have affected and been affected by the very same culture that has produced us and all we survey. It is a river that is deep and wide and teeming with life. If it lives at all, it lives in us. It represents one way the living Christ continues to become recognizably incarnate in our midst even as he continues to stand in glory before his Father interceding for all that is. We cannot live in Christ for the life of the world except by living someplace; and one's Rite is someplace, the ground on which we stand, the ground on which this world expects us to stand and where it knows it can find us. This is something not without evangelical importance, and evangelization is our fundamental first step in Christ for the life of the world. For the world to live truly will be for it to come to the same faith which enlivens us, and the world will never believe unless the revelation of the living God flows to it through us.

Remember that liturgical dance will not reveal this living God to the world, nor will tracker organs or beautiful vestments or choirs that sing on pitch or good church music or my next sermon. The living God is revealed only by the Christ, and only the Holy Spirit reveals to anyone that Jesus the Rabbi out of Galilee is this Christ. The greatest and deepest evangelical act Christians can do toward this end is to pray corporately for this revelation to be given to the world as it was given to them: as a grace. Christians do this mainly in their liturgy, where they also exemplify in their lives the peace and joy real faith brings into the world.

For this reason the liturgy is very serious business indeed. It is primary in praying for and showing forth faith for the life of the world. It is not for us alone. In it God continues to work his will through the Son and in the Holy Spirit upon all that is. Our liturgy is therefore not our plaything. It is our summons home to communion in our divine Source. From here God works upon us and upon all we survey, and the pattern of how God works is seen best in the way God worked in the human life of his only Son. That life led inexorably uphill and to a cross, and from there downhill to a tomb which finally turned out to be empty.

No "spirituality" which runs counter to this is worth a Christian's time. No competency which does not master our natural fears over going this way is worth cultivating. No faith which does not have this at its center is anything but vain. No liturgy which does not celebrate this is anything more than corporate fantasy. No life without this is Christian. And without Christians living this, there is no life in the world. If anyone offers you something other than this as a contemporary, relevant, meaningful, and fulfilling Christian "spirituality," thank him politely and then pour it down the sink.

With this I sense that I have come close to where I began with my confession about feeling like a horse in a burning barn when the matter of spirituality comes up. Perhaps my nervousness is due to the impression I often get that we go at spirituality today as though it is another one of those therapeutic activities—like jogging and drinking low calorie beverages and keeping plenty of fiber in one's diet—which are supposed to be good for us. We are awash in such fads, and they are peculiar to us who are reasonably affluent members of the underworked and overeducated middle class of first world countries. We forget that a Mexican grandmother making tortillas in Oaxaca for ten cents a day has not time to jog, no money for Tab, and wouldn't eat Fruit n' Fiber for breakfast if she could. She also doesn't worry much about church music or liturgical arts, and the very concept of "spirituality" has almost certainly never crossed her mind. But she very likely goes to church quite a bit more often than we do, puts more into it and gets more out of it than several of us put together, has raised seven or eight children and probably outlived her husband. She is not into therapy or archetypes. What she knows is survival both now and hereafter. If we offer her a spirituality of therapy through art, she will most likely forsake us and become a Pentecostal. For she rightly perceives that what the Pentecostals offer her is power in her struggle to survive, and that what we seem to offer is a much lesser sense of well being. Power and survival go hand in hand; survival and a sense of well being do not.

This is why I have emphasized neither spirituality in general nor even spiritual techniques, but the core of any Christian spirituality. This core is the power-laden triumph of Jesus the Christ over suffering, death, and the grave. Faith in this will not make one wealthy but poor, not respectable but persecuted, not proud but meek, not happy but a mourner, not well-adjusted but maladjusted in a world which by our own choice we fill with sin. But faith in this power-laden triumph will cause us to survive by giving us life which passes all human understanding, and by giving it to us forever.

This suggests to me that the power at the center of Christian life is the power of life over death. But it is a power that we tap only by mastering the art of dying daily to a life which is not worth living. One should recognize a truly Christian spirituality in the same way and according to the same criteria by which one recognizes a true Christian: as one who has mastered the art of dying. Death symbols flood the core of our sacramental actions: being buried with Christ in baptism, dining on his body broken and his blood poured out in sacrifice. Contemplating this, which is what real Christians do, is the only sure antidote for the mindless euphoria so many of our current liturgical endeavors seem bent on generating. This squanders that power I have been talking about and turns us as church into little more than an ecclesiastical Disneyland, a covenanted fat farm which no one but we take seriously as a means to survival in a world filled with anguish, terror, and sin. The ways in which we transact the sacrifice of the Christ of God in our liturgy seem often to say as their bottom line: "Have a nice day." It is sobering to remember that the vast majority of human beings both past and present almost never had or have nice days. And the liturgy we celebrate does not exist to make days nice. It exists to empower us to die in such a way that we in Christ Jesus can be said to have in our own lives tampered down death by his death. Having done this, life everlasting takes care of itself.

Having kicked down this wall, I now head for the hills with thanks to you for your patience and attention.
My brothers and sisters, we bless one another this morning, and we come to confess to one another that in our common time as saints and sinners we have not always been faithful, not always pastoral, not always uncommonly Christian.

We have been reflecting this week on the five areas of work of pastoral musicians: music, liturgy, communications, planning and spirituality. We have spent our time sorting out knowledge and skills, and we have taken in and given out ideas and plans. And like the song says, "Our bags are packed, we're ready to go, we're standing here outside the door," and already we feel the pain of separation from this wonderful week of measuring our common time.

In preparation for this presentation, the core committee suggested to me that this last general session might afford us an examination of conscience about our work; for when we approach the topic of values we touch the very heart of our ministry, and we realize how intricate matters are, how significantly our values can change, how often our values conflict with the values of other people, and how rich are the implications of a musically Christian stance in life.

We have spent our week "confessing" our strengths and weaknesses in skills and knowledge and we have been refreshed and encouraged with opportunities for enrichment and growth. It is appropriate then, that before our sending off we prioritize what happens next for us, what we do for ourselves to become

Cynthia Serjak, RSM, is director of liturgy and music at St. James Church, Pittsburgh, Pa., and the author of Prophecies and Puzzles: A Seven Day Retreat for those in Music Ministry (Pastoral Press, 1983).
better pastoral musicians. That prioritizing can be done as we examine our values, as we look at what it is important for us to do, what is exciting for us to become.

Since we have labeled and categorized ourselves, confessing that indeed we are less than perfect, I would like to offer you this morning some musical penances to help you characterize where you are and what you should do next to improve your musical ministerial life. These so-called penances will be left to your discretion and expertise to interpret in life performance, solo or tutti, in the chamber or in the church, played or sung or danced.

The penances are five:

1) For those who can honestly confess that their common time approaches the eschatological, for those who feel steadfastly capable and confident, who rejoice in the task of pastoral-musicking, for your penance take a “C”—go home and continue in “common” time well-spent; return to your communities to build and to plant, to weed and cultivate, to reap and celebrate.

2) For those of you who may feel a little discouraged, slightly out of step although you know the beat well, perhaps a little slowed down because of hectic schedules, many and conflicting demands: for your penance take “a tempo” and work at getting back step by step clarifying your vision, recovering your own rhythm and the unique rhythm of your community, and take up your musicking tasks again.

3) There’s a dynamic marking which I’m never sure what to do with, and that’s “mp.” So if you feel kind of mezzo about these areas, if you’re not sure where your values lie or whether or not you have the energy to sharpen your skills and improve your knowledge, give yourself an “mp” and go home and explore the various dynamics open to you on either side, crescendo and decrescendo.

4) For those of you who are weary, for those who may feel disillusioned, or totally overwhelmed by your experiences this week, if you don’t know where to start because there’s so much to be done, for your penance, a whole rest: take a week or two off and regroup.

5) Finally, for those of you—and there are those of you who’ve been there—who are angry or frustrated to the point of considering giving up, the penance is obvious: D.C.—DaCapo—go back to the beginning and start again.

Our first topic for review under the umbrella of values is music. Perhaps we take granted that music is a significant value for us, since music is the presumed reason for our gathering here. But I would invite you to think about the basic elements of music, and how you value them, with the presumption that music represents life for us, and in particular, created life, the life of grateful response before the face of our loving Creator. In other words, do you, as a creature of God’s earth, appreciate, recognize, and celebrate the rhythm of what goes on around you, in music and otherwise? Do you have a sense about what melody does for human beings, how harmony both embraces and expands us, and why music is so powerful a creative power?

Let’s reflect on some things rhythm does. It connects us with the reality that all creation is rhythmic and that, as creatures, we are too—from the heartbeat of the newly-conceived infant, to the steady, although hardly discernible, replacement of our body cells, to the many cycles of our daily living. St. Paul tells us that all creation is groaning, waiting for the revelation of the sons and daughters of God. All creation testifies to us that dying and rising is the preeminent rhythm of the universe. Within that dying and rising, there are hundreds of variations: some plants come up again in the spring, and some don’t; trees take on various dying signs in autumn, but never entirely give up. The world freezes some of its embryos for safe-keeping, and others it recycles into mineral food. There is intense and mysterious rhythm here. As the Rite of Spring unfolds, we witness the always surprising rhythm of new life breaking through the frozen and very common-looking wintertime. All creation groans in its awakening, and in its hope that this just might be the final springtime of the earth as we know it, this might be the moment when the sons and daughters will be revealed. Nobody wants to miss that.

Now, how is this related to our music ministry? It is our task as pastoral musicians to uncover the mystery of the rhythm, and to be appreciative of what rhythm can do for us.

Rhythm makes us work together. The extended rhythmic patterns in phrases cause us to breathe together. This is not an insignificant thing; for there is nothing more personal, more intimate to each of us than our life breath, that spirit inherited from generations and generations of believing creatures, conceived and engendered in moments and gestures of love. In our gathering we do not make our own kind of music, we make the music of the assembly. And in doing so we align the rhythm of our own breathing with the rhythmic breathing of the assembly. And that is all accomplished in the performance of our music. Perhaps without thinking about what a wondrous gift is given, we contribute this personal, intimate, most unique gift. No one else can give it for us. We breathe together! Imagine what would happen if the whole world began to breathe as one body, in a giant song of creation?

As Christians we are obligated to establish a rhythm of personal prayer—our own kind of music—and to build a one-to-one relationship with God. At first we may learn from the rhythm of other prayers, the etudes and exercises of the masters; later we are challenged by more elaborately developed prayer—sonatas and concertos—and some of us are excellent improvisers and orchestrators of prayer for ourselves and with others. When we come together to pray, we contribute our own experience of God in prayer to the assembly. Our convictions about that personal experience make us strong in witnessing to the community. Our personal experience that all creation is groaning (which is sometimes what our communal song sounds like) confirms our desire to offer our voice in the assembly’s song. We know that as individuals and as community we are imperfect and incomplete, and so we are not afraid to bare our naked voices in the gathering. In doing so we take up the communal rhythm and the gathering “happens.”

At other times when our faith is less strong, we allow the community’s rhythm to inspire us, to console us, to draw us gently back into itself where we recognize ourselves again and are nourished. There is a great give and take to community rhythm: times when we are strong and times when we are weak, times when we can sing out and times when the words catch in our throats, times when sung word is not enough, when rhythm so consumes us and identifies us that we must clap and dance. And other times when we cannot be quiet enough.
To return to the question of music as value: Do we understand and appreciate what rhythm does for us, in the smallest phrase, in the largest assembly? Does it reveal life for us, because we are looking with the eyes of expectant creatures hoping to recognize in it their own reflected rhythm? Can we connect our own life experience of rhythm to the sacred rhythm of liturgizing? And if we value that power, then we must approach it with awesome hands and mouths, and treat it with respect.

Now let's combine rhythm with a second musical fundamental: melody. What is valuable for us in melody? And how does melody represent life for us?

Again, melody has to do with the gift of the breath of life. But now our engagement is more costly—on my very life breath I spin out a tune. I release my breath in a controlled fashion, and on it I weave an intelligible arrangement of sounds so that song is born. Like rhythm, melody is not an insignificant gift. Melody allows us to tune our words, to spend time with them, to color them, so that the same word, which could be spoken, now takes on new shades of meaning as the melody lifts or lowers it, embraces it gently or seizes it at an unexpected interval. As we spend time with the words of song, we learn about them; we are drawn into them because we spend our breath there.

Melody, like rhythm, can be very communifying. We breathe together, we accept from another a pitch, a color, a tempo, a dynamic. Because they are so captivating, both melody and rhythm help us to focus. They demand our attention. If we are inattentive we may find ourselves singing while others are breathing, or being out of tune. If we do not sing the song the way it is written, and so sing with others, the communal song is not recognizable and it cannot work its magic on us.

Finally, harmony is a more obvious presenter of life, although we should not be fooled into thinking that harmony means everyone is happy, doing the same thing at the same time. There are musical moments like that: a good strong unison sound. But we can also have four-part harmony, with everyone singing the same rhythm but a different melodic line, as in a hymn-setting. There is great strength and color in that. We can also hear everyone singing something different at different times, and that resulting polyphony speaks most eloquently about the human experience
of this age. The song could be cacophonous, but it can also be beautiful. The difference has to do with knowing that there are different gifts but the same spirit. People can do different things at different times, but still live in harmony. Music teaches us that life is like that!

On a personal level, people who are ill experience a breaking up of the recognized pattern of their lives, a loss of trust in the give and take, an inability to see how their life fits into the communal rhythm of family and friends, a feeling of out-of-step-ness. That is one reason why music can be therapeutic, not because it is soothing and comfortable, but because it is intricate and unpredictable—and so is life. Music testifies to us that different sounds can work together, that many melodies can be woven into a great symphony, that many timbres can play together in complementarity. There are many gifts, but the same spirit of life.

Rhythm, melody, and harmony are valuable gifts for the human community. They are inexhaustible sources of life to us, for they reveal things we might otherwise miss. So we should not ignore the opportunity to open up these divinely apportioned gifts, not hiding them under a bushel basket, but letting their richness shine. When we begin a new anthem with the choir, we have an opportunity moment to reveal the rhythmic or melodic treasures there, to call people's attention to why this rhythm or this melody is so engaging, why this harmony is so difficult, but so worth it, how this music reveals life for us.

Penance

How do you value music-making? If you rejoice in it at all times, work at revealing its treasures in service to others, sing and play from the very heart of your creature faith: "C"—continue in your common time.

If you were excited once, but have been sidetracked, feel a little in a state of ritardando, please—"a tempo"—we need you.

Perhaps you never thought about how you value music, or you took it for granted. Mark "MP" and go back to explore dynamics above and below you, to your left and right.

If you feel tired and don’t know if you want to bother getting excited about music—whole rest prescribed.

And if you feel you've been this way before, and that it's not worth your time and energy, or you value music for yourself but don't work at opening it up for others—D.C. Go back to the beginning and start again with new ears.

Our second area for reconsideration is liturgy. Perhaps as ministers at liturgy we become distracted from it by the demands of performance. We have all felt and talked about the struggle. Among the many questions that may rise from your struggling, I would like to focus on four:

1) Do I willingly and consciously embrace the people who gather with me, regardless of their opinions, their sex, their color, their lifestyle, and how they park their car in the lot? Do I have their faces on my mind and in my heart when I choose the responsorial psalm setting, when I compose the intercessions, when I practice the prelude? Am I ready to be part of the rhythmic give and take of the assembly? Do I freely take up the communal heartbeat, or steadfastly beat my own drum and overwhelm those near me? Is my common time spent in and among the folks, listening to their songs, examining the particular harmonies, noting the melodies that have captured their hearts? Do I believe and sing the gospel value that the poor are blessed? Do I make a home for them in my music-making? When we can answer yes to these primary questions of gathering, then our common time is very well spent.

2) Do I allow the Word of God to touch me? As if it were a treasured gem, do I turn it around and around in my heart and seek to look beyond its surface into its depth? Do I struggle with it, return to it, feed on it, cry with it, proclaim it as truth, converse about it easily? Am I willing to hear it in assembly, as a listener among other listeners, not as a musician turning pages, removing a capo, changing organ registration, or even less noble occupations?

3) Do I recognize in the breaking of the bread the truth for my life—that it is in being broken, in choosing to die at the hands of the only one with authority to take my life, that life is found? That in the pouring out of the cup my own life blood is spent (as Joe Wise tells us) "like good and sweet red wine"? Do I proclaim that brokenness becomes the opportunity for resurrected wholeness? Common time could be no better spent.

4) Does my ministry continue beyond the formal worship time? Does my revelation of and witness to the sacredness of prayerful song happen in rehearsal time on Thursday nights, at Parish Council meetings, at parish social gatherings (except, of course, BINGO), at weddings and funerals? Is my daily life consonant with my ministry, or out of step, out of tune, a different melody altogether?

Penance

If your spirit and your flesh are both willing and able to embrace all those bodies in assembly, if the Word is your daily food and the Eucharist your common measure, if each day is a revelation of your commitment, take a "C" and continue to sing and dance through your common time.

If you feel hesitant—"a tempo." Revive yourself and get back in the game.

If you're in the middle about this—"mp."

If you're tired of crying babies and noisy ushers, you've mislaid your bible and feel unchallenged by eucharist, if your weekdays are a rut and out of sync with your weekend ministry—whole rest.

If you cannot recognize your own face in the assembly, you read but do not pray with Scripture, do not share eucharist; if you trample the song of the needy and fix the scales so that your own rhythm outweighs another, go back to Baptism, pick up your 200 bucks worth of Amazing Grace and begin again.

The next two areas of concern are planning and communication. We realize, of course, that we do not value planning and communication on the same level as music and liturgy and spirituality. When we have rehearsed and worked and finely tuned our voices, we sing together and wo— we make music! When we have imagined and thought and researched and evaluated, we put it on paper and wo— we have a plan . . . ? That's only the beginning.

Then we must go on to make the music, or celebrate the liturgy that has been planned. The plan is not as important as the activity that flows from it. Nevertheless, we do want to talk about how important planning is in our work. I would like to suggest that planning offers us some interesting opportunities for growth. There are some side benefits to planning.

First, exercise of the imagination. One of the significant contributions of the arts to our world is that art constantly expands our horizons, pushing back again and again the limits of what we thought we could see and hear. Imagination is critical to the survival of the human race: we have to be able to imagine new solutions to the new problems that
confront us. You can imagine alone, as you plan for the upcoming year, or you can work with a committee. As you imagine, start with the ideal—the best possible way to. . . . At first people may be skeptical, because we always think about the reality; or they may be embarrassed to talk about what they would really like to see happen. But as they work at it they will find that the ideal is often more attainable than first thought, and if not this year, then "next year in Jerusalem."

A second benefit is enrichment of each other—two heads really are better than one. If we really believe that there are many gifts but the same spirit, we work knowing that "together" is richer than "alone." If we really believe that we are the church, we are open to the many gifts that are waiting to be shared.

Third, participation in a new heaven and a new earth. Your old ones will dream dreams and your young ones have visions; men and women shall prophesy—and why not? When we work in planning we are creating something totally new and witnessing to the continuing creation of a new earth. We have a wealth of liturgical history, of ritual, of signs and symbols and songs as our vocabulary. We are charged with arranging them in a new way, or in an old way with new rhythms and tunes. We are working then at kingdom-coming.

Planning as a practical activity for pastoral musicians is probably the most underrated, least appreciated item in a musician's job description. We are hardly allowed the luxury of living in the time we are in, because while we're performing Advent music we're buying music for Lent, and while we sing "out of the depths" on Sunday, we rehearse "this is the day the Lord has made" on Thursday. Do we value planning? Do we understand how important it is for good and prayerful flow of liturgy? Allow me to make three points.

First, planning does not equal control. I may ask how many of you have been accused of wanting to control the liturgy, or take over the church. Just because we have our act together and want to give direction to our celebrations, people get nervous. Wanting to control may be your problem—failing to understand that once the ritual begins, the various ministers have in their hands how that liturgy will unfold, and they must do it with their hands. Planning means paperwork, then rehearsal, then performance—good performance, it is hoped,
because of the planning and rehearsal. Choirs spend weeks, sometimes months rehearsing an anthem that may take four or five minutes. Yet we let our ministries (presiding, homilizing, proclaiming the Word) go without much planning and/or rehearsal. Once again, the musician has skills that can be valuable for the other ministers; a musician can set an example of the importance of planning, practice, and integrity in performance.

Second, planning is a good summertime activity for pastoral musicians. On the cool and comfortable days you can review the year, clean your music files, see what's repeatable and what's discardable. On the hot and muggy days, either take your lectionary and ordo to the poolside, or travel to your favorite air-conditioned music store and browse. This is not leisure time, although we tend not to count it as hours on the job. This is a serious task. Who among us is prepared to place into the mouths of the worshiping community the texts and textures that will provide an adequate response to God’s Word? Who among us does not approach with awe and trembling the great mysteries of the church’s seasons?

Third, our planning is always in the company of other believers. If you are not sure that you value this company, gather your planning team, or your worship committee for an evening of recollection, with time for prayer as well as evaluation of the past year, and visioning for the coming year. How do we feel about Advent this year—what are we waiting for? How should our Lenten-Easter-Pentecostal journey shape us this year? What food do we give these pilgrims on their way? The summer is early enough for there not to be pressure on you. It allows you, your environmental folks, and your homilists enough time to plan, to weigh and consider, to imagine, to be creative.

If you plan your musical year well in advance (choral, cantorial, instrumental) your Ordinary Time is well spent, and you have the happy benefit of being able to focus on the seasons as they present themselves to you, rather than being distracted by what comes next.

By its nature communication involves more than one person or side. The biggest problem heard from pastoral musicians on this topic is that communicating with others on the pastoral team is difficult or impossible if the other person or side does not equally value that communication. Under this topic I would like to describe four groups with which we must communicate for our jobs to be effective.

First, we communicate with people we work with in the actual music-making process (choirs, cantors, guitarist, trumpeters, etc.) With them we communicate on four levels:

1) **Musical:** “Isn’t this melody expressive of the text? Doesn’t this rhythm enhance the text?”
2) **Liturgical:** “Today we will sing this anthem because its text is based on Isaiah 40 and that is today’s first reading.”
3) **Pastoral:** “At the 7 am mass we will not sing our six-part Gloria.”
4) **Personal:** “As a believer it is important to me that you are here doing this with me, because we are no longer servants but friends. Because the energy of your music-making inspires me, nourishes me, excites me. Because there are many gifts but the same Spirit.”

Second, we communicate with the people with whom we work as co-leaders, as staff, as parish team. In my parish there are nine staff members and we are constantly working at communicating and what that means. We have learned a little about qualifying our communications to one another, along the lines of what is expected from others regarding this matter. I offer them to you as very practical-keep-your-sanity hints:

a) Here is what I’m doing, here is a decision I’ve made (Informative).

b) Here is what I’d like to do; is it appropriate, workable, pastoral, off the wall (Deliberative).

c) I don’t know what to do—HELP! (Exasperated).

Communication among staff members also involves your priest-presiders. You can value your communication with your presiders, but if they don’t value it back, you have to teach them and, even worse, you have to teach them without them knowing that you’re teaching them! If they don’t care what you’re doing, presume that they do, expect that they will. Communicate your own caring, your own values and concerns.

The wherewithal to do that comes from the third group of people with whom you must communicate and that’s other parish musicians. Peer group support, friends (whatever you call them), and free, continual communication with them about what it’s all about is crucial. We help each other to clarify our values and to refine our vision, to laugh at mistakes, to cry over the pain, and to discover truth. Our eyes are opened and we see what we thought could never be there, what only your friends can help you to see.

It is possible that even very pastoral musicians can be unable or unwilling to see why things fail:

The people didn’t sing this morning because it’s so cold outside.
(Or because I played the hymn poorly.)

The worship committee attacks everything I do; they envy my position.
(Or everything I do has no relationship to everything they are.)

People in our church don’t respond to cantors.
(Or our cantors talk down to people and make them feel inept.)

Finally, but no less importantly, we must communicate with our assembly, for it is there, first and foremost, that we recognize ourselves. In our naked baptismal stance before the Lord we are together and equal, and whatever power we have for ministry originates there.

Liturgical renewal is far from over; some people even think it hasn’t even begun yet. However you are experiencing it, there is still a lot of unrest out there. Many people feel angry and powerless, lost in the shuffle and so cling to whatever safe things they knew that worked before December 4, 1965.

My diocesan newspaper recently ran a survey of its readers to see how they feel about the paper. One lady, after dutifully filling out her answers, then wrote: Would you run Vatican II by me one more time?

The problems here are intricate: What does the assembly think it needs, and what does it really need? The assembly may think in its communal brain that it needs all the old songs; maybe what it needs is a good musical housecleaning and an improved, converted, image of itself as the body of Christ, an image which will reject some of the old songs as no longer representing this new people?

And what about the new songs causing the assembly to be a little uncomfortable with its security, to sit on the edge of the pew for a change, ready for action? How does the musician develop new repertoire while satisfying the community’s felt need to hear the Latin
chants it was weaned on? Can we speak the communal language, so that communication of feelings as well as ideas, of regrets as well as hopes, of visions as well as detail, is accomplished? Or is our ministerial language too new-wave and our posture too arrogant to allow communication from assembly to ministers and back again?

Penance:

If you have at least one little old lady in the course of six months approach your music stand and tell you how much she likes to hear that kyrie, if your pastor can tell you he hates that hymn and why do we have to ever sing it and you don't become angry and defensive, and if your friends can tell you that maybe you are not giving your choir a fair shake—C.” Go home and continue the rhythm of communication that already beats in your parish life.

If your presider occasionally fumbles because you forgot to tell him you're singing the Gloria, better get back in step.

If you not happy with communication, explore. If you're exhausted thinking up 100 different ways to say, “Father, Pastor, your condescension is showing”—whole rest prescribed.

And if you think communication is unimportant, overstressed and a waste of time—D.C. Then take a good course in American Sign Language.

To come now to spirituality is to come to our beginning again, and to embrace all our values into the fundamental activity of our life, which is relating to our Creator. The rhythm, the melody, the harmony of my personal relationship with God must be nourished one-to-one—I with the absolute other. I have to learn my own kind of music and sing it in the silence of my heart, because only then can I learn the community's song. Like music and liturgy, liturgy and planning, planning and communication, spirituality is not a separate compartment of my life, but is entangled with all these others, rooted in the same soil, woven from the same strands of my life.

Like music, spirituality has rhythm and color, give and take, dry times and rich times, many themes winding in and around each other. Like the staff on which our notes are engraved, our spirituality provides a framework for the exposition of our talents, our hopes, and our dreams.

Like liturgy, spirituality inserts us into the past-present-future realities of our Christian dynamic. Our spirituality is rooted in the past, in Jesus and beyond him in our Jewish ancestors, and beyond that in the very energy of creation. Our spirituality is partly inherited from our immediate ancestors, from this time, this culture, this local church— at the hands of those friends we have learned formal and informal prayer, the language of liturgy, the beauty of meditation. Our spirituality is flavored by and in turn flavors the rest of our present lives, as individuals and as community. Our spirituality thrusts us into the future when Jesus will come again. We are never satisfied; we are always longing. It urges us to look for the new song of the new heaven and earth. Like liturgy, spirituality shapes our vision and gives us strength for living. We leave the liturgy to write our own gospel and work our own miracles.

Like planning, spirituality deserves discipline and work, fidelity and love; it must be given time free of other concerns so that our sight can focus on the problems at hand.

Like planning, spirituality engages us in the imaginative process, expands what we thought we knew about God and ourselves.

Like communication, spirituality cannot happen without others, for it is the others who can tell us the truth of God when we cannot see God ourselves. Our spirituality is one in a long line of mystics and prophets and apostles, and from them we learn about our posture as God's people.

Our spirituality is a hopeful one, for as Paul says, “The Spirit, too, helps us in our weakness, for when we do not know how to pray as we ought the Spirit intercedes for us in groans too deep for words” (Rom 8:26). If our groanings are too deep, perhaps they can be expressed in our music. Then music is so valuable to us in prayer, and as we recognize that value we can share it with others. If we do not know how to pray as we ought, then others will teach us. From our liturgizing we learn the dynamic of dialogue with God and the stance of brokenness in service to our brothers and sisters.

If the Spirit intercedes for us in groanings, then the Spirit will intercede also in our planning and direct it toward the ends which God intends. If our planning has room for vision seeking, the Spirit will visit our imagination and open our eyes to truth.

If our words fail in communication, the Spirit will speak for us in words that, though they pass our lips, we all but forget that we knew.

If we do not know how to pray as we ought, the Spirit will help us, for, as Paul continues, “The One who searches hearts knows what the Spirit means, for the Spirit intercedes for the saints as God wills.

To make this communal examination and confession licit and valid, I invite you to share an act of contrition and to respond to this litany with "O Lord, deliver us!"

from tunes that are trite and texts with no bite—
from sopranos that wobble and bases that gurgle—
from cyphers that won't stop and guitar strings that pop—
from lectors who mumble and presiders who fumble—
from collections that jingle and organs that dingle—
from weekly missals, learning music from cassettes—
from Christmas on Mondays, snowstorms on Sundays—
from brides that leave crying, and her mother sighing—
from exclusive language, too much Roman baggage—

By the power invested in me as a baptized person in Jesus Christ, a dozen or so years of experience as a pastoral musician, and the privileged status of having attended an NPM Convention every year since the Alpha point of Scranton, I absolve us from our failings,
of neglect and anxiety,
of oversight and underright,
of too much control and not caring enough,
of not being available enough,
of not practicing enough,
of not praying enough,
And I offer consolation in the words of our brother Paul,

We know that God makes all things work together for the good of those who have been called according to his decree. Those whom he foreknew he predestined to share the image of his son, that the son might be the first born of many brothers and sisters. Those he predestined he likewise called; those he called he also justified; and those he justified he in turn glorified. What shall we say after that? If God is for us, who can be against us? (Rom 8:28-31).

My brothers and sisters, let us go in peace.
Annual National Convention
National Association of Pastoral Musicians
June 24 – 28, 1985
Cincinnati, Ohio
Come join the fun.
Cincinnati
A friendly place to be!

Blessed Are
The Music Makers.
NPM Conventions 1984: New Brunswick

What Really Counts at Liturgy?
BY GERARD AUSTIN

Conversion of heart demands that we view liturgy in a new way. It challenges us to grow into new and broader ideas of what constitutes “success.”

What really counts? Just what exactly is “success” in the domain of liturgy? We all want success. We all want to do “the right thing” in our Liturgical Ministry, but just what is it?

One way of focusing in on the problem is by looking back to the Constitution on the Sacred Liturgy (C.S.L.) of Vatican II. As you know well, it was the first of the Vatican II documents and it was signed on Wednesday, December 4, 1963 (21 years ago). It was promulgated by Pope Paul VI after an all but unanimous vote, 2,147 in favor, 4 against.

It was an important document. Perhaps it has only been in recent years that we have realized just how important it was. In many ways it set the tone for the whole Council and probably the greatest contribution it made was in setting up an ecclesiology (an idea of church) that would follow through in all later documents. The church was not seen first and foremost in terms of the hierarchy, but first and foremost in terms of the Baptized, the People of God. We are the church. We are those baptized into Christ, and some of us are clerics, some are lay, some are married, some are single. All that doesn’t really matter. What is important is that we are the members of Christ’s Body, the church.

Now in that ecclesiological context, the C.S.L. set out to lay down certain principles. Of all the principles, two or three are the most important. Certainly one of those is in paragraph 14. There we read:

Mother Church earnestly desires that all the faithful should be led to that full, conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation of the
Christian people as "a chosen race, a royal priesthood, a holy nation, a redeemed people" is their right and duty by reason of their baptism. In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else.

Now, at this point you may be tempted to say "What else is new? I know that. I've known it since paragraph 14 came back in 1963, and maybe long before!" But just what is that full and active participation in the liturgy, which is described as the aim to be considered before all else? Certainly, it is not what some of us used to think—the applause-meter approach—that participation means speaking out or singing out and is therefore something that can be measured. No, active participation is something far more mysterious, and far more holy. Active participation is a mindset, an attitude of the full person by which liturgy is approached, savored, and lived. Digging for a deeper insight into what active participation in the liturgy is, is my task with you today. By gleaming just what it is, we shall be closer to answering the question of "What really counts at liturgy?"

In my approach, I would like to apply the question especially to the eucharist, the Mass. Not that there aren't other things in the category of liturgy," but the eucharist is the most important. The eucharist is the apex of the life of the church. As theologians down through the centuries have put it, it is the consummation of the spiritual life, the goal of all the sacraments.

To develop this, let me pose (and attempt to answer) two questions: First, Who are we? Second, What do we do when we celebrate the eucharist? (or—to make eucharist a verb, What do we do when we eucharitize?)

Who are we? We are the members of Christ's Body. By our sacraments of initiation (and remember they are three—baptism, confirmation, eucharist), we are "a chosen race, a royal priesthood, a holy nation, a purchased people." By our baptism (and I mean baptism in the broad sense here, including confirmation and eucharist since we are not fully initiated until all three are celebrated), we are Christ. Let me quote a document of the third century, Didascalia Apostolorum, written by a bishop of Northern Syria:

When you are teaching, command and exhort the people to be faithful to the assembly of the church. Let them not fail to attend, but let them gather faithfully together. Let no one deprive the church by staying away. If they do, they deprive the body of Christ of one of its members—Do not make light of your own selves, do not deprive our Saviour of his members, do not rend, do not scatter his Body (Ch. 13).

"Do not make light of your own selves." This was a major goal of the C.S.L.—to reemphasize the dignity of each baptized member gathered in assembly to worship. Fr. Edward Schillebeeckx has written, "The fundamental gain of the Constitution on the Sacred Liturgy of Vatican II is that it broke the clergy's monopoly on the liturgy. Whereas it was formerly the priest's affair, with the faithful no more than his clientele, the council regards not only the priest but the entire Christian community, God's people, as the subject of the liturgical celebration." It is no longer "Father's Mass." It is our Mass because it is our baptism! Many feel that our present era in the church will be remembered in history as an era of "baptismal consciousness."

We asked "Who are we?" We are members of Christ's Body. We are the church.

What do we do when we celebrate the eucharist? We join with Christ in offering to the Father the very same act that brought the church into existence in the first place—the Paschal mystery, that is, Christ's free gift of himself on our behalf to his Father. The church comes from the act of redemption of Christ, and every time the eucharist is celebrated that covenant is continued, now with the active involvement of the baptized members.

What do we do when we celebrate the eucharist? We say "yes" once again to our Baptism. A few years ago our American Bishops professed to the eucharist as "the repeatable sacrament of initiation." Or, as St. Augustine put it, when we receive the eucharist we become all the more that which we already are, the Body of Christ. We say amen to that which we already are.

**It is our mass because it is our baptism.**

From what we have been saying, we see the intimate connection that exists between ecclesiology and our worship, especially our worship at eucharist. Karl Rahner wrote in his book, *The Church and the Sacraments,* The Church is most manifest, and in the most intensive form she attains the highest actuality of her own nature, when she celebrates the Eucharist. For here everything that goes to form the church is found fully and manifestly present.

This is why we find in the C.S.L. in paragraph 2, "The liturgy is the outstanding means whereby the faithful may express in their lives and manifest to others, the mystery of Christ and the real nature of the true Church." Yes, we know who we are, we show who we are, when we gather together to celebrate the eucharist. This leads us to another important question: When we gather together for Mass (the eucharist), "Who offers what?" (This question has two aspects—the "who" and the "what.")

First—the "who." Going back to New Testament evidence, scripture scholars today tell us that we just don't know who presided at eucharist. Fr. Ray Brown writes, "When we move from the Old Testament to the New Testament, it is striking that while there are pagan priests and Jewish priests on the scene, no individual Christian is even specifically identified as a priest. There is no compelling evidence for the classic thesis that the members of the Twelve always presided when they were present."

In short, what does Sacred Scripture tell us about the sacerdotal office? Nothing, really. Scripture observes a total silence concerning a sacerdotal office to which the presidency of the Eucharist is committed. It simply prescribes nothing in this regard.

As time goes on, however, we have testimony from the early Christian church on the issue. The early Christians were very much aware that the sacrifice of the eucharist was truly "theirs." Granted the bishop (or later priest) celebrant played a unique role, the entire assembly was seen as celebrating the mystery of Christ, and this because of the fact that the faithful were one with Christ. Understanding that mindset is key for understanding the eucharist of the early Christians. The Mass was theirs because it was the sacrifice of Christ, and they had put on Christ; they had become his body in baptism.

They offered under the leadership of one person. Who was that person? Modern scholarship has emphasized that that person presided at eucharist because he presided over the life of the church. Put technically, "The presidency of the eucharistic assembly was a liturgical di-
inension of a pastoral charge." Schillebeeckx puts it this way:

In the early church there was really an essential link between the community and its leader, and therefore between the community leader and the community celebrating the eucharist. This nuance is important. It was essentially a matter of who presided over the community... The figure who gives unity to the community also presides in the sacrament of church unity, the eucharist (Ministry, p. 49).

The priest was not seen as outside the circle of the community—just the opposite. He operated from within the community as its leader. But, as time goes on, little by little the priest gets placed outside that circle, offering for the people. Yet as late as the 11th century we still hear things like this: "The priest does not consecrate by himself, he does not offer by himself, but the whole assembly of believers consecrates and offers along with him" (Guerric of Igny, sermon 5; PL 185.57).

I quoted that because of the late date; yet, it does stand out as an exception. During the 12th and 13th centuries people came to see the Mass more and more as the Mass of the priest. For them it was the priest who celebrates, in virtue of his priesthood, which is a participation in the priesthood of Christ. At this period we see for the first time the term "celebrant" being applied only to the priest. Lay people "assist."

How do we account for such a shift in thinking? Fr. Congar describes it as a passage from an ecclesiology of communion to an ecclesiology of powers. Schillebeeckx speaks of this whole question in view of the distinction between the power of ordination and the power of jurisdiction. He says that this distinction is one of the most fundamental factors that marks off the second Christian millennium from the first. He explains:

Only now did ordination in fact become a sacred rite: a man is a priest quite apart from a particular church. This view opens up the way to practices that would have been unthinkable to earlier Christians, above all the private Mass. If a man has been personally ordained a priest, he has the power of eucharist and can therefore celebrate it on his own. For the early church this was quite simply inconceivable (Ministry, p. 56-57).

This makes of the priest a figure not of the community, but over and above the community.

I have spent this time because this attitude is still active in some laity, and in
many of the clergy, and it has had great effect on what we think we’re about at worship.

This attitude of “Father’s Mass” is an impoverishment of the true tradition. The true tradition is that the Mass is “Our Mass.” The prayer-texts of Mass are in the first person plural—“we,” “We come to you, Father,” etc. Vatican II tried to return to that tradition. Yet, 21 years after the Liturgical Constitution we ask ourselves, do most Catholics view themselves as being the church? Do most view themselves as offering the eucharist?

Let us focus this on our precise question: at the eucharist, Who offers What?

Let me quote a favorite Anglican author of mine, Eric L. Mascall:

What in fact is offered in the Eucharist, and who is doing the offering? Late medieval Catholicism had a quite simple answer: the priest is offering Christ. The Reformers had a quite simple answer too: the worshippers are offering, first their praise and then themselves. It is not Christ that is being offered, he offered himself once for all upon the Cross; all that we can do is to remember his offering with gratitude and then offer ourselves. Now what has happened with both these answers is that the unity of Christ with his Church has simply fallen to pieces.

He then quotes St. Augustine (De Civ. Dei, X, vi):

The whole redeemed community, that is the congregation and society of the saints, is offered as a universal sacrifice to God through that great Priest, who also offered himself in suffering for us, in the form of a servant, that we might be the body of so great a head... This is the sacrifice of Christians: we being many are one body in Christ. And this also the Church continually celebrates in the sacrament of the altar, so well known to the faithful, that it may be plain to her that in that which she offers she herself is offered.

Mascall continues: “Not the priest offering Christ, nor Christians offering themselves, but the whole Christ, Head and members, offering the whole Christ to the glory of God the Father” (Recovery of Unity, p. 140-141).

The whole Christ offering the whole Christ! Here, I believe, we are entering into the very heart of what active participation in the liturgy means.

Many Catholics do not see themselves and their lives as what is being offered. Many are too passive when they come to Mass. It is as though they were watching television; they tune in channel 6, and
they watch “Calvary Revisited.” They forget (or they have never been taught) that it is the mystery of themselves that is on the altar. As St. Augustine worded it: “There you are on the table, and there you are in the chalice” (Sermon 229). Or again: “If then you are the body of Christ and his members, it is your sacra-
ment that reposes on the altar of the Lord . . . . Be what you see, and receive what you are” (Sermon 272).

This true and deeper meaning of litur-
gical participation rests on a theology
that sees the Mass as both the sacrifice of Christ and the sacrifice of the church. St.
John Eudes wrote:

We must strive to follow and fulfill in ourselves the various stages of Christ’s plan as well as his mysteries, and frequently beg him to bring them to completion in us and in the whole Church. For the mysteries of Jesus are not yet completely perfected and fulfilled. They are complete, indeed, in the person of Jesus, but not in us, who are his members, nor in the Church, which is his mystical body. The Son of God wills to give us a share in his mys-
teries and somehow to extend them to us (On the Kingdom, pars 3.4; Opera Omnia 1, 310-312).

Vatican II attempted to re-emphasize this tradition. The Constitution on the Church (no. 34) speaks as follows of the priestly role of the baptized:

For all their works, prayers and apostolic undertakings, family and married
life, daily work, relaxation of mind and body, if they are accomplished in the Spirit—indeed even the hardships of life if patiently borne—all these be-
come spiritual sacrifice acceptable to God through Jesus Christ (Pt. 2:5). In the celebra-
tion of the Eucharist these are most fittingly offered to the Father along with the body of the Lord.

Thus, we are the church, we are the body of Christ. Presence or absence at the local assembly does make a difference. We are one with Christ: the Whole Christ offering the Whole Christ.

None of this is new theology, but I do feel it has been forgotten in modern times. It is not new at all. Listen to a fifth century saint, St. Peter Chrysologus, in one of his sermons:

How marvelous is the priesthood of the Christian, for he is both the victim that is offered on his own behalf, and the priest who makes the offering. He does not need to go beyond himself to seek what he is to immolate to God: with himself and in himself he brings the sacrifice he is to offer God for himself. The victim remains and the priest remains, always one and the same . . . . Each of us is called to be both a sacri-
ce to God and his priest. Do not for-
feit what divine authority confers on you (Sermon 108).

“Do not forfeit what divine authority
confers on you.”

This reminds us of the quote I used earlier of the fourth century Syrian bishop: “Do not make light of your own selves.”

w

hat does all this mean for the average parish? It means that the eucharist is the time when the local community gathers togeth-
er in faith to hear the Word of God and to offer itself with Christ to the Fa-
er, in the Holy Spirit; the time when the parish both expresses what it is, and becomes even more that which it already is—namely, the Body of Christ.

The priest-celebrant prays after the in-
situation account: “Father, calling to
mind the death your Son endured for
our salvation, his glorious resurrection
and ascension into heaven, and ready to
greet him when he comes again, we offer
you in thanksgiving this holy and living
sacrifice.” Remember, that “holy and liv-
ing sacrifice” is us, all of us gathered in
the assembly. The sacrifice is that of Christ, of course, but it is also that of the church. Otherwise, there is no need to repeat the Mass. What Christ did on Calvary he did perfectly once and for all. It is repeated (better, “continued”), because now we, Christ’s members, bring to it our own lives—our own praise, hopes, and joys.

The priest-celebrant offers in our names—our lives. What is offered at the
Sunday eucharist along with Christ is the life of the parish, or, more accurat-
eely, the life of each parishioner. In that light, nothing we do is trivial or mean-
less. As baptized members of Christ, we are invited to complete the mystery of Christ on earth. We are invited to be Christ in time and in space.

To accept and carry out that invita-
tion is what participation in the liturgy
means. Week after week, Sunday after Sunday, we gather together to praise and thank our God for his love for us. That love has been expressed in the per-
son of his Son, Jesus Christ. And we are
invited to join with him, to become one with him, to bring our whole selves—every facet of our lives—to him and return to the Father.

Eugene Walsh described well this mis-

36

T

his mindset is what you ministers
of music are called upon to create
or to foster where it already exists. It is a noble task, a sacred task, because it touches upon continuing the very mystery of Christ on earth. At the same time it is a difficult task. It is diffi-
cult in that, unlike perfect harmony or clear and crisp chant, it is hard to
measure.

You need patience, but, more impor-
tantly, you need faith—faith to believe that God is using you as his instrument in the process of bringing all things into one in his Son Jesus Christ.

You need faith to believe that what was begun in baptism is renewed and re-
vivified every time the assembly gathers together for worship.

Let me conclude by a final note of en-
couragement. And it flows from all that I have been trying to say.

In your task as ministers of music in the liturgy, remember that each single person in the assembly has something totally unique to bring. The gathered as-
sembly is like a mosaic—each piece is
important for the beauty of the whole.

Respect each person. Draw out from each person his or her own unique gifts and talents. Help them to lay them on the altar with the bread and the wine, that they may be offered to the Father in union with Christ.

Remind them that in the eucharist, the Whole Christ offers the Whole Christ.

Each person in unique. Each person is
important.

Igor Stravinsky, commenting on com-
posing his Symphony of Psalms wrote:

As for the final hymn of praise, I can only say that one hopes to wor-
ship God with a little art if one has any. But if one lacks the gift one should at least burn a little incense.

Many of your fellow parishioners may have very little art, but they all come with a little incense, the incense of their own story, their own lives, which can and should be burned, to the glory of God the Father!
What is a pastoral musician? I would propose that a pastoral musician is a servant, a student, a creator/re-creator, and a teacher.

First of all, we are servants. Servants of the word. As the organist Paul Manz has written, "music will woo the people but the Word will win them." We are not running a Saturday or Sunday concert society when we make music for worship. We are leaders, catalysts, and energizers of a corporate activity that we call worship. Catalytic activity begins with the study of the appointed text — not just the scriptural text, but the Psalm text, the hymn text. And whether we encounter the texts or not, they are going to be there and they will impact on what happens, so we jolly well better encounter them.

We are also servants to the people that we serve. Now this is a tough one because the natural imagery of the servant is to be subservient; in a sense to give the people what they want. I would propose a different kind of servant. In Dorothy Sayers' marvelous detective stories, the hero, Lord Peter Wimsey, has a butler, Bunter. In one story Bunter is standing in the hall locking the door. "No, sir. You can't go out. You are not dressed properly to do that." And Lord Peter says, "I am in a hurry." Bunter says, "I am sorry but you are not going to the auction to buy another ancient book, you must be dressed properly." So he forces his master to go back to the bedroom and change clothes. Lord Peter Wimsey in his frustration observes, "Bunter, what would I do without you?" We must not let our people rush off to

Dr. Ferguson is Professor of Organ and Church Music and Minister of Music to the student congregation at St. Olaf College, Northfield, Minn.
worship without being sure that they are dressed properly for worship. Of course, what I am talking about is the standards that we have in our approach to leading worship. Yes, we are servants but serv-

ants in the model of the English butler who knows what is proper and so is concerned to be sure that the right things happen.

Second, we are students. We are ploughing deeper this week. We are talking about roots, and I think that is really great. It's about time we admit that it doesn't hurt to be aware of our history. After all it does influence what we do. Twenty years ago an awful lot of seeds were planted and a whole new style of worship took root. But now it is time for stronger fertilizer, stronger food. People are growing in the Christian faith, and most of them do that growing at worship. They encounter God in worship—in the liturgy Saturday night, Sunday, whenever it might be, and that's their continuing education in the faith. It seems to me that we need to be concerned about that growth. We need to be providing stronger food.

Now what does that have to do with being a student? Well, it seems to me that if you are going to be able to assist others to grow, you need to be very firmly grounded yourself. And you need to be continually growing. We need to study the liturgy. We need to know about the history of the rites—what came from where and, most importantly, why? Why did this or that happen? As we begin to understand the "why" we might also begin to understand how a given liturgical experience, or a given rite or a given practice, might be useful for us today.

I put being a student of liturgy first, but that does not mean that being a student of music is not important. You must know about music theory. You must know about composition. You must know about music literature. You must discipline yourselves as performers. You know if you don't grow, you wither. There is no middle ground here. It is either going to be growth or it is going to be decay.

Music is a grammar just like English is. And you need to know about that rhetoric. You need to know about Bach cantatas and ritornello technique. You need to know about ostinato technique. You need to know about these things, because they will influence your un-

standing of the music you make and they will influence your ability to judge new music.

I think we must be students of the history and practice of music in worship—Roman Catholic and Protestant worship. After all, a few hundred years ago, the reformers went through what you have been suffering through for the last twenty years of trying to reform the liturgy and the rites. And many groups have struggled with the problem of introducing the vernacular. In England, for example, there is a long tradition of making church music in our language that we can't afford to overlook when we are talking about choral repertoire in our worship. Because of the way the English educational system worked, most of the really fine musicians were in schools connected with choir schools. They sang their liturgies and grew and discovered their musical abilities simultaneously; their growth as musicians was parallel with their involvement in a choral singing tradition. This is why a Ralph Vaughan Williams or a Benjamin Britten can write such distinguished, marvelous church music. Neither of these composers is a "church composer." They are among the greats of English music.

We need to take the music and make it our own.

Most of America's great composers did not grow up singing in the church and most of their "church music" if any, really doesn't work very well in comparison to the music of the English greats. So we need to look at these other traditions.

We need to be students of the repertoire for worship. We also need to be constantly wrestling with the issue of how to use the repertoire in our worship today. I'd like to make two points here.

The first concerns the psalter. The Psalms are our greatest treasure in song. Now there is nothing wrong with the responsorial psalm, but the people need to take ownership of the Psalms and begin to sing them. In the history of the Psalms, many times it was the antiphon that was done by the choir, or the cantor, because the antiphon became the place to embellish the text. The antiphon tells us what the Psalm is about. In a very real way to give the antiphon to the people (which then probably has to be sung in unison) and let the choir sing the verses, doesn't work anywhere near as well to set a musical stage, a musical per-

pective, a musical cushion that envelops the text and colors the text, and says what it is all about.

I am not against the responsorial psalm, but I think it is time to look beyond that. I believe the text needs to be given to the people and it needs to be put in their mouths, because if they sing it, they are more likely to encounter it. That is one example of how my studies in history of liturgy, psalmody, and my thinking about music and how it works in worship would lead me as a student to say it is time to go deeper, move on in that area.

And then of course, since I am a Protestant, I have to talk about the hymn. Now some Roman Catholics say the hymn is not relevant. Nonsense! St. Paul told us that we should sing to each other in psalms, and hymns, and spiritual songs. Look at the history of Christianity; almost every major reform or revival was carried on the singing of the people. There is just no doubt about it. The hymn is a significant musical resource for corporate worship.

For Martin Luther the hymn sung in the church service has an important assignment. It is to impress the Word of God upon the minds and hearts of the people and it is to preserve this Word as living word. In fact, Luther insisted that no one should study to become a minister unless they were well grounded in music. He was also concerned that music be people music, helping people toward a more intelligent and active participation in the liturgy. His interest in the vernacular was an outgrowth of the understanding of the doctrine of the universal priesthood of all believers. All are not just to be present at worship, they are to be active and intelligent participants.

I also want to speak briefly about standards and the treasure that we really have in the hymn.

Ralph Vaughan Williams, writing in the preface to The English Hymnal, comments:

The music is intended to be essentially congregational in character, and this end has been kept in view in the choice of tunes. Where there is congregational singing, it is important that familiar melodies be employed or, at least, those which have stood the test of time. The specially composed tune, that bane of many a hymnal, has been avoided as far as possible. There are already many hundreds of fine tunes in existence. So many indeed that it is impossible to include more than a small part of them in any one collec-
We learn to perform the music that is already written. Well, that's fine. I won't argue with that for an instant. As performers, as students of the literature, however, I would propose that we need to take the literature and make it our own. We need to adapt and adopt that literature, and find the way that it is going to serve us in our work in worship. In other words, we need to be creative in our re-creation. And sometimes we even need to feel brave enough to try creating instead of re-creating.

As students, we learn our craft in order to be creators and re-creators. This part comes quickly. Until the twentieth century the making of church music was essentially a creative business. Johann Sebastian Bach considered himself more a creator than a re-creator. But our whole training as musicians is as re-creators. We go to conservatories—schools dedicated to preserving and conserving the tradition.

The brain must be involved.

won't remember that. But maybe something would have percolated a little bit, and it will help them. I think we need to plan ahead. Years ahead, not just a few weeks. Is there a hymn that we would really like the congregation to start to have as their own—a hymn which might more clearly help define a given liturgical season? You know we lost much when we went into the vernacular. We lost the tradition of specific hymns being identified with specific seasons. Maybe we need to work at that again. So you are not talking about one year, you are talking about five years or more.

While I was at Central Lutheran parish, we learned "Hail Thee Festival Day" to Vaughan Williams' splendid tune. We worked at it over a long period of time. In the first year, the people didn't sing at all and the next year they got to sing the refrain. It was a Communion procession on Easter, and then, finally, they sang the whole thing alternating between women and men on the stanzas, with everyone on the refrain, just like Vaughan Williams proposes.

Another way to teach and involve the people is by printing the text, because we expect that their brains will be engaged in worship as well as their hearts.

Joseph Sitler, the marvelous theologian and scholar, commented once that there is no need for a cranial bypass in order to be a Christian. And I think that is very important to think about. I get worried when people say “we want to take things out of peoples' hands. We want them to be freed from the holding the book,” because I think sometimes what happens is that the brain goes into neutral. I remember how shocked I was to discover that I didn't know the words to the doxology one day when I put it to a different tune. That's something everybody is supposed to know. Well, if I didn't really even remember the words, I really wondered what was going on in my brain when I was singing it. Or, Isaac Watts' incredible hymn, "When I survey the wondrous cross; love so amazing, so divine, demand my life, my all." I doubt that we really mean that when we sing it. We must encourage the brain to be involved and that is a teaching role.

We teach by how we do things. Take for example the placement of the cantor. In most churches, the cantor saying the psalm is in the front, the organ is in the back and they are never together. Nobody making serious music would ever do that. Have you ever been to a concert of a major symphony orchestra where the featured soloist is in the balcony with the orchestra on the stage? Why can't the cantor be with the organ? But we need the cantor up front to tell the congregation when to sing. Do we? Couldn't someone else do that? Or maybe after twenty years we are to the point where they know when it is time to sing and they really don't need anybody to tell them. Besides, my experience in observing worship is that most people really aren't looking for that anyway. There are times when as good teachers we do need to help. We do need to encourage people. But I wonder sometimes if we aren't overdoing it, because the real goal of a great teacher is to become dispensable, to teach independence, so that someone can stand on his or her own feet.

I think we are also teachers by just how we act and live in the parish. One of the real problems is—does anyone really know us in the parish? You know you are on the organ bench or with the choir or whatever before the liturgy
starts. You are there after it is over and everybody is gone and they never see you. I guess maybe we should go to the fish fry on Friday night once in a while, so that some people can know us as human beings. Gee! the organist eats just like I do. Wow! I can’t believe it.

We also need to be teaching while we are working with people. How do we deal with the other musicians who work with us? How do we run a choir rehearsal? Are we well prepared? That says something about our attitude towards the things that we do. One of my choir members told me once that the reason she liked choir was because I worked her so hard she forgot about all her problems. Another choir member at Central Lutheran informed me the first month I was there that I was in real trouble because we were not having devotions. We did not begin choir rehearsal with a little scripture reading and prayer. I had never done a choir rehearsal that way. But the Lutherans are big on devotions. All meeting must have devotions. They do everything that way. Finally, someone else said, “But wait a moment, our whole choir rehearsal is our devotion. You keep talking about what the text has to say. You keep urging us to sing it this way because of what those words mean. Our whole work together is a devotion.” And so I would say that is another way we teach — by how we do what we do.

Well, have I really given you a new role for a pastoral musician? I don’t think so. I think all I’ve done is redefine that old role, adding some new dimensions or perhaps taking them to a deeper level. We are servants of the Word, enablers of the Word, and enablers of the people and their encounter with that Word. We are students. We must know our discipline in liturgy, theology, and music. We are creators and re-creators putting to use that which we know. We are teachers. In a sense you could say that I have defined a professional. That is true. We’ve got always this tension that people will say, “Gee, I want to help make music because the spirit has called me to help.” But we will not get any help from the spirit unless we proceed to help ourselves. A real professional is, in our context, a pastoral musician, sensitive to the potential for music to minister to people — a caring person, anxious to enable the worship life of a congregation. God grant us the wisdom, enthusiasm, and strength to be worthy of this high calling.
The original title of this address was from Jesus' question to the disciples in the garden of Gethsemane: could you not watch one hour with me? A sermon topic if there ever was one, and a sermon you shall have. I said a sermon, not a harangue. And not a homily, which my dictionary defines as a long, boring sermon. Lengthy I shall be, but I understand it as my business not to bore you.

Let us begin with an effort to get some clear light on our text. Set as it is in the stories of the prayer of Jesus as he approached his impending death, it has everything to do with ministry. It is a question about self-giving love. It is also a question unanswered by the disciples. It is intended as a direct question of the Lord to the church. It is about prayer and the church and self-sacrifice. Clearly it provides some openers on the question of the calling of the pastoral musician. Since the story of Jesus in prayer follows an observation that the Last Supper concluded with song, the thought of Jesus and his own disciples as singing congregation may relieve some of the burden a text like this may be apt to impose on us. The One who rebukes is also the one who sings and—if we may assume with the gospel authors that he really was a good Jew—danced with his friends at village festivals.

I need to linger with you a moment on the thought that the rebuking and questioning Lord is also the singing and dancing Lord. The blessed Name of Jesus has been much profaned by his own followers. That Name has been taken in vain and given false witness all too often.

Dr. Keifer, author of To Give Thanks and Praise (Pastoral Press, 1980), To Hear and Proclaim (Pastoral Press, 1983) and The Mass In Time of Doubt (Pastoral Press, 1983), is Professor of Liturgy at the Catholic Theological Union of Chicago.
by the one he has called as collaborator with his work in the world. I refer to the false witness of holy mother Church. Holy Church is called to be both virgin and mother. As virgin, she has no business being corrupted by romantic narcissism, petulant self-service, whining helplessness, or nostalgic resentment. As mother, she has no business disowning her children who insist on growing up, no business confusing love and control. As Christian mother, her calling is to welcome the outcast and the orphan. Her business is to open her arms in nurturing embrace and to let go in freedom. Her business is to be strong, loving, and wise, not wary, controlling, and all knowing. Controlling mothers and controlling virgins have one great weapon against the freedom and wholeness of their would-be children, lovers, brothers, and sisters—guilt. They get their way by inducing guilt. Holy Church is frequently fond of interpreting the voice of her lover and spouse in her own controlling accents. So we hear the rebuke and questioning of Jesus, "Could you not watch one hour with me" as implied condemnation rather than invitation, an assertion of our failure rather than an expression of trust in our possibilities to reach for a better future, rejection rather than affirmation of partnership, put-down rather than bracing challenge.

Let me try a translation of "Could you not watch one hour with me" that should be dear to the heart of a musician and that deflects the voice of Holy Church as controlling mother and petulant virgin that is part of our Catholic psyche. "Get thee up on a high mountain. Get thee up." I am not bending the gospel text, only attempting to shed light on its true meaning and challenge. The Christian gospel understanding of the prayer of Jesus and its function as model for ourselves is unintelligible apart from Jesus' own office of prophet and unintelligible apart from the calling of all the baptized to be prophets of the most high. To be invited to "watch one hour" is to be invited to prophesy. The prophet's business is to read with eyes of faith the "signs of the times," to be a wakeful watcher over the event of God in the world, to discern what God is doing among God's people. The prophet's business is not to know the future but to discern the now of God's living presence, to distinguish the portents of wrath and doom and of high hope. More, the prophet is called to be a living embodiment of the word the prophet proclaims,

Get thee up on a high mountain. Get thee up.

As children and lovers and sisters and brothers of holy Church, let us get up on a very high mountain today. Let us reflect on where the Lord calls our church to be, and look at the pit where we lie.

What this nation needs is a Catholic church. A Catholic church. A whole church, a church that is a celebration of wholeness and hope. We need a place where we can dance with the African and lament with the Jew. We need a place where we can feed on the contemplation of Asia and make festival with the Hispanic. We need a Catholic church where all this spiritual wealth can join with the heart of popular American religion, the conviction of the providence and immediate love of God that was the heritage of the Wesleys and which beats strong in the liberation theology of James Cone.

What this nation needs is a Catholic church. We need a church where people can be liberated from the heretical ideology of fundamentalism that is the antichrist feeding the oppression of the poor here and abroad. We need a church that
embraces people in all their uniqueness and gives the lie to the endemic narcissism of modern secular culture.

What this nation needs is a Catholic church. We need a church that takes God incarnate in human flesh seriously. We need a church that believes in sacramental life. We need a church where nobody, not the simplest or the most deprived, can be mistaken about the fact that what takes place at the altar has everything to do with what happens in the world.

We need a church purged of the gnosticism that divides the spiritual from the social, politics from prayer, and the human from the divine. We need a church that accepts Jesus Christ as Lord and Savior and rejects the idolatry of a sweet, satanic, cultic Jesus who offers release from guilt and the comfort of escape rather than a call to the repentance that bears fruit in the care and liberation of the oppressed. We need a strong sacramental ministry, an unswerving and undaunted conviction of the priesthood of all believers whose pure sacrifice and holy oblation is to love justice and be the agents of mercy and peace in the world. Yes, what this nation needs is a Catholic church.

We need a church that can dance with the African and lament with the Jew, feed on the contemplation of Asia, and make festival with the Hispanic.

Our something less than virgin mother American Catholic church stands in need of purging of the teutonic racism and narcissism and romanticism and intellectualism that is manifest—the Anglo-Hibernian-Germanic dominance of our ecclesiastical hierarchy, parochial life, schools, organizations, and theology, and which is the special hallmark of this church’s liturgical establishment. Let me rehearse a partial litany: The Saint Louis Jesuits... The Monks of Weston Priory... North American Liturgy Resources... The Gregorian Institute of America... Taizé. Apparently, the clergy are the church, monks are the people of prayer, Europe is the faith, and to be Catholic is to be white. In this nation the most vital resources of music have always been black. In the Roman rite, the most vital possibilities for popular song lie in its cues for litanies and acclamations—the very call and response which is of the essence of the genius of black music for worship. Yet we have chosen the teutonic hymn as a model. No vital popular vernacular litanies or acclamations yet exist in our repertoire. Racism, narcissism, and romanticism. The liturgical movement created a mania for clarity of expression and literal intelligibility of text and wonders why people are riveted to the missalette. Our whole way of life and practice as a church revolves around the schoolroom and the discussion group rather than the table and the sickbed, and the result is that the average white middle class Catholic can only tolerate praying from the neck up. Intellectualism.

Where is the ministry when people only get what they like?

A walking parable of the disease in the body ecclesiastical is the promotion of the “Cathedral office,” familiar to many of you through the green morning and evening Praise God in Song book. It was born in the fake gothic Lady Chapel of Notre Dame University. There, on steamy summer evenings, clerics in cut-offs and sisters in the polyester that has become the modern habit gathered before a fake baroque altar to chant a reconstruction of the fourth century Jerusalem office. With a monastic ceremonial they surrounded a bevy of robed ministers. With a melange of pseudo-Anglican and pseudo-Byzantine chant they were wreathed in incense. In the shadows of Auschwitz and Vietnam and in the glare of Hiroshima an office of prayer without lament is promoted as an adaptation of the Liturgy of the Hours. Racism, narcissism, romanticism, intellectualism.

I know. I know. People “like” the Saint Louis Jesuits. Some people “like” the new Evening praise. Would Thomas Merton like them? Would Dorothy Day like them? Is Mother Teresa promoting them among her followers? Has Daniel Berrigan taken the Jerusalem office on the road? Would Jesse Jackson be at home with it? Would the Asians and Hispanics in my parish be at home with it?

Where is the ministry when people get only what they like? Comfort without challenge is narcissism’s pim. Togetherness without being broken open to the stranger is the hell of the hypocrites.

There is a community unto damnation as well as one unto salvation. Oneness without pressure, friction, or tension is at best boring and banal, and it is a oneness of the numb and the dumb. It is always sterile.

And the symptoms of our sterility abound. We Catholics have become a wealthy people. Yet our churches reflect a parous tawdriness. There is not a contemporary iconography worth the name. We are suffocated in felt banner kindergarden art and polluted with newsprint. We can produce a San Francisco Cathedral, proclaimed tasteless opulence distorting all the basic symbols of Christian worship. We confuse cost with expense, festival with entertainment, participation with performance, liturgy with theater, ritual with studied ceremoniousness, public worship with private devotion. Our worship generally lacks passion or pathos. Israel survived very well without priest, king, temple, altar, or cultic sacrifice. It did so because it kept fast and sabbath festival. We behave as if we could do without either.

Make no mistake. I stand before you as a Pharisee of the Pharisees, an Anglo more than any of you. Born indeed in East Anglia in England, nurtured by the Notre Dame School of Liturgical Studies, beholden to the profits on misallels for my salary as translation editor for the International Commission on English in the Liturgy, seminary professor, part of a very white and suburban community of faith. We are all in this together, my friends. We have all sinned and fallen short of the glory of God.

But get thee up on a high mountain. Get thee up.

The beginning of praise is lamentation. Without the knowledge of our own poverty, we shall perish in it. The blessing cup is not filled with the abundance of life unless we offer the sacrifice of a broken heart and a contrite spirit. Honesty and humility, not denial and boasting and guilt, are the honest bread and sweet wine of that oblation. I am not suggesting that you take an axe to the electronic organ, burn the paperback hymnals, or boycott the Gregorian Institute of America. I am not proclaiming the worthlessness of liturgical studies or even the uselessness of felt banners. I am only saying that of such is not the kingdom of heaven, and that you cannot be faithful to your ministry as artists in the church if your eyes are fixed only on these things. Your high calling is to lead us in festival. Martha, Martha, you are
I am well aware of the liabilities of your calling. You are all underpaid, if paid at all. If you are full time, you are expected to have Ph.D. credentials, Albert Schweitzer M.D. dedication, and to live on something less than an elementary schoolteacher’s salary. You are among the first to hear complaints and among the last to get gratitude and affirmation. You have precious little parochial status, and if you are a full time church professional, other artists suspect you of selling out your art. You are at the mercy of composers, parochial tastes, pastor’s whims and this season’s rage of the liturgical establishment. Most of you have to work with acoustics that would have driven saints Cecilia and Dunstan to drink, and considering the musical responsiveness of many Catholic congregations, you must often feel in the position of casting false pearls before real swine. You are among the most used and abused of all the church’s ministers. Miriam, all your life you have been told your business as a good girl is to please people, and now some fool from the midwest stands up here and tells you you are supposed to be a prophetess. David, you are the most vulnerable of all men. If you aren’t gay, people suspect your masculinity anyway. If David really does love Jonathan with a love more than the love of woman, he knows he isn’t exactly working at a welcome table. And now some fool from the midwest stands before you and asks you to prophesy.

But get thee up on a high mountain, Miriam. Get thee up on a high mountain, David. Get thee up.

There is nothing this church of ours needs more right now than your challenge to the church to pay you decently. Justice begins at home, and nothing is more depressingly counter-prophetic than the refusal of the Catholic church generally to pay its employees justly. I do not know of a single professional working for the Catholic church who asks for any more than sufficient salary and benefits to live in the economic life.
style to which religious vowed to poverty are accustomed. It takes more money to do that when people have families, because of matters like the education of their children. But that is all anybody asks of the church. This is not the greed that is projected on you. Prophesy unto us, Miriam and David. Turn aside the guilt-mongering control of mother church in her corruption and self-service; stand up tall and proud and insist in season and out of season on being treated as serious adults.

*Get thee up on a high mountain. Get thee up.*

Your concerns about quality of liturgical celebration are not to be dismissed as a preoccupation with aesthetics. It is your business as artists to be preoccupied with aesthetics. It is also your business as leaders of worship. If this church of ours were ever to get serious about what it takes to have a genuinely participatory liturgy, it would be crystal clear that the ministry of music is at least as essential as the ministry of presiding. If this church of ours were ever to take seriously its creed's affirmation of God as creator and Word incarnate in human flesh, it would take the liturgical arts with utmost seriousness. It would endow them lavishly. The glory of God is made manifest in this world by the perfection of the human, and the church is the proper home of the arts. I think I have suggested in something above a whisper that liturgy and social justice have everything to do with one another. So do the prizing of the arts and social justice. Both have to do with the affirmation of the goodness of the world and of the human. It is the Bible's understanding that the cutting edge of the event of God in the world is human creativity. The very first chapter of the sacred scriptures describes humankind's capacity as knower, lover, worker, and festival-maker as being God's image and likeness. Those words we somewhat flatly translate as image and likeness mean a real presence, a sacrament, a living representation of the living God. Humankind is priest of creation, and that priesthood is exercised in art as it is in the works of justice. A sacramental church needs your passion for the excellence of art.

*Get thee up on a high mountain. Get thee up.*

We need your passion and your discipline, not unconverted obsession and compulsion. As artist and minister together, your art is to be the servant of
your calling in the church. It strikes me that there is one essential difference between the art of the church minister and the art of the one who is not church minister. The essence of your own calling is to unite art and life, to be a song and a dance and a festival for us. The heart of sacramental ministry is not in the things done and the things produced, but in the people who do them. A priest who does not carry the care of the world and the joy of faith to the altar is a mere actor. The reader who is not a living embodiment of fidelity to God's Word has no business taking the lectern. The communion minister who is not bread broken for the hungry and a living cup of blessing and mercy profanes the body and blood of Christ. The whole function of our rituals is to reveal who we are, grace though sinful, hoping though broken, living promises of a kingdom that is upon us and coming to us out of the future of God.

I need to linger on this point with you. Our prevailing conceptions, conditioned by prevailing practice, tend to a clericalist and theatrical understanding of liturgy as an event done for the assembly. The going definition of the deacon as a kind of ecclesiastical mule who can do everything a priest can except consecrate the bread and wine rests on that clericalist and theatrical notion of liturgy as deriving its essential meaning and significance from the activity of the priest. The present tangle of understandings, practice, and lack of vocations to priesthood has everything to do with the bankruptcy of an understanding of priesthood that does not sufficiently take into account the priest's own sacramental role in the life of the church, away from the altar as before it. It rests on a confusion between liturgy and cult that the liturgical movement never overcame and is manifest in the Constitution on the Liturgy of Vatican II. Cult is what we do when we assemble in the church building. Liturgy is what we do with our lives as Christians. Authentic cult happens when faith-filled lives are celebrated in church. This is the *fides ecclesiae*, the faith of the church that must be present for the very validity of sacramental celebration. When the church is not bread broken for the world, it has no business assembling for the cultic act of eucharist. When the church is not living as a cup of blessing poured out for the reconciliation of the world, the altar of sacrifice becomes a font of condemnation. Genuine liturgical ministry worthy
of the name takes place at home and in the marketplace, where we hurt and where we play, and not simply when we gather for the doing of cult.

You Miriam; you, David; it is not within your power to cure this church of ours of its narcissism, racism, intellectualism, and romanticism. For most of you, it is not within your power to change your parish’s hymnal, much less transform its life. What is within your reach is to be yourself a living invitation to festivity. Get thee up on a high mountain. Get thee up.

Ponder with me a moment the nature of our liturgical symbols. They are freighted with paradox. For the sake of economy of time, let me stick with the eucharistic symbols. The eucharist is a paschal sacrifice (not, as some people seem to think, a temple sacrifice). The core Christian understanding of the eucharist derives from the biblical understanding of the paschal meal. It is a celebration of a passage from slavery to freedom. More than that, its core symbol is that of the outcast slave become host and priest. The special rubric of the paschal meal indicates that it is not an ordinary domestic meal. It fractures the domestic circle, invites in the neighbors. More, the command is to include the stranger and the alien. The outcast and the downtrodden become host and priest. That is our calling as Christians, to find the power of God where our weakness as human beings has been most manifest.

Get thee up on a high mountain. Get thee up.

Listen now, Miriam and David. This has been very heavy. It was intended that way. Sermons are supposed to make people think, which is perhaps why they have gone out of fashion. Thinking requires effort, and having been sold the idolatrous notion that religion is supposed to make us comfortable, people complain when they are asked to think about their religion. I don’t apologize for asking you to think. I was asked to say something about the spirituality of the pastoral musician, and spirituality without theology is mere pious slush. I did not travel across the continent to feed you slush. I have said some things that are not nice. I do not apologize for that, either. I saw my task as saying something serious about the meaning of the gospel of Jesus Christ for pastoral musicians. The last thing any one in their right mind would accuse that gospel of being is a message about niceness. But having said all those heady and not so nice things, I have more to say. I will speak now from my heart, about a common calling you and I have as servants of the church’s worship.

It is my understanding that the Gospel of Jesus Christ is a call to joy, a festal invitation to lift up our hearts by day and by night at all times and in every place. My Lord is the Lord of the dance, a minstrel, a clown. If those images offend, so be it. No other call to joy makes sense in this valley of tears. Joy is commanded of us: we are ordered to rejoice. Like all biblical commands, this is an invitation, a calling to a lifestyle and a habit of mind and heart, not something we can simply do over and over and then go on to other things. Joy is also the fruit of the Spirit, not to be seized by force or teethgritting effort of will. Real and lasting joy can only be the work of grace in us, a pure gracious gift. It rises most authentically from the places where we have been most wounded and lost.

The freest human being I ever knew was dwarfed and confined all her life to a wheelchair. The two seminarians whom I am proudest and most privileged to have taught were abused and battered children. One is the most genuinely fatherly priest I have ever known, and the other has converted his rage into a passion for justice and peace. One of the most life-loving and life-giving people I ever knew was a dying woman of ninety-five, crippled with arthritis, blind and almost deaf. The best preacher and leader of prayer I know is a deaf woman. Of such is the kingdom of heaven. Of such is authentic ministry.

Most of us get into church ministry because of some need or wound. I know this is true for me. I began life without a father. I lost my homeland and most of my family when I was six. I failed at the one project I most wanted to succeed, my marriage. Clinically, I am neurotically obsessive and compulsive. Having sat as a stranger at all the tables of my life, it was natural for me to gravitate to the Lord’s table. The fracture of family rituals gave me an interest in church rituals: they were a space of sanctuary. And if you are in search of roots, obsessive and compulsive, there is nothing like the study of the history of church ritual to attempt to work some of that through.

But the beginning of wisdom is the fear of the Lord, not the terror of life. Genuine ministry issues out of our gifts, not out of our need. People whose egos constantly need stroking, whose need for approval or acclaim or security or a sense of worth is the ground of their ministry are a menace to the church and they are deluding themselves. The ministry of the church is a gift of grace, and grace only flows out of converted hearts.

We will not be asked on judgment day what we have done to promote the Jerusalem Office or the latest hymnal with forgettable initials. We will be asked where our own loss and exile and oppression and rejection became gift and home and freedom and hospitality for others.

To be serious about our role in the church’s festivity, we have to begin where all true praise and festivity begin: in honest lament, in the void where God seems most absent to us and where we find ourselves most helpless and lost. One of the ways we most lie to ourselves is in the dodge of guilt. This church of ours is in the perilous state it is because people love to wallow in guilt. The emotion of guilt has very little to do with real sinning: real sinning is rarely accompanied or followed by guilty feelings. But because it has a nice religious ring, people use guilt as a dodge for responsibility and as a flight from freedom. Genuine anger is the beginning of lamentation, a release from self-pitying and self-servining guilt. Some people just need to rise to the level of anger, and our churches would be healthier places. But anger must be converted to acceptance and a passion to change things. Having got past guilt, plenty of Catholics are now crippled by a petulant and childish hanging on to their rage. Yes Miriam, Yes David. The world is a mess and the church often parodies it rather than redeeming it. We will not be asked on the great and last day whether we came from a fine community of faithful folks. The parables of judgment do not mention questions about our companions and colleagues. Yes Miriam, Yes David. There is hope. This is a world where freedom whirs in a wheelchair, where battered children become peacemakers, where the blind bring us sight and the deaf our hearing. Make a festival out of the poverty of your own life. Be a song and a dance and a welcome table. That is your high calling as pastoral musicians. In owning your grace, you will be our gift.

Get thee up on a high mountain. Get thee up.
RISE, ASSEMBLY!

Inspirational!
Prayerful!
Congregational!

by James V. Marchionda, O.P.

and Sunday

with the Blessed Sacrament Parish Choir

Rise, Assembly! is a call to worship and more. This new collection of 15 Scripturally suggested songs responds to the needs of the worship assembly in a variety of liturgical settings.

Inspirational, prayerful, and above all, congregational, this music is especially suitable for professionals, Rise, Assembly! and Hosanna, Son of God; baptisms and first communions, Let the Children Come to Me; at Evensong or evening Masses, Evening Hymn and Canticle of Simeon; as Response settings, O Lord, My God and I Love You, Lord, My God; and as contemporary Wedding music, Lord, We Seek Your Favor, A Blessing and The Greatest Gift, already a favorite of many, a beautiful setting of the often selected Marriage reading 1 Corinthians 13.

Rise, Assembly! can be used for prayer at home or as music for the congregation at worship. This music will delight your pastoral musicians and inspire your congregations, choirs and guitar ensembles.

Perfect for Christmas Giving!
Includes The Greatest Gift

Orders of $10 or less must be prepaid. Add 10% ($1 min.) to all orders for shipping and handling. Prices subject to change without notice.

Send Order Form to:
World Library Publications
3815 N. Willow Rd.
PO. Box 2701
Schiller Park, IL
60176

Yes, enter my order for Rise, Assembly!

—— 7903 Record — $8.95
—— 7905 Cassette — $8.95
—— 7904 Songbook/Instrumental edition — $6.95

Name
(Please print or type)

Address

City State Zip
Roundelay
BY FRED MOLECK

When one lives near a major liturgical research center, one is impressed by the
great industry demonstrated by liturgical scholars as they unearth new data
instructive to the understanding of the origins and practices of the various rites of
church. Such industry will continue, undoubtedly, into the next millennium as
scholars continue to excavate, analyze and form opinions. Perhaps, one thou-
sand years from now, a scholar will discover the Church of St. Janus, the
mother church of the Ritual Pluralists who flourished towards the end of the
nineteenth century. The RPs, as they were known during their lifetime.

Dr. Moleck is Director of Music at St.
Joseph Church in South Bend, Ind.

sought to look forward and backward at
the same time, thus the patronage of the
dubious saint, Janus. It seemed that
their superior couldn’t keep his myths
straight: Christian or pagan, it didn’t
matter much to him, just as long as it
was Roman.

The RPs were the first to take advan-
tage of the great Tridentine Concession
of 1984. They were the first to establish
the rite as part of their worship schedule
at the Church of St. Janus. They were
also the first to adapt the rite to the
needs of countless Catholics who were
clamoring for the return of the Triden-
tine Rite. It is this same sensitivity which
drew the RPs into adopting other rites to
remove the risk of offending anyone
whose ritual proclivity might be ignored
and omitted. The weekend worship
schedule yields the following line-up:

Saturday Vigil Mass 7:00 PM
Mozarabic Rite, celebrated in the
crypt
replaces the Hispanic Liturgy.

Sunday 8:00 AM
Coptic Rite, celebrated out of doors

replaces the boyscout scouterree Mass
Sunday 11:00 AM
American Rite with homily
replaces nothing
Sunday 11:15 AM
Tridentine Rite celebrated with choir
known as the “Hic et Nunc Schola.”

The RPs were an industrious order.
They set about adapting the 1969 rite to
the demands of the Neo-Tridentine Rite.
For example, the veraneal repertory
was translated immediately into Latin.

The Latin which was vaguely remem-
bered by the oldest member of the com-

community, thus making the repertory use-
able in the rite. A gem such as ‘Amazing
Grace’ was easily shifted into “Gratia
Fantastica.” “One bread, one body” was
just as popular in its Latin skin. “Panis
unis, Corpus unus.” The RPs were al-
ways ready to acculturate. Slick, these
RPs!

Their major achievements, however,
were environment adaptations. It seems
that the RP carpenter was able to devise
a portable reredos which could be
wheeled in to form a back wall to the
free standing altar making it possible for
the priest to comfortably celebrate with
his back to the people once again. It was
just a matter of artistic evolution and
time in which the reredos could be ren-
dered in any style to fit the given envi-
ronment. There is evidence of a reredos
interpreted in a Byzantine style with var-
ious ikons plastered on the wall. There is
also a pseudo-Grunewald triptych which
exudes ersatz gloom when the light hits
it properly. And there is even a reredos
covered completely in Contact paper to
suit any suburban American Church.
All of these beauties carried a price tag
well under one thousand dollars. The
rubber wheels were extra, however.

Such a fantasy! Certainly, that litur-
gical scholar of the future could have done
better by investigating the Gelasian Sac-
ramentary with its multiple prayers and
its adaptation in upstate New York. But
should the research scholar carry out
more extensive research on the Church of
St. Janus, the research might have shown
that some objections took place from
the RPs when the decision was
made to update to Trent. One RP might
have commented, “Why? We’re doing
just fine with the rite we have now. We
have dignity and simplicity and the
choir sounds terrific with the congrega-
tion. Why?” The scholar would have
also discovered the response from the
superior who was trying out his neo-Tri-
dentine Latin, “Cur? Cur non?”

NEW!

A More Profound
Alleluia!
Gelineau and Routley on Music
in Christian Worship

By CHARLES POTTIE
Only $5.95

Here, through the eyes of Eric Routley
and Joseph Gelineau, are both the
worship styles of the Protestant and
Roman Catholic Churches, and how
music fits into each. Their insights
provide foundations for your selection
and use of music in worship. Gelineau
and Routley, together for your study
and comparison... offering you the
best of both traditions.

Available at your bookstore or from:
THE PASTORAL PRESS
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-5800

sought to look forward and backward at
the same time, thus the patronage of the
dubious saint, Janus. It seemed that
their superior couldn’t keep his myths
straight: Christian or pagan, it didn’t
matter much to him, just as long as it
was Roman.

The RPs were the first to take advan-
tage of the great Tridentine Concession
of 1984. They were the first to establish
the rite as part of their worship schedule
at the Church of St. Janus. They were
also the first to adapt the rite to the
needs of countless Catholics who were
clamoring for the return of the Triden-
tine Rite. It is this same sensitivity which
drew the RPs into adopting other rites to
remove the risk of offending anyone
whose ritual proclivity might be ignored
and omitted. The weekend worship
schedule yields the following line-up:

Saturday Vigil Mass 7:00 PM
Mozarabic Rite, celebrated in the
crypt
replaces the Hispanic Liturgy.

Sunday 8:00 AM
Coptic Rite, celebrated out of doors
sub Dio” under tents

replaces the boyscout scouterree Mass
Sunday 11:00 AM
American Rite with homily
replaces nothing
Sunday 11:15 AM
Tridentine Rite celebrated with choir
known as the “Hic et Nunc Schola.”

The RPs were an industrious order.
They set about adapting the 1969 rite to
the demands of the Neo-Tridentine Rite.
For example, the veraneal repertory
was translated immediately into Latin.

The Latin which was vaguely remem-
bered by the oldest member of the com-

community, thus making the repertory use-
able in the rite. A gem such as ‘Amazing
Grace’ was easily shifted into “Gratia
Fantastica.” “One bread, one body” was
just as popular in its Latin skin. “Panis
unis, Corpus unus.” The RPs were al-
ways ready to acculturate. Slick, these
RPs!

Their major achievements, however,
were environment adaptations. It seems
that the RP carpenter was able to devise
a portable reredos which could be
wheeled in to form a back wall to the
free standing altar making it possible for
the priest to comfortably celebrate with
his back to the people once again. It was
just a matter of artistic evolution and
time in which the reredos could be ren-
dered in any style to fit the given envi-
ronment. There is evidence of a reredos
interpreted in a Byzantine style with var-
ious ikons plastered on the wall. There is
also a pseudo-Grunewald triptych which
exudes ersatz gloom when the light hits
it properly. And there is even a reredos
covered completely in Contact paper to
suit any suburban American Church.
All of these beauties carried a price tag
well under one thousand dollars. The
rubber wheels were extra, however.

Such a fantasy! Certainly, that litur-
gical scholar of the future could have done
better by investigating the Gelasian Sac-
ramentary with its multiple prayers and
its adaptation in upstate New York. But
should the research scholar carry out
more extensive research on the Church of
St. Janus, the research might have shown
that some objections took place from
the RPs when the decision was
made to update to Trent. One RP might
have commented, “Why? We’re doing
just fine with the rite we have now. We
have dignity and simplicity and the
choir sounds terrific with the congrega-
tion. Why?” The scholar would have
also discovered the response from the
superior who was trying out his neo-Tri-
dentine Latin, “Cur? Cur non?”
Hotline

In order to more fully serve NPM members by offering the largest possible employment bank, Hot Line listings are now extended to non-members.

The following Hot Line charges may be prepaid or billed:
Members, $15 per ad (one listing in each publication); Non-members, $25. If you join the Association at the time you place your ad, your first listing in Pastoral Music and Notebook is free.

Hot Line continues to serve members weekly, Tuesday through Thursday, 10 a.m. to 4 p.m. at (202) 723-5800. Copy of ad must be submitted in writing or before the first of the month preceding publication of Notebook, and the 15th of the second month preceding publication of Pastoral Music magazine.

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

Positions Available

Music Director/Organist, full-time. 850 Family parish with two Wicks organs and multiple choirs. Experienced liturgist with all qualifications. Send resume to: Rev. G. Warren Wall. St. Ignatius Catholic Church, 3704 Springhill Ave., Mobile, AL 36608. (205) 342-9221. HLP-3335


Music Director, full-time. Responsibilities include directing adult choir, cantors, co-ordinating all music/liturgy programs, and audio/visuals. Send resume and salary expectations to Richard McDonald, St. Thomas-the-Apostle Church, Box 8224, Amarillo, TX 79109. HLP-3337

Director of Music/Organist for established program in vibrant Metro-New York parish; 4 weekend liturgies, adult choir, consultant to religious ed; Master's degree preferred, liturgical background required; $11,000+, full archdiocesan benefits; Contact with resume: Musician Search Committee, Parish of St. Theresa, 1394 Pleasantville Road, Briarcliff Manor, NY 10510. Available January 1, 1985. HLP-3338

Parish Liturgy/Music Director, full-time. Applicant must be familiar with organ and guitar, have a proven history of successful choir work and folk group work. Must have a knowledge of the Vatican II developments in the Catholic faith with emphasis on the liturgical/sacramental developments. Responsibilities include: member of the parish staff, responsible for committees relating to music and liturgical worship, music ministry at all parish liturgies (weekend and daily masses, funerals, weddings and grade school masses). Director of the parish choir, folk group, youth choir and grade school choir. Salary negotiable depending on experience. Send application to: Search Committee, St. Joseph Parish, 709 Croghan Street, Fremont, OH 43420. HLP-3340

Pastoral Musician, part-time. Needed for 500 family parish in Eugene, Oregon to continue parish priority of quality worship. Experience in liturgical music necessary. Ability to work with total music ministry with primary responsibilities directing folk group. Send resume to: Mary Lou Ficher, Pastoral Musician, 260 N. Garden Way, Eugene, OR 97401. HLP-3341

Regional Sales Manager and Organ Sales Representative (Retail) Positions. Rodgers Organ Company, respected worldwide for its leadership in Electronic and Pipe Organ design, is seeking to fill both factory and dealer sales positions created by an expanding institutional organ market and Rodgers increased sales in pipe products. Opportunities for independent businesses representing Rodgers pipe and electronic instruments also exist in some areas. The background of successful applicants may include retail organ sales for a Rodgers or Allen dealer, a sales representative position with a major pipe organ builder, church organist or minister of music positions. A basic understanding of small business finances is desired for the Regional Sales Manager position. Please submit resumes with a cover letter stating your employment objectives to: Sales Positions, Rodgers Organ Company, 1300 N. E. 25th Avenue, Hillsboro, Oregon 97124. HLP-3342

NEW Release...

BOB HURD
Composer of "Roll Down the Ages"

In the Breaking of the Bread

12 beautiful songs of Prayer, Praise and Faith. Simple, singable Liturgical music based on Scripture.

8400 Cassette 8.95
8400 Cassette 8.95
8436 Book 5.95
8438 Choral Edition 2.95

Available from your local dealer; or contact Oregon Catholic Press, P.O. Box 14809, Portland, OR 97214-0809 1-800-547-8992 (in Oregon 503-231-2594)
Minister of Music: Full-time Applicant should have a Bachelor degree in liturgical music with an emphasis on chorale direction and familiarity of liturgy planning. Must possess organizational ability. Contract and job description are negotiable. Position opens as of January 7, 1985. Send resume to: Rev. Francis O'Rourke Church of the Holy Spirit, 3132 West Lincoln Avenue, Milwaukee, WI 53215. HLP-3342

Music Minister. Part-time Pastoral Musician to serve Christ the King Parish in Kingston, R.I. as parish music coordinator and guitarist. University parish having to continue parish priority of quality worship. Send resume: Christ the King Parish, 68 North Road, Kingston, R.I. 02881. HLP-3343

Music Minister: Part-time, approximately 3 to 4 hours per week. Responsibilities include: Ability to play organ for Sunday Eucharist, rehearsals with friars, work with liturgy committee. Cantoring skills are helpful. Salary and vacation time are negotiable. Contact: Rev. Thomas March, Capuchin Theological Seminary, P.O. Box 192, Garrison, N.Y. 10524. HLP-3344

Director of Music. Full-time Pastoral Musician to serve St. Catherine of Siena Parish in Horsham, PA. The director's primary duties are: to plan and supervise the overall parish liturgical music program; to implement liturgical themes through the selection of music; to guide and work effectively with the clergy, liturgy team, cantors, musicians, and choir members; and, to carry out related responsibilities as agreed to with the pastor. Minimum qualifications include a formal music education, a general understanding of liturgy, knowledge of traditional and contemporary church music, and the interpersonal skills necessary to work well with persons of differing abilities and experiences. The director plays for three Masses each week and rehearses the choir and cantors on a regular schedule. Also, additional services may be required at other special liturgies as planned throughout the year. Position to be filled January, 1985. Candidates should send a resume and the names of three reference: Rev. Francis Brennan, St. Catherine of Siena Parish, 614 Dresher Road, Horsham, PA 19044. HLP-3345

Musicians Available

Experienced, Enthusiastic Organist/Choir Director seeking a position as Director of Music in a spiritually alive parish. Applicant is skilled as a vocal soloist, organist, teacher, and worship leader in both formal and informal settings. Experienced in directing Adult, Children and Folk Choirs. Area preferred: larger city, West/Southwest. HLP-3346

Creative, Highly Experienced Organist, singer, liturgist and recording artist seeks position in New York tri-state area. Experienced from Cathedral concerts to working with children and adult choirs in many styles and settings. Chairied liturgy committee, worked with and have handbells. HLP-3347

Parish Music Director seeks position in small northern community accessible to forests and lakes as well as excellent schools. B.A. in music. Certified music/classroom teacher. Experience includes parish music director; liturgy planning, director and accompanist for adult, youth, folk & children's choirs; organist, guitarist, and pianist. HLM-3339

FROM NALR

Winter Risen

a new collection of liturgical music by

Robert Fabing, S.J.

The thirteen selections offer refreshing insight into the deeper meaning of Christ's life, death, and resurrection with the message that it is indeed possible to rise through our winter.

The music book features simple congregational prayer movements for the chorus of each song.

Stereo LP or Cassette.......$8.98
Music Book...................$5.95

Also by Robert Fabing, S.J.: Song of the Lamb: LP or Cassette - $7.98; Music Book - $4.50.

Available at your local religious goods store or directly from NALR, 1980 W. 31st Ave., Phoenix, Arizona 85029
CALIFORNIA

SAN FRANCISCO
March 16-17
Conducting workshop, hosted by San Francisco Symphony Youth Orchestra. Conductor training sessions with the host orchestra; presentation by Jesse Rosen. Special guest: Harold Farberman; also Edo de Waart. Fee: $75. For details write: Conducting Workshops, American Symphony Orchestra League, 633 E. St. NW, Washington, DC 20004.

NEW YORK

BUFFALO
March 15-16
Organ Recital, Friday, March 15, 8:00 p.m. at St. Joseph’s Cathedral. Charles Callahan, Organist.

DISTRCT OF COLUMBIA

January 7-31
Fountain Square Fools in residence at Georgetown Center. For information on appearances at Georgetown Center and at other nearby locations, write: Georgetown Center for Liturgy, Spirituality and the Arts, 3514 O Street, NW, Washington, DC 20007.

ILLINOIS

CHICAGO
March 1-3
Great Lakes Pastoral Ministry Gathering. Speakers include: Rev. Richard Rohr, Edwina Gately, Paula Ripple, Rev. John Walsh. Music by Marty Haugen. Approximately 30 seminar sessions dealing with various topics related to ministries of the church. Place: Ramada Hotel O’Hare. Fee: $70. Contact: El Associates, PO Box 6715; Rockford, IL 61125. (815) 399-2140.

MARYLAND

LEONARDTOWN
February 2
Southern Maryland Liturgical Ministries Day. Ministries considered include: special minister of Eucharist, Reader, music ministry (cantor, leader of song, choir director, choir member), ministry of hospitality and environment and art. Special session for liturgical planners. Place: Fr. Andrew White School, Leonardtown. Write: Office of Worship, PO Box 29260, Washington, DC 20017.

EUROPE

SOUTHERN GERMANY, AUSTRIA, SWITZERLAND
July 15-27
Hymn Heritage Tour to monastic communities. Sponsored by The Hymn Society of America. For details write: The Hymn Society of America, Inc., National Headquarters, Texas Christian University, Fort Worth, TX 76129

GIVE PASTORAL MUSIC TO YOURSELF OR TO A FRIEND
One-year subscription, $18.00.

NAME (PLEASE PRINT)

ADDRESS

CITY STATE ZIP

☐ Send unsigned gift card to me.
☐ Send gift card signed

“From ____________________________”

NAME (PLEASE PRINT)

ADDRESS

CITY STATE ZIP

☐ Send unsigned gift card to me.
☐ Send gift card signed

“From ____________________________”

Total subscriptions ordered: ____________________________

☐ Payment enclosed: $__________________________

MY NAME (PLEASE PRINT)

ADDRESS

CITY STATE ZIP

Clip this coupon and mail to:
National Association of Pastoral Musicians
225 Sheridan St. N.W.
Washington, DC 20011

Please send Calendar information to:
Rev. Lawrence Heimann, C.P.P.S. Director: Rensselaer Program of Music and Liturgy, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978
Reviews

Organ

Sonatas No. 10, OP. 146 and No. 11, OP 148.
Rheinberger’s music has unfortunately fallen into almost complete obscurity. While it is not as profound as the music of Brahms, his contemporary, or as flamboyant as the music of Reger, his younger contemporary, it deserves revival. It is music that is well crafted, accessible to an audience, and better than much other obscure music that from time to time is dredged up to expand the repertoire needs of organists.

Rheinberger (1839-1901) spent nearly 40 years teaching at the Munich Conservatory. He composed a total of 20 organ sonatas. They are generally in three or four movements with each movement given a title such as Prelude, Fugue, Theme and Variations, Intermezzo, etc. The large movements are fairly difficult to play, although not as difficult as Reger’s large pieces. It is not necessary to have a large instrument to successfully play this music. Registration changes can be kept to a minimum.

There will be few occasions to play a complete sonata, but selected single movements will be useful. The Cantata of Sonata No. 11 is especially lovely and the Theme and Variations of Sonata No. 10 is also accessible.

NEW ORGAN MUSIC

Five Little Romantic Preludes on Early American Hymntunes
Sam Batt Owens 11-6033 4.00

Six Chorale Transcriptions
J. S. Bach, transcribed and edited by Richard T. Gore 11-8250 6.50

Sonata for Organ
Theodore Beck 11-8295 4.50

Variations on Slane for Violin and Organ
Jan Bender 11-8775 4.50

Festival Piece on the Gregorian Hymn “Ut Queant Laxis” for Organ, TwoTrumpets and Two Trombones
Gerard Farrell 11-5970 6.00

This current edition by Harvey Grace appears to be a reprint from the 1930’s. The editor prefaces each sonata with notes that include brief comments on textual matters. The style of the editor’s writing is old-fashioned and he has the habit of making irritating comments about the quality of the music. Fingering is included, but not for the difficult passages. Arbitrary changes of meter are made, for example from Rheinberger’s 3/4 to this edition’s 3/2 for the Prelude of Sonata No. 10. Suggestions for registration changes are too complicated, even though he warns about such complications.

It is wonderful to have this music available, but it would be nicer still to have an edition based on today’s editorial standards.

JAMES P. CALLAHAN

Children

Shobi Shares a Miracle

Shobi Shares a Miracle is a fresh way of sharing the Christmas miracle. Shobi is an orphaned stable boy who has been taken in by the innkeeper, Reuben. As the musical unfolds we learn that the innkeeper’s daughter, Abigail, has been secretly using Shobi as her personal servant. The play takes place outside the stable where Jesus has been born. We, along with Shobi, learn that he has been one of the first to see the Messiah. Not only do we experience the miracles of that special birth, but also the miracle of reconciliation as reflected in a growth relationship between Shobi and Abigail.

This drama is musically very accessible for children’s ensemble capabilities and solo voices. There is a good amount of dialogue and many parts for several children to divide up. Staging and costumes can be as simple or elaborate as one wants. Frequent key changes to sustain interest is a week musical device, but overall the score is worthy of our efforts. Especially noteworthy are “Time to Sing, Time to Shout” and “How Beautiful Upon the Mountain.” Instrumental scores on pre-recorded tapes are available for 2 flutes, clarinet, 2 trumpets, bass and piano. Also available is a full complement of accessories including re-
hearsal tape, bulletin covers, and posters, all of which should make this a fun and successful seasonal project. Thanks again, Choristers Guild!

DANIEL COPHER

Children's Choirs

Hushing Carol
Elizabeth Brodeen. Unison with flute and keyboard. Chorister's Guild, 1984. CGA-305. 75c

This lovely lullaby carol moves gently in 6/8 rhythm. The simplicity of the melody line and the text proves Hushing Carol most suitable for young voices. The flute obligato carries the strains of "Silent Night" while the keyboard accompaniment provides interesting tonalities under the flowing melody of the voices. Just the carol for choral directors who are looking for an effective program amidst a busy season. These seven pages will offer you sheer delight!

Bethlehem Lay Sleeping

A lilting melody moving rhythmically in stepwise progression, Bethlehem Lay Sleeping sings itself. The text is simple and the harmony parts can be sung easily by the youngest of children's choirs. The accompaniment supports the text and handbells or other instruments can add spark to the performance. This six-page number will delight the performers and the listeners as well as ease the nerves of the children's choir director.

Carol of the Shepherd Boy

Simplicity forms the beauty of this carol with its minor and major tonalities. Written for young voices, Carol of the Shepherd Boy flows smoothly in dup-ple meter with an easy melody that appeals to children. The harmony and the keyboard accompaniment are both simple and interesting. This is an excellent number for the average children's choir or boy choir.

ANNE KATHLEEN DUFFY

MASTER TEACHER:
Nadia Boulangier
DON G. CAMPBELL

MASTER TEACHER leads you into the realm of rare musical genius. Here, for the first time, are the immortal words of Mademoiselle Boulangier, teacher of such greats as Aaron Copland, Virgil Thomson, and Walter Piston. With a stirring recollection by Leonard Bernstein. Includes over 50 treasured photographs. An extraordinary book you'll cherish for its wisdom and inspiration.

New! SPECIAL HARDCOVER EDITION $19.95

at your bookstore or from
THE PASTORAL PRESS
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-5800

Congregational

We Have Been Told

Advanced adult folk groups and contemporary ensembles will be pleased with David Haas's We Have Been Told, with both the printed accompaniment book as well as the well-engineered recording.

Writing with an ear and an eye to scriptural savor, Haas has crafted his thirteen offerings with simple melodies which are easily learned, choral harmonies which both sustain the voices and add color, and he has chosen a wide-ranging collection of texts which can be used for a number of celebrations.

The key to his success is his use of melodic repetition as the vehicle of accessibility. At times he uses one note as his melodic axis (such as "A" in We Are His People), while at other times he relies on straight melodic repetition (as in the use of 5/8, 6/8 melodies in My God and My All). Thus, he makes it easy for singers to learn and remember his verse lines.

The accompanying recording was produced by Marty Haugen with Jerry Steckling as audio engineer. The surface is clean, the sound is spacious, and the singing group is depicted with considerable ambience, which adds up to enjoyable listening.

Hymns and their Uses

The teacher's edition has only 19 pages and deals basically with methodology and affirmations about teaching and learning. The student's edition has 81 pages, clever cartoons drawn from Omer Westendorf's World Library publication, Music Lessons for the Man in the Pew, additional texts, plus projects which enrich and enhance the text.

The textbook itself has 152 pages packed with information and suggestions designed to achieve better congregational singing, "and to guide students in hymnology and general church music." This is a book which has a lot for everybody working in the area of church music and the pastoral practice of music in worship. The choir leader, the organist, the minister, choir members, and of course, congregational members, are all included in this overview.

A former faculty member of the Presbyterian School of Christian Education and Union Theological Seminary in Richmond, Virginia, Dr. Sydnor takes a wide-ranging view that reaches out to hymns of various denominations and the methods best adapted to their dynamic presentation. His service as organist-choirmaster at New York's Park Avenue Presbyterian Church and St. Paul's Episcopal Church in Richmond is evident as he writes about the problems inherent in achieving effective and en-
thusiastic church hymn singing.

Dr. Sydnor presumes that his readers will have access to various hymnals, since he draws his examples from a number of denominational books. By crossing denominational lines Dr. Sydnor has presented a book which can only have a beneficial effect on those music ministers who will choose to add this book to their libraries, and to those who will be able to offer courses in hymns to their congregations. This is a book which everyone can benefit from. If you only read one book on church music this year, Hymns and Their Uses will strike many a responsive chord.

JAMES M. BURNS

Review Rondeau


Ever tried finding a text from Habakkuk for a SATB choir, or a setting of Luke 1:46-55 in Latin for men's chorus with soprano solo, 2 pianos and percussion? Where would you start? Try the marvelous Catalogue of Choral Music Arranged in Biblical Order, which I recently excavated from the bottom of a box of treasures from the Scarecrow Press, Inc. James Laster has begun the never-ending task of compiling a source of choral settings based on particular scripture texts representing over 60 publishers and any choral composer you can name between Abbe\(y\) (Harold) and Zucchini (Gregorio). From the mere aspect of musicalological curiosity this compilation whets one's appetite. Historical references like Couillart's (early 16th C.) "Viri Galilaei" and the contemporary English/German entries of Heinrich Herzogenberg along with many of the most accessible publications from specialists in liturgical works like G.I.A. make the Catalogue a singular and ultimately useful achievement.

Complete service settings are not included; however, single movements, Magnificat, for example, are included when they are published separately. Two types of entries are found: a Main Entry, and a SEE reference. An annotated Main Entry is as follows:

(1) PROVERBS 3:5-6
(2) PSALM 121:7-8

Introducing a Person of Note

The casual, off-the-cuff manner with which Frank Brownstead lists his seemingly routine, albeit Herculean, tasks as a church musician leaves one dizzy with amazement. Within a week's span this prodigious performer hammers out triple duty as Organist/Choirmaster, Church of St. Philip the Apostle, Pasadena; Director of the Certificate Program in Music Ministry, Mount St. Mary's College; Brentwood; and Director of Music for St. John's Seminary of the Archdiocese of Los Angeles. Prior to his assignment at St. Philip he served in the same capacity at Blessed Sacrament Church in Hollywood where he led the choir in performances of virtually all the major oratorios, in addition to their regular liturgical responsibilities. His current choir of over 60 voices headlines an annual concert series, has recorded the music of Lucien Deiss for NALR ("Dawn of Day," "Awaken My Heart"), and was invited to perform at the 1984 regional convention of ACDA.

Beyond his routine duties, Brownstead serves the Music Commission of the Archdiocese of Los Angeles and the Episcopal Diocesan Commission on Liturgy and Music— and is "on call" to supervise and direct special choral work for the film industry. Of all Brownstead's work he reflects with greatest fervor on music ministry formation. With over 20 graduates from the Mt. St. Mary's program ministering in Los Angeles parishes, Brownstead's nurturing of the worship of the church is perpetuating, and his influence and examples to pastoral musicians of all levels is inspiring and far-reaching.

Robert Strusinski

(3) WETZLER, ROBERT
(4) He Shall Direct Your Paths
(5) SATB Organ or Piano
(6) AMSI (1981) 414

(1) Biblical Reference— Book, Chapter, Verse(s)
(2) Additional scripture used in the anthem
(3) Composer's name, including arranger/editor if appropriate
(4) Title. All texts are assumed to be in English unless otherwise indicated.
(5) Voicing, solos (if any), accompaniment.

a) When an anthem has the voice parts reduced for keyboard playing, but the work is intended for unaccompanied singing, it is listed as 'kro' (keyboard rehearsal only).
b) When an anthem is printed in open score with no keyboard reduction and is intended for unaccompanied singing, it is listed as No Accompaniment.
c) When the anthem uses accompaniment, it will be listed as keyboard, organ or piano. Optional and additional instruments will be indicated here.

(6) Name of Publisher, the most recent date of publication, and the octavo number. Information concerning instrumental parts, other versions of the same title, and the name of the collection also appear after the publisher’s information.

An Annotated SEE Reference is as follows:

(1) PSALM 121:7.8
(2) SEE: Proverbs 3:5,6
(3) WETZLER, ROBERT
(4) And He Shall Direct Your Paths

Already an addendum is included containing items located after the main body of material had been prepared for printing. A plan calls for supplements to follow to make an attempt at being as current and complete as possible. A must for every school library, if not your own.

Robert Strusinski

Books

Sacraments As God’s Self Giving

James F. White, a Methodist, is currently Professor of Liturgy at the University of Notre Dame, but he is also probably the single most important leader in the spread of the recovery and reform of the Christian liturgy among Protestant churches in America. Like his Introduction to Christian Worship (Abingdon, 1980), this book is clearly written with American Protestants in mind, especially those of the Methodist, Reformed and Free Church traditions. Whereas his earlier book was largely historical in its approach, White sets out, this time, to introduce his readers to the whole system of the church’s worship and sacramental life, showing its implications for ecclesial and social justice and concluding with a list of guidelines that should govern liturgical practice.

In his introduction, White describes his method as that of the “liturgical circle”: “We begin the circle by describing what the church says and does in its gatherings for worship. These experiences are considered very significant ex-

pressions of the faith of the church. On the basis of such observation, we then move to theological reflection as the basis for suggesting worship reforms by which the faith can be expressed in more effective ways. Practice leads to theology, which then returns to practice. We move from experience to seeking understanding to ministry” (p. 10).

Following this method, White looks at baptism, eucharist and what he calls the apostolic and natural sacraments (reconciliation, healing and ordination; marriage and funerals). In each instance he highlights the most significant images associated with the rites and then moves to discuss some of the problems and inconsistencies found in contemporary practice. But he is also concerned to emphasize throughout that sacraments are more than ritual afterthoughts to the preaching of the Word: rather word and sacrament go together. Just as we can only communicate ourselves to one another in speech and action, so God’s self communication to human beings can only be achieved in similar form, through Word and Sacrament. Thus, each sacrament is to be interpreted as a specific sign of God’s self-giving.

CUSTOM BUILT PIPE ORGANS

For quality and value received, nothing surpasses the pipe organ. Investigate this option for your own church. Call or write today — entirely without obligation.

THE WICKS ORGAN COMPANY

PIPE ORGAN CRAFTSMEN SINCE 1906
HIGHLAND, ILLINOIS 62249
TELEPHONE 654-2191 — AREA CODE 618
While intended mainly for Protestants with only a relatively undervalued liturgical tradition, this readable and lively book will prove valuable to Roman Catholics, too. An index and a useful selection of further readings enhance the value of this volume.

Mark Searle

History of American Catholic Hymnals


The past five years have been greatly enriched by a variety of scholarly works on hymnody: The Music of Christian Hymns by the late Erik Routley, the volume of "Notes" on American Hymns Old and New by Charles W. Hughes, Hymnal Companion to the Lutheran Book of Worship by Marilyn Kay Stulken, and Handbook for American Catholic Hymnals by J. Vincent Higgenson.

Mr. Higgenson, long active as a member of the Hymn Society of America, and as an author of a wide variety of articles on church music, has now produced a companion volume to his earlier work.

Beginning with John Atkens' landmark publication in 1787, and proceeding through the major hymn collections up to 1975, the author traces the various ecclesiastical, regional and ethnic forces that influenced the publication of the hymnals as well as the choice of hymns. This is a facet of American Catholic history that has been little explored, but provides interesting insight into some of the worship practices of our forbears.

Besides information about specific hymns, the author frequently offers biographical sketches of the more notable composers. Chapters on Benjamin Carr's Collection (1805), the Roman Hymnal (1884), and the St. Basil's Hymnal (1889) — "the most severely criticized of all American hymnals" — are only three among the more interesting essays that make up this volume. Mr. Higgenson has also noted the initial appearance of many hymns which in time became part of the American tradition (e.g. Adeste Fideles in 1805; O Come, O Come, Emmanuel in 1884; Mother Dear, O Pray for Me in 1863). There were no copyright laws forbidding the borrowing and trading of popular hymns.

There is a certain inconsistency in the use of punctuation and occasional lack of clarity in grammatical construction in this book. Nevertheless, Mr. Higgenson's study provides us with a valuable source book, the result of years of research.

Francis J. Guentner

THE SONGS OF FATHER WILLARD JABUSCH

"... to translate religious happenings into the current American vernacular with poetic overtones is Willard Jabusch's supreme skill. Hymns like "Whatsoever You Do" and "The King of Glory" show all the signs of remaining staples of the U.S. liturgical repertory. One wonders what will be the 'classic' of this volume..."

Edward McKeown in WORSHIP

Now MUSICA PACIS is happy to present four new collections —

☐ THE CARPENTER'S SON - Eleven songs for congregation or two part choir with accompaniment. Includes "Show Us the Father, Lord", "All This world", "The Lord of Harvest" etc. $4.95

☐ SPOTLESS IS THE LAMB - Fifteen songs with accompaniment. Includes "Triity Song", "Cross of Our Lord", "Truly He", "I Saw a Stream" etc. $4.95

☐ GOD OF SURPRISES - Eleven songs and hymns for unison, two or three voices. Includes "Leave Your Country and Your People", "Turn to Jesus", "Peace is the Gift", "Come to the Mountain" etc. $4.95

☐ COME IN SINGING TO THE FEAST - Twelve songs and hymns for unison, two or three voices. Includes "Song of the Pilgrim", "God's Wheat", "The Sparrows Fill the Sky", "God is our King" etc. $4.95

Ordered By ____________________________
Parish or Community ____________________________
Address ______________________________________
City ____________________ State __ Zip ______
Phone (Area Code) ____________________________

PLEASE SEND ____ COPY(S):
☐ The Carpenter's Son - $4.95
☐ Spotless is the Lamb - $4.95
☐ God of Surprises - $4.95
☐ Come in Singing to the Feast - $4.95

ORDER FROM:
MUSICA PACIS
4848 North Clark Street
Chicago, Illinois 60640

Once Upon a Parable: Drama for Worship and Religious Education


The subtitle tells it all. This book contains a dozen scripts of simple stories inspired by New Testament parables. The brief scripts, calling for few actors and minimal staging, are practical for assembly hall, classroom or worship space. The dialogue is crisp and clever. If there is an over-reliance on puns that may miss the younger members of the audi-
ence, it nevertheless conveys a sense of good fun and lightness of spirit. The dramatic style is a hybrid of clowning and mime that has been used to good effect in religious settings in the past few years. Each play is followed by excellent discussion questions for group or individual reflection.

The plays can be easily performed by amateurs, as the author suggests, but the greater joy would be to spend just enough time working on the printed skits to "get the hang of it," and then start working out your own dramatizations. To this end the author describes his "story dramatization process" in the preface. The idea is to gather the entire acting troupe and study a New Testament parable in order to select key words that describe the initiating action, the developing action, the climaxing action, and finally the decisive action. Using those key words, then, the troupe begins to weave a story of its own, one that can be expressed in a stylized dramatic form.

As one would imagine, the resulting dramatic piece may bear little resemblance to the original parable. In fact, the connection of several scripts in this book to the parables that inspired them is unclear. In most situations this would not matter, as each play stands on its own merits.

Elizabeth Jeep

About Reviewers

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

Dr. Callahan is associate professor of music at St. Thomas College, St. Paul, Mn.

Mr. Copier is director of liturgy and music for the church of St. Patrick, Edina, Mn.

Sr. Duffy is music director at Our Lady of Lourdes Parish in Daytona Beach, Fla.

Fr. Guentner, S.J., is professor of music at St. Louis University and director of the SLU Mastersingers

Ms. Jeep is a religious educator and author for the Liturgical Conference and Liturgy Training Publications.

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

Publishers

Abingdon Press
201 S. 8th Street
Nashville, TN 37202

Agape
Hope Publishing Company
380 S. Main Street
Carol Stream, IL 60187

A.M.S.I.
2614 Niccollet Ave.
Minneapolis, MN 55408

Chorister's Guild
2384 W. Kingsley Road
Garland, TX 75041

G.L.A.
7404 So. Mason Avenue
Chicago, IL 60638

Hinshaw Music
P.O. Box 470
Chapel Hill, NC 27514

Paulist Press
545 Island Rd.
Ramsey, N.J. 07446

Theodore Presser
Bryn Mawr, PA 19010

---

THE JOHANNUS 200 SERIES.

A sound investment.

It's hard to think of a classical organ as a financial investment. But considering the price of most organs today, it's foolish not to weigh quality against cost. When you do, one particular line of classical electronic organs emerges as an outstanding value: the Johannus 220, 230 and 240.

These organs are not digital or computerized. And they are not unified, or forced to draw on limited tonal resources. Instead, they offer classical European sound, with the voices and character of organs twice the price.

And, from the 220 to the 240, they meet a broad range of needs for church or serious home use.

For further information and the nearest Johannus authorized dealer, write Johannus of America, Inc., First Federal Plaza, Suite 225, 1220 Main, Vancouver, WA 98660.

And make sure your investment in sound is also a sound investment.
Commentary

The 1984 Regional Conventions

BY THE PARTICIPANTS

The major benefit I received from the NPM convention was seeing what others are doing in music ministry . affirmation . information on current trends . encouragement . exposure to various types of liturgy . sharing . hearing music done well . showcases where I found music I can use . some new ideas . loads of inspiration . the beautiful closeness . communication skills . reinforcement . a sense of belonging . insights into the struggle . learning how to adjust and do things to the best of my ability . hope . knowledge that the quality of pastoral music and pastoral musicians is getting better . knowing that the church is coming alive and knowing itself better . the knowledge that many others have more problems than I do . I felt like I had come home . the wonderful liturgies . the need to integrate liturgy with the gospel call to justice and peace . a deeper theological and liturgical background . inspiration to upgrade my performance on the organ as a gift to my community . realizing that I pray during the liturgy as a part of the whole Christ . as a member of the whole and not as an individual . grace . feeling confident that liturgy in the South is on a positive swing upward . the idea that the assembly needs to become familiar enough with the music to make it its own . simplicity and relaxation . morning and evening prayer . This is the best thing to happen to me in ten years of music ministry . the reminder that we are here to serve and not to perform . understanding the RCIA practical tips for guitar playing and songleader skills . the special interest sessions . being there!

At future NPM conventions, we should have more practical techniques . free time for interactions . detailed workshops . Dateline NPM . sessions strictly for organists . exhibits . black and Hispanic music . singing and playing . guitar sessions . cantor sessions . babysitting and childcare services . inexpensive meals . sampling of 60 publishers . coffee . showcases—but not all at the same time . "What's your problem?" sessions with participants asking experts for help . Iced tea . theories aimed at middle class parishes without paid music employees . workshops . prayer . large-print name tags . sessions on children and the liturgy of the word . sessions for the more advanced musicians . time on music reading sessions . "mixers" . multicultural experiences . prime time for jam sessions . contemporary instruments: trumpets, harps, sax, clarinet, etc . folk music . theology of worship . "hands-on" experience . time for small groups to meet . morning sessions . flexibility in workshop times . sessions on communication skills . exhibit hours . air conditioning . emphasis on social justice . musical competency displayed during corporate worship . choral workshops . free time . starting and ending on time . time to tell our stories . eucharistic liturgies . spare time to see host city . elevators . music for Christmas, Easter, weddings and funerals . substantive presentations . planning days . housing closer to the convention site . material on the psalms . individual expression . traditional music . modern music . hospitality and wine . more material for beginners . spontaneous creative prayer . historical perspective . good music . local, regional artists . organ crawls . spirituality . musician member involvement . balance . real jam sessions where we get to play and share . sacred dance .

And less (fewer) . confusion . smoking . big choral works . negative approaches . about how downtrodden we are . lectures . playing and singing in the workshops . contemporary music . speakers . general sessions . distance from the dorms . organ music . "rap sessions" . pageantry . pipe organs . paid outside musicians . opera . theory . guitars . general philosophy . of nothing! . showcases . musical junk food . trouble with sound systems . sexist language . grids to fill out . pep talks . verses . gospel rock . basic stuff . we're beyond that now .
Blessed are the Music-Makers

8th Annual National Convention
National Association of Pastoral Musicians

June 24-28, 1985
Cincinnati, Ohio

Make travel plans early!
"WE'LL SING BETTER!"

Our We'll Sing Better Organ Fund Raising Program® was introduced nationally as the result of efforts by choir members from Mountain Park Church, Lake Oswego, Oregon. This fast-growing, non-denominational community church needed a new organ. The choir decided it would get behind the project to raise money for a pipe organ, augmented by electronic circuitry. The choice was Rodgers.

As donations toward the organ fund were received, a "We'll Sing Better" poster showed church members how much more money was needed to be raised to complete the funding for their new Rodgers Organ. The rest is history. Those who held out for their vision of a real organ with real wind-blowing pipes now report a vital music program. Mountain Park Church is a singing congregation! Is yours?

The simple truth is you can't expect to inspire people to sing better if the leadership from your organ is uninspiring. The successful RODGERS CLASSIC SERIES, WITH PIPES opens an entire realm of musical possibilities... from liturgical worship to evangelical style... at a fraction of the cost for an all pipe instrument. Our all-electronic specifications range from around $10,000. to $90,000. and all Rodgers organs are built to accept pipes either at the time of installation or at any time in the future. Pipe complements make ideal memorial gifts and allow your instrument to be expanded, not traded.

Send today for details about the free We'll Sing Better Organ Fund Raising Program®. The exciting idea of a new organ for your own church can come true for you, too. Please write:

Director of Marketing Services
RODGERS ORGAN COMPANY
1300 N.E. 25th Avenue
Hillsboro, Oregon 97124

RODGERS ORGAN COMPANY

First choice of America's leading pastors and church musicians.