Art, Technology, Liturgy in the 80's
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BERNARD HUIJBERS

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and in your kingdom
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In This Issue . . .

Art, Technology, Liturgy in the 80's. Clearly, computers, video recorders, digital calculators and clocks are saturating our everyday experiences. Close behind are compact disc records, hi-tech sound systems, digital organs and a whole host of applications of the microchip technology affecting the way we live, think, and share our lives. Time Magazine is filled with it; our schools are filled with it . . . and, if we look around, our churches are beginning to be filled with it.

How much is too much? Where and when do you draw the line in integrating technological developments with good worship?

I came face to face with this issue when a major organ builder demonstrated an organ capable of being played by E. Power Biggs; only instead of using fingers to strike the keys, a microchip replayed exactly, nuance for nuance, the notes. The microchip has the potential of being attached to any organ—electronic or pipe—in the world, thereby providing any congregation with the privilege of having one of the finest organ recitals possible—as far as sound is concerned. It would also allow the smallest parish to have the best (if somewhat impersonal) organist in the world.

This is not a question of cost, or of replacing live functions with automatic ones. The question is about the limits of art and technology. The axiom “because we have the ability to do something, does that mean we should do it?” applies here.

This issue of Pastoral Music is a search for some clues to an appropriate answer.

In a remarkable article, Patrick Regan traces how the history of the liturgical reform—built as it is on “full, conscious, active participation”—is intimately linked to the secular developments that took place in the 1800’s. Have these developments escalated in size and scope with our new age of technology? Is the principle of finding the Divine in the human (Quinn) a help or a hindrance to our question? Does the “human” mean that we exclude technology or embrace it? More specifically, John Nasbitt, writing in Megatrends, believes that for every development of high tech there is a corresponding need for high touch (Fru-xip) and it does seem that our pastoral musicians are called to excellence in sound and music making by our secular counterparts (Kendzia). This issue concludes with some opportunities provided by modern technology to assist the (dis)abled (Robitscher) and to provide inclusive language in our hymn singing (Cooney).

Technology and Art—two words that encompass worlds. But each Sunday as the Assembly gathers for worship, each member of the community is being formed by both technology and art. As pastoral musicians we have the opportunity to contribute to the deep enrichment of each member of that assembly and provide them with an opportunity to worship the great God, Lord of the Cosmos.

V.C.F.
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*BY RORY COONEY*

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Thanks!

A member of our staff shared your recent mailing with me today. I want to commend you on your envelope design. It’s good to see a person with a disability included in your “congregation,” along with various ages and cultures! Would that all publishers and groups in the church were as thoughtful in their publicity and programs!

Ann Vonder Meulen, OSF
Department of Educational Services
Archdiocese of Cincinnati

Buying An Organ

We would like to congratulate Mr. Hammel on the excellent article he wrote for Pastoral Music for October-November 1984. Many people sympathetic to electronic instruments are less objective in evaluating their attributes.

We do take issue with you on two of your points—regarding the cost of pipe organ maintenance and the necessity of constant temperatures.

Two percent of $100,000 (roughly the cost of a 20 rank organ) would be $2,000, and we do not know of any church that spends that kind of money maintaining an organ of that size, much less $3,000. The one exception would be the church that decides to budget that amount each year in order to accumulate a fund for major repairs that might be necessary 30 or 40 years in the future.

It is not necessary or even desirable to keep a church heated to a temperature considered comfortable, for the sake of the organ. In fact, it is far better to let the temperature in a sanctuary drop to 55° when the organ is not in use in order to maintain a humidity level that will sustain the wood parts (not only of the organ but the church furniture and pianos as well).

It is true that the pitch and tuning of a pipe organ will change with fluctuations in temperature; but the pitch and tuning will return to where it was when tuned, even though it might have been much colder between uses.

We are glad to see the Catholic Church’s expanded emphasis on good service music. It will be interesting to follow its development in the future.

John A. Schantz
Schantz Organ Company
Orrville, Ohio
the action of the Holy Spirit in the early church experience. Dave Brubeck himself will lead the quartet; Russell Gloyd will conduct the orchestra and combined choir from St. Edward’s, Richmond VA, and Cincinnati singers.

Tickets for the Brubeck Concert will be priced at $35.00 Front Orchestra, $25.00 Rear Orchestra, $12 Reserved and $8.00 Unreserved Seating. Tickets will be available for purchase for those in the Cincinnati area wishing to attend the Concert only. Each Registrant for the NPM Convention will receive a complimentary free ticket with registration: Front Orchestra for Full Conference registrants; Rear Orchestra for One Day Only registrants. This plans to be a special night, indeed.

European Connection

With Father Edward Schillibeex from the Netherlands giving the keynote address and sessions for the clergy, with three members of the St. Thomas More Center in London giving a special Event and with Tony Barr from Colchester, England providing a Workshop on British Repertoire, the European community will be well represented at the Convention. But that’s not all.

In an effort to set the popular music of Taizé in its proper prayer setting, we invited the monks of Taizé to design and lead a special Noontide Prayer session for the Convention. We are delighted to announce that Brother Robert—the music coordinator for the Monastery in Taizé, France, a dynamic, charismatic animator—will lead this special session; rehearsing the conventioners in the prayerful aspects of the music and providing a workshop session on the music following the Prayer. Taizé Prayer is something special—adding to the beauty of the Taizé music.

The American Musician

For those who travel outside the United States, it becomes instantly clear how society and culture influence life in an American Parish—the way we organize our parishes, celebrate our worship, interpret the liturgical directives. We have an American way of doing things, influenced both by our pragmatism of “getting things done,” and by the fact that we raise and contribute a great deal of money directly to the parish itself. As a national organization, NPM can help bring into focus—for ourselves and for others around the world—these unique American contributions to the church—contributions that are ingrained in our culture that we take them for granted. These contributions and our unique way of doing the Eucharist and of being ministers are especially important in our field of pastoral music, since the field itself is so new and so little understood.

For these reasons, we have invited three of the best analysts of the field of pastoral music to reflect, from their experience of pastoral music, on the meaning of being a musician in parish ministry in the United States. They will comment on our overall themes: Gift, Ministry, Contribution, and Call and apply them specifically to our world of American Pastoral Musicians. The sessions of: Dr. Ralph Keizer, Dr. Elaine Rendler, and Tom Conry plan to be special, indeed.

Quartet of Events

For those who have attended past conventions, this year’s program features more events, more performances than previous conventions. As our membership has grown, the diversity of attendees has increased. There are large numbers of people for whom Cincinnati will be their first experience of Pastoral Music, and many of these will be looking for basic educational programs. The convention will surely provide them with lots of opportunities.

In addition, there will be people present for whom this will be their eighth convention. They will be well-versed in pastoral music and looking for challenges and new, creative ways to minister in their parishes. Advanced lectures are one way of providing service for them. And there will be advanced lectures. But another, perhaps better method, is to provide a series of events to be experienced—which the creative mind can adapt for its own use.

A new feature of the 1985 Cincinnati Convention will be the Quartet of Events: four events running simultaneously, larger than workshops, designed to engage approximately one-fourth of the convention attendees. There is a total of twelve events: four on Tuesday, four on Wednesday; four on Thursday. The delightful surprise is that all of these events are truly outstanding; the real dilemma will be that we will want to go to several (if not all) at the same time.

In order to divide the crowds evenly, we are providing tickets (free of charge) for each of the events. These Tickets will be available on a first come, first served...
basis beginning Monday at 3:00 PM at
the Registration area.

Details about each of the Quaret of
Events will be in the next issue’s Association
News. The Quartet of Events will be
a highlight of the Convention.

Cincinnati —
Truly a Convention City

Cincinnati will be a special host to the
NPM Convention, not only because of
the many fine musicians who work and
live in the Cincinnati area but also be-
cause the arrangement of the city itself
will be special. This year for the first
time, the NPM Convention will not be
held in a hotel, but in a Convention Cen-
ter. The Convention Center building
provides more space for our meetings
and there should be no crowding to get
into rooms (Remember Scranton!). Four
hotels are all connected by Skywalks
that lead to a very large number of re-
Estaurants of all sizes and prices, and a few
blocks from the very beautiful Fountain
Square area. It is a lovely spot, and just
perfect for an NPM Convention.

Special Meetings

A number of people throughout the
past two years have suggested that we
should use the occasion of the National
Convention to provide opportunity for
various groups to meet, discuss common
interests, and determine whether special
programs should continue after the con-
vention. The Convention promotion
brochure gives you a complete list, but it
is important for readers of Pastoral Mu-
sic to have more information about
these meetings.

International Liturgical Dance
Association (ILDA)

At the Detroit NPM Convention
(1981) many liturgical dancers gathered
and discovered again the richness of a
prayerful musical celebration, and the
sympathy of musicians to dance. They
asked for help in developing some group
that would stay in contact with them.
ILDA as born at the NPM St. Louis Con-
vention (1983) and will hold its first
meeting in Cincinnati. If you are a
dancer or have liturgical dancers in your
parish, be sure to get the word to them
about this important meeting.

Diocesan Directors of Music

A special meeting will be convened for
those persons who hold the position of
director of music at the diocesan level,
whether it be as a staff person in the po-
sition of diocesan director or as a volun-
tee serving as chairperson of the music
committee of the diocesan liturgical
commission. Topics for this meeting will
include the relationships between liturgy
offices and NPM Chapters, an exchange
of information about diocesan training
programs for musicians, and future con-
tact between diocesan officers and
NPM.

Directors of the Ministries of
Pastoral Music

The number of people hired on a full
time, salaried basis to coordinate the
musical program at the parish level is
growing. Sometimes the position is
linked to a part-time position of music
teacher in the parish school; other times
it is a music-liturgy position with re-
quivalences for liturgy planning and
leadership.

This group has a special commit-
tion to the field of Pastoral Music, and there-
fore a gathering of musicians who hold a
full time, paid parish level position will
take place to discuss the role of the Na-
tional Association in relating to this
group in the future. This session will be
led by Rev. Virgil C. Funk.

Friends of Gregorian Chant

Thomas Day, Chairman of the Music
Department of Salve Regina in Rhode Is-
land will propose a Charter for the
Friends of Gregorian Chant, a group
supported and encouraged by the Na-
tional Association of Pastoral Musi-
icians. The society proposes to define
plainchant as (a) the historic chant rep-
ertory in Latin (b) English adaptations of
this repertory and (c) new pieces based
on the chant idiom.

The goals to be proposed are: to pro-
mote Chant, to cooperate with other or-
ganizations, to publish a newsletter, to
publish a pamphlet containing a broad
selection of simple, useful chants, to
constantly emphasize the practical and

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*Member discount applies to individual NPM members and to cantors whose parish is an NPM regular member. Advance registration for non-NPM members is $300. Advance registration must be paid three weeks prior to regional school. See dates below. Commuter tuition is only $165 and does not include room or meals. When registering on-site, please add $25 to above fees.

Four Regional Schools with a location near you:

Burlingame, CA (San Francisco)
June 10–14, 1985
Advance registration closes May 20.

Oklahoma City, OK
June 17–21, 1985
Advance registration closes May 27.

Pittsburgh, PA
July 8–12, 1985
Advance registration closes June 17.

St. Paul, MN
July 22–26, 1985
Advance registration closes July 1.
useful aspects of chant, especially for the small parish.

At this meeting, The Friends of Gregorian Chant will seek: a board of governor, incorporation and bylaws. At the meeting, the Friends of Gregorian Chant will strive to avoid: one person operation, close identification with one publisher, promotion of one person's arrangements or theories, and being perceived as "the conservative reaction." This will be an important first meeting.

Student Musicians and NPM

Michael Wustrow, a student at the Yale Institute of Sacred Music, will hold a meeting open to all students of music interested in exchanging information. Of particular interest is how the insights and approach found in Pastoral Music can or should be used to enhance the student's musical and liturgical formation. If you are a student or interested in finding out "what's really happening" at the various music programs around the country, you are cordially invited to attend this session.

NPM Cantor School Alumni

Over 800 persons have completed the weeklong training program with Jim Hansen at NPM Cantor Schools in 1983 and 1984. At the end of each training week, many people have suggested that time should be set aside at the National Convention to "get together" and talk about how the program is going in their parish. Cincinnati will provide just such an opportunity; Jim Hansen will do the coordinating.

Canadian Musicians

In St. Louis ('83), a discussion took place among the Canadian attendees about the possibilities of various organizations for Canadian musicians and it was suggested that a similar meeting occur at our next Convention. Canadian Musicians are invited to attend, especially those interested in forming Diocesan Chapters of Pastoral Musicians in Canada.

NPM Chapter Directors, Officers and Members

All NPM Chapter Directors and Officers will meet to share experiences and discuss the future organization of Chapters and their role in NPM.

Chapter Members, together with the Chapter Directors, will be given special attention at the NPM Members Only Banquet. Come prepared to respond!

Those interested in forming an NPM Chapter will be given a special session by Tom Wilson, National Coordinator for NPM Chapters, on how to get started, what works and what to avoid.

Convention Air Fares

Delta Air Lines and NPM have joined forces for this year's NFM National Convention. Delta is offering us a 30% discount on round-trip, undiscounted day coach fares. (There are some restrictions.) Not only do YOU get a chance to save money with this offer from Delta, but NPM also saves money by receiving one free fare for every 50 booked. Thus, we have more money available to provide you with the best Convention possible. Fly Delta! You save money - NPM saves money - and we all benefit from a better National Convention.

For the lowest possible fares on Delta, call NPM's Travel Agent, Jane Alexander, at Friendly Travel. CALL COLLECT (703) 768-6020. (Jane is the only authorized person who can book the discount fares for us on Delta Air Lines.)

Attention Composers-Arrangers

Attention Composers-Arrangers: A workshop especially for you will take place at this year's National Convention. Henry A. Papale, noted arranger and composer, has agreed to review, discuss, and critique new compositions and arrangements written expressly for church use. Mr. Papale will select the works to be reviewed from those submitted to him from people planning to attend the convention. Here's your chance to get some first-hand feedback and assistance. All works must be submitted before May 16, 1985. Send a copy of your composition or arrangement to:

Henry A. Papale
6315 Shawson Drive, Unit 17
Mississauga, Ontario L5T 1J2
Canada

Tell your Friends

From the Brochure, members of NPM can tell that the Cincinnati National Convention contains many of the best ideas from past conventions. And from Association News, you can see the highlights of the new elements for this year's convention, designed to make the convention a truly prayerful, learning, festive event.

There is a special session for clergy. Look at it closely. It is not just a music program for clergy—it is a genuine continuing educational experience for pastoral clergy, this year on the topic of Ministry. It brings together some of the finest theologians and practitioners in the world and uniquely combines them with the festive celebration of the convention. Tell your clergy. Point out that it is more than just a session on music—it is a session about improving worship at the parish level. But, you must encourage them to attend. It is not too early to make plans—for yourself, for your clergy.

Special Convention Choir

Auditions will be held on Monday for those interested in singing in the Convention Choir for the closing Eucharistic Liturgy. This year's convention choir will be conducted by Mr. Joseph Koestner, Choir Director from St. Louis. Be sure to fill in the information on the registration form.

Spread the Word

We are excited about this year's Convention. It's new, it's exciting, and there will be more to do than any one person can possibly absorb. Plan to attend! We expect that every member of NPM is making plans to do just that. And you can help your Association tremendously. How? By getting others to attend. Involve those in your parish involved in the music program to attend—choir members, even people who just like music will enjoy the wide range of musical activities. Contact the musicians in the neighboring parishes. Almost every parish has at least four parishes that touch the boundaries of your parish—call the parish and find out who the musicians are. Meet with them and invite them to look over the brochure with you. Tell them about past conventions. The best advertisement for our work is you—your testimony that the convention is worth the time and money. We need each other. We would be happy to send you additional brochures. Just write the National Office. Now is the time for you to spread the word—Blessed Are the Music Makers, NPM National Convention, Cincinnati, Ohio, June 24-28, 1985.
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July 29 - August 2, 1985

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through whom the Lord established his renown
and revealed his majesty in each succeeding age. Ecclesiasticus 44:1-2

CLINICIANS

JOHN HORMAN, Children’s Choirs. Montgomery County Public Schools, Chevy Chase, Maryland. Warner Memorial Presbyterian Church, Silver Spring, Maryland.

JANEAL KREHBIEL, Children in Worship. Hesston Public Schools, Hesston, Kansas. Bethel College Mennonite Church, North Newton, Kansas.

EVA MAE STRUCKMEYER-YOUNGBERG, Junior and Senior High Choirs. Former director of Choral Activities at Horace Mann Middle School, Wausau, Wisconsin.


KATHYRN FREDGREN, Liturgical Dance. Director of Arlington School of the Dance, Georgetown University School for Continuing Education. Washington, D.C.

MARILYN STULKEN, Organ Service Playing, Seminar Organist. Trinity Lutheran Church, Kenosha, Wisconsin. Editor of the Companion to The Lutheran Book of Worship.

The theme of this year’s Seminar will concentrate on the music of the four great composers whose anniversaries are being celebrated worldwide in 1985 — Bach, Handel, Schütz and D. Scarlatti.

Their bodies are buried in peace, but their name lives for ever. Nations recount their wisdom, and God’s people will sing their praises. Ecclesiasticus 44:14-15.

Brochure with full details available in March. Write: Choristers Guild, 2834 West Kingsley Road, Garland, Texas 75041. (214) 271-1521.
Congratulations to our newest Permanent Chapter in San Diego, California!

Director: Jerry Witt  
Program Director (Classical/Traditional): Jeff Holmes  
Program Director (contemporary/Folk): Cathi Senoff  
Assistant Director for Recruiting: Sr. Paula Will  
Secretary: Terry Bulat  
Treasurer: Yvette Pourciau  
 Animator for Koinonia: Sr. Mary Shearman

Chapter News

Gaylord, Michigan—planning an overnight gathering for the opportunity to develop a stronger and more supportive community, to share skills, and to pray.

Montreal, Quebec—each meeting has some time set aside for discussion. Recent topics include summer liturgy experiences and articles from “Pastoral Music” magazine.

Metuchen, New Jersey—presenting a four-part liturgy planning course, as well as seasonal music showcases.

Hartford, Connecticut—Tom Fallen presented a showcase on vocal techniques for choir and cantor at a recent meeting.

Providence, Rhode Island—focus of this year’s gatherings is on building a supportive community. They are using parties and jam sessions to do this.

Lansing, Michigan—publishes an eight-page Chapter newsletter containing a preview of the upcoming meeting, a review of the past meeting, and lots of news.

Dubuque, Iowa—focusing on two topics for the year; study of the “General Instruction on the Roman Missal” and the role of the Catholic school in the parish Sunday liturgies.

All Chapters are encouraged to share their successes and failures with each other through this column. Send all information to:

Tom Wilson  
Chapter Coordinator  
225 Sheridan Street, N.W.  
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CITY   STATE   ZIP

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PO. Box 2701, Schiller Park, IL 60176.
The Psalms of Praise

BY JOHN KSELMAN

Besides the lament, the other major type in the Book of Psalms is the hymn of praise. This is a much more familiar form of prayer and need not be discussed in as much detail as the lament. Its structure is fairly simple: (1) It begins with the call to praise, addressed to members of God’s heavenly court (Ps 29:1-2; cf. the Good News Bible translation, where the group called to praise God is translated “heavenly beings,” a clearer approximation of the sense of the Hebrew than NAB’s “sons of God”), or to Israel (Ps 96:1-2), or even to all creation (Ps 148:1-4). (2) The body of the hymn gives the reasons for praising God. They may include his act of creation (Psalm 8), his power over the forces of the natural world (Psalms 19, 29, 104), or his saving involvement in the history of Israel (Ps 77:14-21, where the psalmist celebrates the Exodus; Ps 100:3, in which God is praised both as creator and as divine shepherd; Ps 135:4-14, wherein the reason for praise includes God’s power over nature and his redemption of Israel). More expansively, after the invitation to praise, Psalm 136 moves from the creation (verses 4-9) through the history of Israel, from the Exodus and the time in the desert (verses 10-16) to the battles of the conquest and the settlement in the land (verses 17-22). This hymn summarizes in effect the Old Testament from Genesis to Joshua. We even find in Psalm 136 a hint of how it might have been performed in the Temple cult: the refrain (“for his mercy lasts forever”) that recurs regularly in the psalm suggest perhaps two choirs, one hymning the marvelous acts of God, the other responding with the refrain singing of God’s eternal love. (3) The hymn can conclude in a variety of ways: with an invitation to bless the Lord, thus ending on the same note of praise with which it began; or with a prayer or a vow. Often the concluding verses echo the opening call to praise, thereby bringing the poem to a satisfying conclusion.

The hymns of praise can be divided into a number of subtypes: hymns of praise to Yahweh specifically focusing on his kingship, sometimes called “enthronement of Yahweh hymns” (Psalms 47, 93, 96-99); hymns directed to God’s dwelling place, the site of the Temple on Mount Zion in Jerusalem (Psalms 46, 48, 76, 84, 87, 122); or hymns to be performed at the coronation or at other celebrations of the kings of Israel, the descendants of David chosen by Yahweh to rule over his people (the “royal hymns”: Psalms 2, 45, 72, and 132 are fairly typical instances of this group). The topics of these subdivisions deal with all point to the Temple in Jerusalem, which served both as the national shrine and as the chapel royal, as the locus for the composition and performance of these hymns. They formed an important part of Israel’s official worship.

How are we to pray these hymns? First of all, the church uses them just as Israel did, to praise God for all his mighty acts. Just as Israel recalled in praise all the great events of her sacred history, just as Israel celebrated God the creator for the gifts of land, family, and food, so in the Eucharist we take symbols of these gifts of creation, the bread and wine “which earth has given and human hands have made,” and we remember our sacred past, not only all the marvels God has done for Israel, but also what Jesus did with his disciples the night before he died. The celebration of the Eucharist, then—in which we remember with praise all that God has done for his people, and profess our faith that he will continue to save and bless his people—is a most appropriate setting for hymns of praise to Yahweh, creator and redeemer.

It is interesting and significant that when Israel professed its faith, when Israel praised Yahweh, it did so in narrative form. Israel professed its faith and praised its God by telling a story, the story of God’s everlasting care for his people. Creation itself, a topic for timeless non-historical myth in the other religions of the ancient Near East, became in Israel’s view merely the first act in the drama of God’s history with this people, a history that reached its climax in the events of the liberation from Egypt and the settlement in the land of Canaan in the thirteenth and twelfth centuries B.C.

This story of God’s love was especially important at the low point of Israel’s history. In the sixth century B.C., Israel experienced virtual annihilation. It was overwhelmed by the power of the Babylonians in war and destruction that provoked the cry of pain in Psalm 137. All seemed to be lost: the land itself, the first gift of God, was ravaged by war and depopulated by exile; the monarchy was ended when the sons of Zedekiah, Israel’s last king, were slaughtered before his eyes, and when Zedekiah himself was blinded and led off in chains to Babylon; the temple, the very dwelling place of God, was destroyed. All the institutions that gave meaning to Israel’s
national existence were swept away. Israel might have faded from history, as did so many other peoples, great and small, in this nadir of its existence. But Israel survived because it still had its most precious possession—its story. In lament and hymn, in prophet and history, it retold the story of God’s outreach in love to a hopeless, homeless, wandering people, enslaved by the mighty empires of the ancient world—the story of God’s mercy for a rebellious people, who, almost destroyed, were still God’s people.

As Psalm 136 makes clear in classic and expansive form, the story of God’s marvels of power and love, from creation and through all of Israel’s history, is the central element of the hymn of praise. We Christians are indebted to Israel for this way of prayer, for this way of praising God by remembering and retelling the story of his love. We do it when we praise God in the Eucharist, obeying the command of Jesus to “do this, in memory of me.” We do it when we profess our faith in the words of the Nicene creed, remembering how he was “born of the virgin Mary, was crucified, died, and was buried, and on the third day rose again, according to the Scriptures.” In public, liturgical prayer and in private, we pray the hymns as God’s story, and ours.

Several brief comments can be made about two of the subtypes of the hymn of praise (Zion hymns and royal hymns) and their place in Christian prayer. First, the Zion hymns sing of the joy of Israel in the presence of God, who is dwelling in the midst of his people in the Jerusalem temple. On the basis of such New Testament texts as Galatians 4:25-31 and Revelation 21-22, Christians have traditionally applied these hymns to the church as the new Zion, the goal and fulfillment of the old. This motif has found its way into Christian hymnody, in such hymns as “Glorious things of thee are spoken, Zion, city of our God.” In our joy at the presence of God in the church, and in our prayer for the church, these Zion hymns can become a part of our prayer.

There is a danger here, as well, that ought to be addressed. Israel saw the temple destroyed, abandoned by God (Ezekiel 10), because it put its trust in the temple, believing that all would be well because God dwelt with his people. The temple was destroyed when liturgy and temple rites took the place of ethics, the responsibilities of the covenant, and conversion of life. This kind of cultic triumphalism and cheap grace was the object of prophetic denunciation and divine wrath (Jeremiah 7 is a classic text in this regard, as is Stephen’s speech in Acts 7). Triumphalism is still a danger; and so, in our prayer, we are called upon to love the church and sing of it as the sign of God’s presence, while we pray for it as a human institution always in need of renewal and reform—the church of God, and the church of sinners.

As mentioned above, the royal hymns celebrated Yahweh’s choice of David and his descendants to rule over Israel. They find their origin in Nathan’s report to David of a divine oracle promising an eternal Davidic dynasty (2 Samuel 7). The language of the royal hymns is sometimes extravagant, as when, during the coronation ritual, the king is addressed almost as a divine being, as God’s son. On his coronation day the king can say, “I will proclaim the decree of Yahweh; he said to me, ‘You are my son; this day [the day of coronation] I have begotten you’” (Psalm 2:7; and see also Psalm 89:27-28). This extravagant language of the court was problematic to figures like the prophets, who see this kind of royal adulation as coming dangerously close to a breach of the first commandment: “I, Yahweh, am your God, who brought you out of the land of Egypt, that place of slavery. You shall not have other gods besides me” (Exodus 20:2-3). The attribution of divinity to Israel’s kings was all the more possible given the widespread and common belief in the divinity of the kings in all the surrounding cultures. Israel’s monotheism acted as a brake on royal pretensions to divinity. And when monarchy and people were overwhelmed by the catastrophe of defeat, exile, and captivity in the sixth century B.C., it was clear that the acceptance of the divinity of the king by monarch and people was one of the principal causes of their destruction.

How then was Israel, in exile, and afterwards, facing the end of the monarchy they had thought to be eternal? How could they pray these royal hymns? They did so by giving the hymns a future orientation, the character of a promise for the future rather than a record of the failure of the past. To use the technical term, they understood these hymns eschatologically. No longer were these hymns understood to refer to the past, to the failure of Israel’s now defunct monarchy. Now they directed Israel’s eyes to the future, when

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God would send an obedient son of David to rule eternally over his people. The failures of the past would be overcome by the glory of the future. And when the first generations of the Christians sought biblical language to express the unique meaning and character of Jesus Christ, they naturally looked to the royal hymns, now repositories of Israel’s hope, in the conviction that Israel’s hope had now been realized in the Messiah Jesus. Note how Psalm 2:7, quoted above, is quoted in Acts 13:33 and Hebrews 1:5 as a testimony of the royal majesty of Jesus shown to be God’s son in his resurrection. When we Christians pray these psalms, we direct our gaze to the fulfillment of Israel’s hope in Jesus the Messiah, whose royal majesty and divinity we celebrate in these ancient hymns. What Israel could say of none of her kings can truly be said of Jesus: “The Lord said to me, ‘You are my son.’” And since Christian faith has the quality of “already and not yet,” we can still look forward to that final revelation of the divine glory of Jesus when he will come again. Such a perspective makes the royal hymns fitting for Advent, as we look forward to the second coming of Christ, and to Easter and Ascension, when we celebrate Jesus’ entrance into his kingly glory.

Finally, in considering the hymns in the context of prayer, we can make a point similar to that we made for the lament. That is, we can pray the hymns as we do the laments— as representatives. When we discussed the structure of the lament psalms, we saw how quickly, and ultimately how naturally, the poems moved from lament to praise and thanksgiving. Put another way, we can say that words of praise and thanksgiving rose from the very midst of human anguish and pain. What is true of the laments is true of the hymns as well. We are not invited to the praise of God only in situations of personal joy and happiness, but at all times—in the Good Fridays of our life, as well as the easterns. Even when our human situation makes the lament more in tune with our experience, we are still invited to praise God the creator and redeemer, joining our voice to the chorus of praise that rises to God from all creation, and also praying as representatives of those countless men and women who cannot praise God because they do not know him, or because the Gethsemani of their lives makes praise impossible, or because of fear of persecution. We become their voice be-

fore the God who is “enthroned amid the praises of Israel” (Psalm 22:4).

There are, of course, other types of hymns that we cannot treat here except in passing. For instance, there are the psalms of confidence, such as Psalm 23, (“The Lord is my shepherd”) in which the guidance of Israel safely through the wilderness becomes a paradigm for the individual Israelite. Or there are the trio of salvation history psalms (Psalms 78, 105, 106) that recount, like the hymn, Israel’s sacred past. Or there are the wisdom psalms, such psalms as Psalms 1, 37, 119 and others, which, in the style of the Wisdom literature, such as Proverbs, place before the Israelites the two ways of wisdom and arrogant foolishness, and the varying fates of each. However, it is our hope that, by our consideration of the major and most important psalm types, we have provided some help in the understanding of these ancient poems, and that better understanding will lead to more meaningful and enriching prayer.

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For Musicians & Clergy: Liturgy

What’s Wrong with Music In Catholic Worship?

BY MIRIAM THERESE WINTER

The publication of the revised edition of *Music in Catholic Worship* in 1983 suggests that the document that brought American church music through the seventies and into the present will span yet another decade in setting the norms for music practice. This is both good news and a cause for some concern.

The document was reissued in light of its strengths, which are many. The healthy state of music in our liturgies, the evolution from silent to singing assemblies, attests to that. It is doubtful whether the transition would have been as swift or as smooth without the spirit and the specific strategies which these guidelines offer.

While it is fitting that we recognize and reaffirm the document’s strengths, it is equally important to admit to its limitations. If the post-conciliar liturgy and its music are to reflect both reform and renewal in the full sense of aggiornamento, music theorists must begin to look more critically at those criteria conditioning church music today. A careful theological analysis of the present document would certainly contribute substantially to our understanding of music in its liturgical context. The following are some indications of what such an analysis might yield.

A critical weakness in *Music in Catholic Worship* lies ironically in the area of its greatest strength, its theology of celebration. In an earlier critique, Aidan Kavanagh pointed out that the document’s opening section reflects a (not the) theology of celebration, more precisely, the juxtaposition of two theologies, personalist-affective and social-objec
tive, with the latter qualified by the former (“The Theology of Celebration,” in *Music In Catholic Worship: The NPM Commentary* (Washington, D.C.: The Pastoral Press, 1983), pp. 5-6). One cannot help but concur with the observation that neither is fully developed nor completely reconciled to the other. The effects of this ambiguity are apparent and disturbing to the trained observer and are seen to surface here and there when the principles are given practical application. The three evaluative judgments, for example, provide a case in point (see art. 25-41). Precisely what theological criteria underlie practical decisions? For instance, what theological understanding guides the pastoral judgment governing every element’s function and use (art. 39), in order to ensure that decisions are not inappropriately biased, particularly since they are usually made by a committee or team? On what basis theologically would one support the principle that “flexibility reigns supreme” (1972 edition, art. 76)? Similar statements have been carried along simply because they have gone unchallenged. This particular point was restated in the second edition to more accurately read: “Flexibility is recognized today as an important value in liturgy.” Principles that shape liturgical practice must be theologically defensible.

A real problem emerges when it comes to making practical application of the document’s understanding of sign. Everyone might agree to what a sign intends on the level of communication, but agreement is not so simple when it comes to the question of meaning. And when the sign takes the form of music, the spectrum of interpretation seems almost infinite. How are the expectations of music, liturgy, and assembly really to coalesce harmoniously on non-controversial signs? In all honesty, in most instances, is the pastoral judgment really paramount? Does theology normally influence our weekly liturgical decisions or are the pragmatics of reality somewhat more mundane? In order for theology to shape practice, it will be necessary to provide guidelines with theological integrity. *Music in Catholic Worship* gives mixed theological signals. As a result, it is fairly inclusive, allowing most American Catholics to find support in the document for their own theological orientation and to feel at home somewhere in

Is the pastoral judgment really paramount?

Miriam Therese Winter, a medical mission sister, is professor of Liturgy, Worship, and Spirituality at Hartford Seminary, Hartford, Connecticut. Her latest book, *Why Sing?*, was published this year by The Pastoral Press.
its 1983 revision. As a theological statement, it is cohesive and concise. It is also strangely moving, something one might commit to memory as a liturgical credo and recall for a faith commitment or a commissioning of the heart.

We are Christians because through the Christian community we have met Jesus Christ, heard his word of invitation, and responded to him in faith. We assemble together at Mass in order to speak our faith over again in community, and by speaking it, to renew and deepen it. We do not come together to meet Christ as if he were absent from the rest of our lives. We come together to deepen our awareness of, and commitment to, the action of his Spirit in the whole of our lives at every moment. We come together to acknowledge the work of the Spirit in us, to offer thanks, to celebrate.

People in love make signs of love and celebrate their love for the dual purpose of expressing and deepening that love. We too must express in signs our faith in Christ and each other, our love for Christ and for each other, or they will die. We need to celebrate.

We may not feel like celebrating on this or that Sunday, even though we are called by the Church's law to do so. Our faith does not always permeate our feelings. But this is the function of signs in the Church: to give bodily expression to faith, to transform our fragile awareness of Christ's presence in the dark of our daily isolation into a joyful, integral experience of his liberating action in the solidarity of the celebrating community.

From this it is clear that the manner in which the Church celebrates the liturgy has an effect on the faith of [all]. Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith.

The tension underlying the latter statement is not apparent in these four brief paragraphs, primarily because those articles elaborating on sign (7-9) were originally not included here. The statement's weaknesses in the theology of celebration presented in Music In Catholic Worship. The first concerns the lack of emphasis given to scripture as foundational to the dynamic of invitation and response. One must simply assume that scripture underlies the elements of celebration, for it is not mentioned at all in the theological section, which defines a Christian as one who has heard God's word in invitation, and then proceeds to speak at length of signs, songs, and symbols, of thoughts, words, and gestures, of the action of God's Spirit and the coming together of the Christian community, all of which are means whereby we hear God's word and respond. Not until the section on liturgical structure, which deals with the Liturgy of the Word, do we find a clearly developed paschal mystery, thereby omitting a core rediscovery of Vatican II and the key theological insight at the heart of liturgical renewal. Those responsible for drafting the revised edition tried to rectify this omission, but the final version favored editorial revision and no substantial change.

There are minor points here and there that ought to be reexamined and rewritten.

Music in worship must have a sound theological foundation.

Music in Catholic Worship (1972/1983) and Liturgical Music Today (1982) reflect a perspective of music that does not always coincide with the pastoral orientation the documents profess. When one tries to discern the theological principles underlying musical decisions, one encounters instead aesthetics, considerations of technique, and remnants of a theology seemingly out of step with those initial principles on which the document is based. Occasionally, the musical implementation of a liturgical principle seems to have missed the point.

There is a definite tension between the principle that signs in celebration (music, for example) be humbly attractive, meaningful, and appealing (art. 7), and its musical application. The governing pastoral judgment would favor music suitable to the needs of the faithful who will sing. . . ." (art. 40), but the musical judgment influenced essentially by aesthetic values warns that "only artistically sound music will be effective in the long run" (art. 26). In 1972 it was excit-
ing to read that "music in folk idioms is finding acceptance in eucharistic celebrations" (art. 28). In 1983 that same statement reflects the painful admission that full acceptance is not yet realized. Surely there is a better way to stress that quality be taken seriously than the statement that "to admit the cheap, the trite, the musical cliché often found in popular songs" will "cheapen the liturgy" (art. 26). Such a statement reflects a bias, theological as well as aesthetic, and is not conducive to a dialogue with those supporting an opposing view.

The document is, at times, contradictory. Under the section on pastoral planning, the liturgist addresses a pastoral concern. "Songs like the psalms may create rather than solve problems where faith is weak" (art. 16). Later, on considering liturgical structure, the liturgist states: "It is of primary importance that the people hear God's message of love, digest it with the aid of psalms . . . " (art. 45).

A clear rationale is not always given for the conclusions that are drawn. For example, the document asserts that "acclamations are shouts of joy" arising from the assembly (art. 53) "which ought to be sung even at Masses in which little else is sung" (art. 54). Liturgical Music Today carries this a step further, stating that "the acclamations . . . are the pre-eminent sung prayers of the eucharistic liturgy . . . The gospel acclamation, moreover, must always be sung" (art. 17). Yet how can a shout be sung? And precisely why is it essential to do so? I have yet to hear a gathering sing the threefold, and effective, "Hip, hip hooray!"

There is little doubt that to continue to apply Music In Catholic Worship uncritically would be a disadvantage to church music. What is needed now is a detailed textual analysis, more specifically a theological analysis of the material relating to music, in order to discern points of convergence with and divergence from those principles promoted by the document which are essentially liturgical and pastoral. Such an analysis is certain to reveal some familiar struggles, between musical and liturgical em- phases, as well as between divergent musical styles. From the present perspective, however, these areas can now be addressed theoretically, so that in the future those celebrational values—musical, liturgical, pastoral—might all have theological representation. Such a study would also reveal the struggle between the secular and the sacred, represented by phrases such as "humanly attractive" (art. 7) and "needs . . . and attitudes of the participants" (art. 15) on the one hand, and "solemnity" (art. 36), "the sacred song of the congregation" (art. 36), and "the sacred character of the celebration and the place of worship" (art. 40) on the other. It is important that music be able to point unambiguously to theological criteria of its own, criteria to shape its attitudes and decisions and to influence its choice of song. At present, music in Catholic worship still looks to aesthetics for its principal self-understanding, then accommodates to the theological expectations of the rite and the pastoral demands of the assembly. Music in liturgical celebrations must have a sound liturgical foundation in order to provide an accurate standard for evaluating expectations arising from personal preference, aesthetics, or technique. That document lacks this perspective, and that is a glaring omission in a set of official guidelines that will influence the liturgy's music well into the future.

Finally, a word about the celebrations to which the document and its principles concerning music apply. Music In Catholic Worship focused its attention on the Eucharist, an area of primary concern as the locus of the community's assemblage. Liturgical Music Today eventually supplemented the sketchy treatment of other sacramental rites, adding the Liturgy of the Hours as well. Although the 1972 document intended to lead Catholics away from a fixation on rules to a more meaningful implementation of principles, the consequence of the document's emphasis is a new fixation, this time on the church's official rites. No attention is given to other faith-gatherings or paraliturgical practices or to the nature of the music employed in these. This one-sided emphasis on established church rites has left the faithful somewhat impoverished and, as a consequence, may even have resulted in a lopsided aesthetic. Many church musicians are prone to conclude that the document's principles and evaluative judgments apply to all celebration music, even the songs sung outside the context of the church's official liturgical rites, and that conclusion is false. The issue has yet to be addressed. Some future document must examine the question, perhaps beginning with a statement already present in the current guidelines: "The nature of the liturgy itself will help to determine what kind of music is called for . . . " (art. 30). In the context of a broad-based definition of liturgy, some new understanding might emerge.

Music In Catholic Worship was drafted essentially for the Eucharist. Although it gives the impression that its principles apply more universally, it is meant as a guide for the church's official rites. It was and still is our first step toward an indigenous expression of Sacrosanctum concilium in the post-conciliar church. If the next step focuses on a more thorough investigation of what is meant by liturgical celebration, as well as what it means to be contemporary and American, we might begin to establish a basis for a more inclusive ethos with its consequent strategies. Music In Catholic Worship, as the first significant word on American church music, has made and continues to make many valuable contributions. One question does arise, however. Was it the first word or the last?

Is MCW the final word?
Art, Technology, Liturgy in the 80's
On 4 August 1903, Giuseppe Sarto, then Patriarch of Venice, was elected Bishop of Rome and took the name Pius X. A little more than three months later, on November 22, the new Pope issued his historic Motu Proprio on the Restoration of Sacred Music, in which he made the following declaration:

It being our ardent desire to see the true Christian spirit restored in every respect and be preserved by all the faithful, we deem it necessary to provide before everything else for the sanctity and dignity of the temple, in which the faithful assemble for the object of acquiring this spirit from its foremost and indispensable fount, which is the active participation in the holy mysteries and in the public and solemn prayer of the Church.1

Putting his words in an order more familiar to us, he asserts that “active participation in the holy mysteries and in the public and solemn prayer of the church is the foremost and indispensable font of the true Christian spirit.” In this single famous sentence Pius X gave full papal endorsement to renewal movements that had been gathering momentum in various European countries throughout the nineteenth century, and laid the pastoral foundation for all the liturgical reforms of the twentieth century.

Nineteenth Century Reform Movements

The nineteenth century saw the emergence of many efforts, largely independent of each other, aimed at revitalizing Christian life in Europe. Within the Church

Serenity and stability were replaced by clatter and smoke.

of England there was the Oxford Movement with its enormous interest in the Greek and Latin Fathers, the poetry and hymns of the ancient church, and above all, in the liturgical practices of the first four centuries.

In Germany the school of Catholic Theology at Tübingen sought to get beyond the polemics and apologetics of the post-Reformation period, and attempted to set

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forth the great doctrinal synthesis of the one Church prior to any division.

In France numerous men and women of vision erected new religious congregations. Abbé Lacordaire reformed the Dominican Order, and Dom Prosper Guéranger re-established monastic life at the Abbey of Solesmes and undertook the monumental task of recovering the musical heritage of the Roman Church: Gregorian Chant.
source of the true Christian spirit, and his drawing the practical conclusion that if the faithful were ever to appropriate this spirit they would have to actively participate in the liturgy.

The meaning and import of Pius X's call to actively participate unfold in all their amplitude only if we hear his words in the context in which they were spoken. Let us then spend a few moments reviewing a few of the major historical trends of his day.

In 1840 Lord Ashley addressed the House of Commons and described the evils of the factory system in great detail so that Britain should know at what cost its preeminence was purchased: "Petty rogues submit to fate, that great ones may enjoy their state."

Many critics were more radical than Ashley, and more analytical in seeking the causes and solutions to the plight of the worker. Among them was the son of a Christianized Jew and a student of Hegel, by the name of Karl Marx. In 1847 he announced that Communists disdain to conceal their views and aims. They openly declare that their ends can be attained only by the forcible overthrow of all existing social conditions. Let the ruling classes tremble at a Communist revolution. The proletarians have nothing to lose but their chains. They have a world to win. Workingmen of all countries, unite!

As the last decade of the century dawned, Leo XIII, the predecessor of Pius X, addressed the explosive situation in his encyclical Rerum Novarum (15 May 1891). He admitted that

The elements of a conflict are unmistakable: the growth of industry, and the surprising discoveries of science; the changed relations of masters and workmen; the enormous fortunes of individuals, and the poverty of the masses; the increased self-reliance and the closer mutual combination of the working population; and finally, a general moral deterioration... There can be no question whatever, that some remedy must be found, and quickly found, for the misery and wretchedness which press so heavily at this moment on the large majority of the very poor.

We know of course what remedy was found by the disciples of Marx. We know too what remedy was proposed by Leo XIII in Rerum Novarum (1891), by Pius XI in Quadragesimo Anno (1931), by John XXIII in Mater et Magistra (1961) and Pacem in Terris (1963), by the Second Vatican Council in Gaudium et Spes, the Pastoral Constitution on the Church in the Modern World, and most recently by John Paul II in his encyclical on labor. And we also know how these seemingly different remedies are brought together at present by the various proponents of liberation theology.

Pius X's call for active participation of the faithful in the liturgy must be heard against the background of these other calls for active participation: participation of the worker in determining the conditions of labor, and the amount of recompense due for his labor; participation of the poor and oppressed in the economic opportunities opened up by industrialization; and participation of all peoples in the quest for social justice. As

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**Liturgy breaks down the barriers.**

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Upheaval and Disintegration

The nineteenth century was a period of large scale economic, social and political upheaval in Europe as well as in the New World. The industrial revolution was rapidly putting an end to agrarian society and giving birth to the great manufacturing centers of Northern Europe and America. People were abandoning the countryside and flocking to the cities. The serenity and stability of a life rooted in tilling the soil and rejoicing in its fruits were being replaced by the clatter and smoke and sweat of the factory. The cohesiveness of the family was being fractured, and the bonds linking successive generations were being snapped. The very dignity of the human person was undermined as women and eight-year-old children on hands and knees and unfed, dragged carts of coal through damp sweltering mine shafts in candlelight for as long as twelve or thirteen hours a day.
Virgil Michel and Gerald Ellard, pioneers of the liturgical movement in this country well realized, these various calls for participation are not mere coincidences, but are intimately connected to each other.

Parallel to the upheaval provoked by industrialization, was the dissolution and fragmentation brought on by the rise of nationalism in the nineteenth century. Following the American and French Revolutions, the land no longer belonged to kings and princes, bishops and abbots. It became the property of anyone who had the cash to buy it or the initiative to work it. Those who owned property also claimed the right to self-rule and so came to experience themselves as a nation, that is, a particular body of people bound to a particular territory, possessing its own language, and fulfilling its own historical mission through political, social, and cultural institutions of its own making.

In the nineteenth century nationality quickly established itself as the principal means of individual identity. In the thirteenth century people identified themselves by their religion: "I am a Christian, not a Muslim." In the sixteenth century people still identified themselves by their religion: "I am a Catholic, not a Lutheran or a Calvinist." But by the nineteenth century, religion no longer mattered. Instead people identified themselves by their nationality: "I am English, not Japanese; French, not Russian."

The faithful heard nothing and said nothing.

Nationalism proved to be particularly divisive for the church in France. Gallicans, led by the vast majority of French Bishops, wanted to establish nothing less than a French National Church, similar to the National Church of England: autonomous, and independent of all external influence. Ultramontanes, on the other hand, led by Dom Guéranger, insisted that fidelity to the Pope and to the laws, usages, and doctrinal heritage of the See of Peter pertained to the very essence of the church and could not be renounced in the name of national sentiment. This position found victory in the definition of papal infallibility at the First Vatican Council in 1879, and explains the predominant role exercised by the papacy in our own century.

The most tragic victims of the rise of nationalism were undoubtedly the Jews. Speaking of Jews in eighteenth century Germany, the Jewish novelist Chaim Potok states:

What a passion there is in Jews for German culture! They pour into the German world with the same zeal with which their ancestors once conquered Canaan. They write books and plays and works on aesthetics. Their German style is exquisite. . . . Rabbis preach in flawless German; synagogues take on the hushed aura of the Lutheran service. Traditionalists cast about desperately for a means of stemming the assimilationist dance, the whirling of the German Jew in the arms of his new beloved.\(^9\)

In the economic, intellectual, and cultural orders many succeeded only too well. But as the nationalist spirit advanced in Germany, it became increasingly clear that Jews were no longer welcome there. As national consciousness spread among Jews themselves, many decided that they no longer wanted to be there. So they set sail for New York, or for Palestine in search of their own homeland. In 1945 the world was stunned to learn of at least six million who didn't make it.

The crisis created by nationalism is far from ended. This very day people in Poland, for example, are torn between the conflicting demands of national pride, international Communism, and supra-national Catholicism.

Restoration of the True Christian Spirit

Confronted by an industrial system that reduced human beings to tools in the machinery of production, a nationalism that covered over any other means of personal identity, that separated nations and set them in competition or even armed conflict with each other in
their quest of glory, security, or superiority, Pius X longed "to see the true Christian spirit restored in every respect and preserved by all the faithful." The primary and indispensable source of this true Christian spirit, though, is the liturgy. For this reason above all, the Pope encouraged active participation in the holy mysteries and in the public and solemn prayer of the church.

Once again we observe that active participation in the liturgical life of the church serves the larger objective of restoring and preserving the true Christian spirit. At the heart of this Christian spirit that the Pope was trying to revitalize is certainly the sense of catholicity: of oneness and universality. In the face of the multiplicity of nation-states, each exalting its particular history, language and literature, while growing ever more indifferent or even hostile toward other cultures (now considered foreign), the liturgy gathered together people of every race and language and made them one in the service of a common Lord.

Nationalism might unite the inhabitants of a particular country, but it turns them against the inhabitants of neighboring countries: Socialism or Communism might unite members of the working class regardless of nationality, but it sets them in opposition to other classes. The liturgy, however, reaches out to people of all nations and all classes. It breaks down the barriers that keep them apart, kills the hostility between them, creates a single New Man and restores peace through the Cross (cf. Eph 2:14-16).

Reconciled to one another and thus made whole, this People of God, this Mystical Body of Christ, this truly Catholic Church could then fulfill its responsibility in the world by identifying and addressing the genuine needs of every human being and promoting a social order in harmony with God's purpose for humanity. Such in sum was the vision of Pius X, elected Pope in 1903, proclaimed a Saint in 1954. To realize this vision, of course, he would have to get the faithful to participate in the liturgy actively, fully, and with understanding of its meaning and implications.

This was no small undertaking, because at that time the faithful didn't participate in the liturgy at all and hadn't done so for centuries. Low Mass was read in a breathy whisper by the priest with his back to the congregation. The faithful heard nothing and said nothing. On some occasions the organ played softly in the background. At High Mass, a soloist or a choir furnished the music from the loft in the rear of the church. The faithful sang nothing, not even Amen. Worst of all they rarely received Communion. The faithful were present at the liturgy, but took no part in it, either vocally, musically, or sacramentally. They were in church as they were in the factory: subjects acted upon by others, but unaware of having any contribution of their own to make. The principal and immediate objective of Pius X, therefore, was first to restore congregational singing and, second, to encourage Eucharistic Communion.

If congregational singing was to be restored, though, there would have to be music which a congregation could sing. This was by no means the case, especially at the turn of the century in Italy—home of Verdi, Puccini, Rossini, Donizetti, and many others. These composers produced an enormous quantity of music. But none of it was liturgical, and none of it admitted of popular participation even though it was performed in church. As we glance through the "Instruction" and hear what the
Pope outlaws, we get a fairly good idea of the sort of
music being sung in church.

In the hymns of the Church the traditional form of the
hymn is to be preserved. It is not lawful, therefore, to
compose, for instance a "Tantum Ergo" in such wise that
the first strophe presents a romanza, a cavatina, an
adagio and the "Genitori" an allegro.  

The antiphons of Vespers must be as a rule rendered
with the Gregorian melody proper to each. Should they,
however, in some special case be sung in figured music,
they must never have either the form of a concert
melody or the fullness of a motet or a cantata.

The employment of the piano is forbidden in church,
as is also that of noisy or frivolous instruments such as
drums, cymbals, bells and the like.

It is strictly forbidden to have bands play in church.

In processions outside the church the ordinary may
give permission for a band, provided no profane pieces
are executed. It would be desirable in such cases that the
band confine itself to accompanying some spiritual can-
ticle sung in Latin or in the vernacular by the singers and
the pious associations which take part in the procession.

Instead of the music that was being sung in his own
day, Pius X wished to restore Gregorian Chant. The
chant of course consisted of a single voice; could be
sung without accompaniment; was rooted in ancient
tradition; was Roman; and above all was catholic or
universal, and not national.

From Pius X to Vatican II

Although the immediate goal of Pius X was not to
change the liturgy, his very success in making the
faithful participants in the liturgy meant that the liturgy
had in fact changed and would continue to do so. Since
his time liturgical changes have been frequent and exten-
sive: restoration of the Easter Vigil (1951); permission to
celebrate Mass in the afternoon or evening (1953);
reform of the entire Holy Week liturgy (1955); relaxa-
tion of the Eucharistic fast (1957); introduction of
dialogue Mass and Mass facing the people in the late fift-
ties; and finally the comprehensive reform decreed by
the Second Vatican Council in 1963, effected by the
post-conciliar liturgical commission, and promulgated
throughout the pontificate of Paul VI. What we must
realize, however, is that all these changes—multiple and
diverse as they are—have but a single aim: to bring
about greater participation of the faithful in worship,
and through it to bring about the renewal and revitaliza-
tion of the church so that it might more fruitfully ac-
complish its mission in the world.

NOTES

1 Pius X, Tra le sollecitudini, The Restoration of Church Music, ed.
James J. Megivern, Worship & Liturgy (Wilmington, North Carolina:
2 Lord Ashley, "Spectacle of Suffering and Oppression," ed. John C.
Cairns, The Nineteenth Century: 1815-1914 ("Sources in Western Civil-
3 Karl Marx, Friedrich Engels, "Let the Ruling Classes Tremble," ed.
Cairns, p. 74.
6 Pius X, Tra le sollecitudini, ed. Megivern, no. 53.
7 Ibid., no. 54.
8 Ibid., no. 63.
9 Ibid., no. 64.
10 Ibid., no. 65.
Experiencing God: The Role of the Arts

BY FRANK QUINN

For Man is joined spirit and body,
And therefore must serve as spirit and body.
Visible and invisible, two worlds meet in Man;
Visible and invisible must meet in His Temple;
You must not deny the body.¹

Many are the women and men who, come vacation time, flee to the wilderness. There, in communion with nature, they can meditate upon the beauty and awesomeness of creation. At times, such encounters result in experiences of the transcendent, transitory though they may be. For created reality—river and sea, mountain and valley, fire and storm—is not simply something to be exploited but to be enjoyed; not a haphazard accident but, imperfect though it be, a manifestation of the invisible, a window on the divine. As Hopkins writes: “The world is charged with the grandeur of God.”² Because we are who we are, embodied spirits, a meeting of the two worlds Eliot writes about, it is through visible reality that we glimpse the invisible.

It is not only in nature that this experience is possible. The returning vacationer is not cut off from the experience of transcendance. In fact, the footprints of God in nature may be fainter than the experience of God in ordinary human beings, in their history and institutions. The same psalmist who exclaims “The heavens declare the glory of God, and the firmament shows his handiwork” (Ps. 19:1) rhapsodizes about human beings,

You have made them but little lower than the angels;
You adorn them with glory and honor;
You give them mastery over the works of your hands;
You put all things under their feet (Ps. 8:6-7; singular changed to plural, i.e., “him” to “them”).³

Peter Berger speaks of the “signals of transcendance” experienced in the human scene, phenomena that seem impossible to explain in terms of human activity alone. Thus, surprising goodness—e.g., the saints and mystics, a Mother Teresa—as well as monstrous evil—e.g., the holocaust—provide glimpses into realities beyond ourselves.⁴

Thus things unseen are perceived through things seen.
“Visible and invisible, two worlds meet in . . . us.”⁵ But

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it must be immediately added that such perceptions, such experiences are but “through a glass, darkly.” Even as creation and history reveal they also conceal. God always transcends. God always is mystery to us. Creation, human beings and human institutions can never reveal God entirely—otherwise, they would be God—but only serve as weak vehicles for revealing the unseen. Environment and Art in Catholic Worship makes

We glimpse the invisible through the visible.

this point in discussing human artistic activity:

While our words and art cannot contain or confine God, they can, like the world itself, be icons, avenues of approach, numinous presences, ways of touching without totally grasping and seizing.

As a consequence of such inability to grasp the transcendent One, except dimly, humans have faltered on their journey to God and have created false gods along the way, mistaking nature or art for the divine, rendering worship to the creature instead of the creator.

Jesus Christ, mediator of the invisible One

For Christians, Jesus Christ directs our steps and enables us to walk steadfastly with him on the road to the unseen God. By becoming one like us Jesus became the perfect mediator between two worlds. More than a “signal of transcendence” Jesus is God become visible in humanity, enabling men and women to encounter God.

“Visible and invisible must meet in his Temple.” The incarnation assures us that our quest for God is, ultimately, not to be frustrated. And this quest, here on earth, will be through created reality. Nature and art are necessary because of who we are and, now, because of who Jesus is: “You must not deny the body.”

Although Jesus is no longer visible as he once was, it is in that community activity called Christian worship that the Jesus experience remains alive among Christians. In Christian ritual believers celebrate humankind’s experience of the God of Creation and history, the God who created the cosmos and recreated it through the paschal mystery of Jesus Christ. In worship we remember and renew the salvation offered us by Jesus Christ and preached by the apostles.

Liturgy: window on the sacred and work of human hands

More clearly than nature or other human institutions, worship’s entire raison d’être is symbolic: to be a vehicle of encounter with God. As a window on the sacred, worship is not exotic; one does not travel to out of the way places in order to celebrate. Worship is something familiar to us, something we are “at home” with. Ideally, it includes men and women with whom we live and with whom we are familiar. Worship, in other words, is a communal action that is part of the ordinary fabric of our lives.

Worship does not employ unearthly means to achieve its goal. It is, instead, an activity that makes use of that which is familiar to all men and women: the human body and its extensions in the arts. Artistic organization, human creativity, changes the ordinary into the
extraordinary, endows the familiar with new meaning. Human body, human movements and gestures, human arts—word, music, dance, painting, sculpture, architecture, crafts—these are the stuff of worship. Already expressive, in worship the arts become charged with power and enable an encounter with God and community, a meeting at which God sits down at table with us. Certainly the importance of the human arts for worship lends emphasis to the need to take a close look at our ritual activities. Environment and Art notes that liturgical celebrations

... are not purely religious or merely rational and intellectual exercises, but also human experiences, calling on all human faculties: body, mind, sense, imagination, emotions, memory. Attention to these is one of the urgent needs of contemporary liturgical renewal.¹⁰

Worship is sacramental

There is one word that characterizes Christian liturgy as an expressive medium that operates in human, artistic fashion: sacramental. Worship, centered on Jesus who is the sacrament of God, is the visible mediator of the invisible One. In no way is liturgy an end in itself. It is an expressive means whereby men and women praise and thank the God who enters their lives; at the same time the encounter is renewed. Furthermore, worship is a fully human activity, since it is a symbolic vehicle enabling our meeting with God.¹¹

By saying that worship is sacramental we emphasize that one feature necessary for sacrament: signification. This cannot be said too often because it has been forgotten in the past. Worship is a symbolic activity. It does not operate by producing a product: liturgy does not build tables or chairs. Rather, worship belongs to the universe of meaning, of symbolic experience. As Thomas Aquinas said, sacramental activities achieve their effect insofar as they signify and they signify that they achieve. There is a direct relationship between the meaning of liturgical activity and its result. The visible is the foundation of the invisible. The early fathers expressed this truth by saying that as one is washed in the waters of baptism so the soul is cleansed by the Holy Spirit. The invisible is visibly experienced in sacramental activity. One consequence that should be immediately evident is that insofar as worship really signifies, it is a window on the sacred; insofar as worship does not signify, it ceases to be a mediator. Through the visible the invisible is manifested. To deny this, to look for something else in worship is to become either religious or esthetical “consumers”; two approaches that endanger a truly sacramental view of worship. Let us examine these two “heresies.”

Liturgy as product: the religious consumer

For the religious consumer liturgy produces something. If the right words are said over bread and wine the body and blood of Christ is produced. It does not matter if these words are mumbled or even unheard by the congregation. No matter how few, drops of water sprinkled on a baby’s head, along with the right words, “produce” a new Christian, snatched from the jaws of hell.

Theologically such a position minimizes signification, the meaning of the rite, for an assembly line view of worship. The raw materials go in at one end; the finished product comes out at the other end. Art and Environment describes this attitude very well:

Liturgy has suffered historically from a kind of minimalism and an overriding concern for efficiency, partly because sacramental causality and efficacy have been emphasized at the expense of sacramental signification. As our symbols tended in practice to shrivel up and petrify, they became much more manageable and efficient. They still “caused,” were still “efficacious” even though they had often ceased to signify in the richest, fullest sense (no. 14).

The consequences of this development are found throughout our liturgical acts. Let us cite the eucharist as an example.

The eucharist is a complex action, consisting of word and sacrament. The sacrament is a highly stylized table rite in which the community gathers around the one table, hears the meal prayer of thanksgiving pronounced over bread and wine and shares this bread and wine. The human ritual action signifies fellowship, unity, sharing. At another level this simple meal is a thanksgiving for and a sharing in the body and blood of Jesus Christ. Jesus speaks of the bread and cup being his body and the cup of his blood, not as objects but as broken and poured out for us. At this level our fellowship is with the Lord; our participation is our sacrifice, our self-offering with that of Christ to the Father.

The religious consumer can miss the significance of all of this. One says the words of Christ to get the body and blood present on the altar, no matter that Christ spoke of his body and blood as being for us. The theology of concomitance becomes more important than the meaning of Christ’s words to take and eat, take and drink. One species suffices and no effort is made to solve the logistical problems resulting from providing the cup for a large congregation. Moreover, for those for whom the sign value of the eucharistic meal is not compelling it will not matter whether the altar bread comes from another mass. No effort will be made to ensure that people have bread over which they have just given thanks. This is somewhat similar to the host serving himself a freshly cooked steak and offering his guests yesterday’s meatloaf.

Liturgy as esthetical object: the esthetical consumer

For the esthetical consumer the quality of the liturgical “performance” is all important. The word “performance” is used because emphasis is placed on artistic activity rather than on community prayer. The liturgy becomes an end in itself as an esthetic experience. Attent-
art should be characterized by "... noble beauty rather than sumptuous display" and that art which offends... through lack of artistic merit or because of mediocrity or pretense, [should] be removed from the house of God and from other sacred places (no. 124).

How often has this last demand been met by bishops or pastors? Simply look around. Not only are we not removing that which is mediocre or pretentious, we are putting such art in our churches. None of this is of minor moment since our whole point is that liturgy operates symbolically: only through the seen may the unseen be perceived and encountered.

Therefore, all we do or say or sing, the place in which we meet, the dress we wear, the objects we use, the gestures we make, operate at a level of meaning in liturgy, a level they did not have previous to the liturgical celebration. Liturgy cannot be taken for granted. It is a profoundly human, artistic experience and calls for all the care that any artistic endeavor calls for. Everything done in liturgy communicates and, to the extent that it does communicate, is of importance.

Liturgy calls forth the diverse ministries available within the community as well as the diverse artistic gifts which are at hand. T.S. Eliot asks.

Lord, shall we not bring these gifts to Your service? Shall we not bring to Your service all our powers For life, for dignity, grace and order, And intellectual pleasures of the senses?

And he answers:
The Lord who created must wish us to create And employ our creation again in His service Which is already His service in creating.

For everything done in worship will acquire a significance which operates at a higher level, a level of sharing in the One far beyond ourselves. The unseen is caught, however evanescently, in the seen. God becomes one with us. So we celebrate the reality that "Visible and invisible, two worlds meet in..." us. And we heed the poet’s warning that, if we are to continue to experience the transcendent One we "... must not deny the body."

NOTES

5Eliot, p. 206.
7Eliot, p. 206.
8Ibid.
10Environment and Art 5, p. 8.
11“God does not need liturgy; people do, and people have only their own arts and styles of expression with which to celebrate,” ibid., 4, p. 8.
High Tech—High Touch . . . for Worship

BY FRITZ FRURIP

In discussing art and technology, I want at the outset to state a personal bias. In our Western culture, we find it convenient to compartmentalize concepts like art and technology. We compartmentalize for convenience in analyzing and discussing. But often we break down the concepts to the degree that they seem to have no relationship to one another, and we can end up believing these compartments really do exist.

In truth, it seems to me, there are broad general overlaps in all human endeavor that merge and blend together. Therefore, dichotomies such as: life and art, science and religion, art and technology are not in reality as separate and distinct as we might like to make them. There is some of all in each.

Now, taking this line of reasoning a step further, some of my colleagues regard liturgy as an art form—“liturgy as art.” Immediately, we are forced into the position of distinguishing between liturgy and those things that the liturgy embodies—the sacraments. And when we reflect on and discuss the sacraments, we are doing theology. This poses even finer distinctions: between liturgy and art, art and sacraments, sacrament and theology. Eventually, perhaps, we realize we are asking the wrong questions, and if we continue to ask, we reach a point of no return where the usefulness of these distinctions becomes useless. We have to know when to stop asking and start doing. Therefore, in my discussion today, I purposely am leaving the distinctions between our subjects very broad and general.

In his enormously successful best-seller, Megatrends (New York: Warner Books, 1984), John Naisbitt explains ten directions shaping our lives today. One of these he calls “high tech/high touch.” Naisbitt writes: “What happens is that whenever new technology is introduced into society, there must be a counterbalancing human response—that is, high touch—or the technology is rejected. The more high tech, the more high touch. . . .” Naisbitt continues: “Technology and our human potential are the two great challenges and adventures facing humankind today. The great lesson we must learn from the principle of high tech/high touch is a modern version of the ancient Greek ideal—balance. We must learn to balance the material wonders of technology with the spiritual demands of our human natures” (35-36). It seems to me that, since Vatican II, several components with elements of high tech have entered our liturgical practice, and here I am speaking of the Sunday eucharistic liturgies.

First of all, the use of commentators to explain what we are doing and why we are doing it appeared as a device for education in the revised liturgy responding to our information-oriented culture. When musicians were returned to or near the sanctuary, and the use of folk instruments increased, we saw the proliferation of portable amplification equipment. As altars were moved and presiders faced the people, the compulsiveness we have that every person should hear every word led to sound-enhancement systems that, at best, were well-integrated afterthoughts and, at worst, clumsy technical intrusions. During the period of liturgical experimentation we saw the advent of slides and movies with or without accompanying audio tracks. The success of these efforts was marred not only by the high incidence of equipment malfunction, but also by the mixing of “cold” and “hot” media. As Aidan Kavanagh says in Elements of Rite (New York: Pueblo Publishing Company, 1982), “Ritual activity is a ‘cool’ medium which seduces people into the celebrative freedom of common activity. By comparison, electronic media are ‘hot’ and tend to shove people into corners of passivity or isolation where they are manipulable by unseen wills” (26).

According to Naisbitt’s principle, then, we should find these components with high tech characteristics in our liturgy matched by corresponding elements with high touch characteristics, or they should be rejected. It is difficult to pinpoint with any universality these high touch characteristics because parish populations differ so widely in the amount of technology they will accept. However, the following examples of high touch come to mind: the return of the language of the liturgy to the vernacular and the return of the people’s parts to the people; the reinstitution of the kiss of peace to its full and ancient form; and, probably the most significant of all, the emphasis in recent decades on frequent, even weekly, communion.

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In theory, at least, the high tech/high touch principle seems to be working in our liturgies. But if we take the high tech/high touch principle to be important, the implication is clear that for every high tech element we plan into our liturgies, there must be a counterbalancing opportunity planned for high touch. This is a difficult task because it demands a high level of creativity. It is not enough for liturgical planners to imitate the successes of others—for what was success in one place at one time might be a failure in another. Let me give an example about banners.

My own church in Los Angeles was built in the 1920’s and has a very long nave and very high ceilings. The choir and sanctuary are faced with several kinds of marble and decorated with elaborately-colored mosaics. The altarpiece was designed for the building and is an imposingly-carved triptych with polychromed bas-relief figures. The immediate impression is one of size and grandeur. When we first began experimenting with banners of a “normal” size, we discovered that, against the immensity of our space, people could hardly see them; no matter where we put them they seemed unaesthetic, and the reasonably good designs we used ended up only to be little patches of flutter here and there.

From this experience with banners, we learned that what was undoubtedly successful in smaller and less-lavishly decorated buildings was not acceptable in ours. We also learned from this experience that whatever we constructed for use in the liturgy in our space had to be very large, very simple, and usually very colorful. Fortunately, we were successful in adapting this idea.

On the other hand, we have been less than successful in using projected visuals—the movie projection distance in our building is far too great for anything less than a commercial projector, and slide images are too tiny to be of any value. So, projected visuals, in our space, with our available equipment, are unaesthetic, unartistic, and self-conscious. We have fared slightly better with audio tapes, either alone or combined with live music or live speech, but our early 1960’s sound system cannot admit sophisticated tape patching input. And this, coupled with the time it takes to make an acceptable custom audio track, cannot deliver the quality the liturgy demands.

Not only does the liturgy demand quality of any art used in its service (and here we can also read technology), but in addition demands appropriateness. Both of these demands of the liturgy are quite clearly discussed in the document “Environment and Art in Catholic Worship,” published in 1978 by the National Conference of Catholic Bishops and widely available.

Quality is elusive. It is easy to say quality is honest and careful, pleasing in form and color and texture, genuine and well-crafted and harmonious (“Environment and Art,” 14-15). We all like to think we have good taste. And we do. I never cease to be amazed at how many people do not share my good taste in music, painting, sculpture, or liturgy.

We all know we recognize quality when we see it. But when we restrict ourselves to deciding which is of the highest quality—McDonald’s, Burger King or Wendy’s, we are, as I mentioned earlier, compartmentalizing our experience. We do not admit that other culinary delights such as Steak Diane, Chicken Jerusalem, or Veal Oscar might just be more exciting and more satisfying. But it all depends on who’s coming to dinner, doesn’t it?

And this leads to the second demand of the liturgy—appropriateness. If we have to create food for Cub Scouts or a junior choir, we are not going to think in terms of Steak Diane. But for an elegant parish supper, Chicken Jerusalem might well be considered. Appropriateness and quality must be the criteria we use at every stage of our work.

There is no question that our task as members of the liturgy planning team requires us to be masters, as nearly as possible, of everything and anything that can be used to enhance and serve the liturgy. We must realize status among our peers, ego, and self-aggrandizement are unacceptable motives in our work. We must know the worshipping community we serve. We must be good stewards of our budget. We must know the assets and liabilities of the space in which we work. We must exercise the good taste that comes from experience. We must know the resources at our disposal and work effortlessly and artistically within their limitations.

And, finally, we must study and know the history and theology of the sacraments that mediate the grace of God to us through the liturgy. Then, perhaps, we will begin to perfect our service to our Risen Lord, the company of all faithful people, the very Body of Christ.
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Blessed Are
The Music Makers.
The Call for Excellence
... from Technology

BY THOMAS KENDZIA

The greatest effect technology has had on liturgical music is in creating the need for relevance and the demand for excellence. From Laserdiscs, compact discs, TV aerial discs, VCR's, personal computers, micro-processors, and video games that challenge our motor skills and coordination abilities, to digital multitrack recording, mastering and synthesis, we are on a technological progression that is blasting forth into the future and taking us all with it. If liturgy is to become more and more meaningful, then it must learn from some of the effects that technology has had on our lives. Our daily experience is filled with computerized readouts designed to be more efficient. Recorded music made available to us today is of staggering quality, reflecting this age of better than perfect recording equipment, techniques, and playback equipment. Not only is all of this available to those who can afford it, it is mass-consumed. We love it!

Sitting in our entertainment rooms we can listen to digital recordings of Bach, Beethoven, Brahms, as well as the Police, Duran Duran, Springsteen, and Michael Jackson, and be totally amazed at the sheer beauty of pure sound. Bach would be in Heaven. Or, we can jog our three miles each day with our Walkman strapped securely to the waist of our running shorts while our heads are immersed in crisp, accurate renditions of our favorite inspirational exercise music. Or, we can sit in front of synthesizers capable of producing their own unique musical sounds and overdub sixteen track compositions that can be fed into an inexpensive cassette recorder.

We can sit in our cars and listen to our favorite music in undisturbed, unparalleled surroundings that offer audio fidelity like never before. We can attend concerts in an acoustically perfect symphony hall or a smokey jazz club and experience the sacredness of divinely inspired art.

We are greatly influenced by what we listen to and the quality of its interpretation. The many different ways that we use music in our daily lives—to relax, enliven, console, dance, sing, pray to, and for pure enjoyment—the sheer technical sound that takes hold of our senses—should and must affect our expectations as well as our own creative abilities as liturgical musicians. If you don't think our congregations are comparing us to the "outside world" you are wrong!

This comparison is both good and bad. On the plus side, we would surely mention the need for professionalism and at least the ability to know our weaknesses and let the gifts and talents of the Body of Christ be fully developed and explored in a more professional direction. Another of the positive effects of this technological professionalism is the desire to make church music more relatable in sound, performance, and the given forms themselves. Our more contemporary settings of scripture are appearing in longer form that can offer melodies that develop with text and produce songs that are more memorable—thus, easier to invite participation in the form of singing. More and more we are hearing synthesizers, quality sound reinforcement systems, decent pianos, less and less "guitar orchestras" and a renewed interest in the organ as being integral to the arrangement. All of these things do contribute to a more recognizable sound—a professional one.

The major undesirable effect of all this technology is its ability to entertain. Just at a time in our society when many groups of people seem focused on human interaction and community-oriented approaches to life, this electronic entertainment craze comes roaring along, infecting all of us. Is it possible for people who are exposed to an endless variety of technonertainment to come into a church and not expect to be entertained? Can we really expect full-fledged participation from people who spend a great deal of time passively watching or listening? Does this mean that in order to achieve active participation we must behave as entertainers?

Liturgical music was not meant to fill up blank
spaces. We all know that its function is to be "done"—to see the Face of Christ among us. How can we let the "world" in to help us achieve this goal?

First, we must be open to all possibilities. Does our music sound anything like music? Can a congregation identify with the sounds we create in comparison to the sound out there? Does our music contain the "life" that comes from musicality reaching beyond mere good intention? Like it or not, we must listen to what's going on around us, and learn from it. "Well, the only music for me is either classical or Medieval" or "I can't stand the organ unless Amy Grant uses one." I'm afraid these hypothetical statements are too real and reek of division and separation. The farther and farther we get out of touch with the competition—the world of every other kind of music except our own narrow visions—the more difficult it becomes truly involving a congregation.

Second, we must respect where people are at by meeting them at some level of familiarity and by avoiding music that is designed for the concert stage, is self-gratifying only to the performer, or will ultimately leave souls in the dust of antiquity and irrelevance. The same goes for the endless glut of folksy drivel that permits a sense of prayerfulness only based upon a major seven chord that somebody still thinks is meaningful to somebody other than themselves. Our role is to involve, not to entertain; or even worse, to create unnecessary boredom and inactivity by excluding participation. Our language should speak to 20th century souls living in the present and awaiting the future, not in Old Testament wordage. There really isn't any time for anything but real, honest, contemporary dialogue in our liturgies, especially in our music.

The search for the real and honest is made easier when we make ourselves open and available to what is happening around us, devoid of our own tastes. Technology is making this goal easier and easier. Instead of fighting what the gamut of musical literature has to offer, we should learn from it and use of it what we can in order to make our liturgies identifiable to a people living in contemporary society.

If technology continues to affect people as it does now, then we as church musicians must get with it, or we will be working with congregations where no one will bother to communicate and activity will not exist. We will be seen as die-hards working for an obsolete cause intended for past generations whose only requirement was to be holy. Then the people will stay home, flip a switch, and watch mass on their big screen TV's. They will listen to digitally recorded music, and see a congregation celebrate life. Then they will wish they could do that too; somewhere.
Aidan Kavanagh's Elements of Rite . . . For the (dis) Abled

BY JAN ROBITSCHER

A master gave a great feast and invited many guests, but they all made their excuses. Then the master said to his servant, "Go out at once into the streets and lanes of the city and bring in here the poor and crippled, the blind and lame . . . that my house may be full.

When I attend a liturgy outside the familiarity of my home parish, I am often a little afraid. The larger actions of the service are most always visible to me if I sit toward the front. I can read the bulletin if I hold it close enough, or find the hymns if they are announced. But how many steps are there to the communion rail? And if I make it to communion, will anyone help me find my pew again? And so many small things pass me by . . . the expression on the face of the presider or homilist that sends a ripple of laughter through the assembly . . . the detail of the vestments or the stained glass . . . the person I didn't notice who wanted to exchange the Sign of Peace . . . and I think of those who cannot hear the music, or those whose wheelchairs prevent them from ever approaching the altar . . . I sometimes wonder if liturgy ought to be labeled "For the Able-Bodied Only?"

Now all of this is not to say that my experience of liturgy is devoid of positive experiences. Far from it! But one thing is clear to me: our definition of "liturgy" must evolve from the headiness of the Anglican Evelyn Underhill: "Worship . . . is the response of the Creature to the Eternal . . .," and Pope Pius XII: "Worship is the . . .

So many small things pass me by . . .

glorification of God and the sanctification of humanity" (Mediator Dei), to something closer to the definition of the Methodist liturgist James White: "Christian worship is speaking and touching in God's Name." Another Epis-

copalian, Kenneth Leech, makes the point very well in his book True Prayer:

. . . ceremonial represents the offering of the body to God. Through ceremony and rite all the senses are being used. There is the use of sight in observing colour and light and splendor; of voice in the singing of hymns . . . and of chanting of the liturgy; of smell in the beautiful spices which make up incense; of touch in the sign of peace, laying on of hands, and the gift of Communion; and of hearing in the music and the proclamation of the Word of God. For we are not pure spirits, and if our worship is "purely spiritual" it is incomplete because only part of us is being offered (pp. 112-113).

But this is only the beginning. For liturgy also involves gesture and movement and the transformation of environment into sacred space. And all of it together is the outward sign of the transformation of our lives before God, in Christ, by the power of the Spirit. Now this leads us to two serious questions: How can we begin

Ms. Robitscher has served as a cantor and liturgical coordinator for several parishes, and as a cantor for many conferences and workshops on music and liturgy. She is partially sighted and travels with her guide dog, Banjo.
to transform the liturgy so that it (by God's grace) can begin to transform us? and an even more profound question: Who is "us"?
This question "Who is 'us'?" is often overlooked because it is assumed that the "us" who participate in worship regularly are normal, able-bodied, of superior intelligence and, for that matter, white and upper-middle class! If, however, the definition of "us" were broadened to include those who must participate in worship minus at least one of their senses, or with diminished intelligence, our liturgical sensitivity might be greatly enhanced. What follows might be called an update of Aidan Kavanagh's Elements of Rite:
1. The environment in which liturgy takes place should be inviting and accessible. Many churches are now renovating to meet the standards of accessibility of public buildings. Ramps, special parking spaces for the disabled, and wheelchair-accessible bathrooms now make it possible for many elderly or disabled persons to attend church as never before, and some for the very first time. Often, however, such renovation does not go far enough. Poor lighting, which makes it difficult for the presider to read and the choir to sing (not to mention the congregation to participate) is as much of a barrier to the visually impaired as are steps to a wheelchair. Amplification devices for the hearing impaired, placed in pews, are often only connected to microphones at the pulpit, making the rest of the liturgy unintelligible. But congregations have often found out the hard way that even the most accessible church will not attract the elderly or disabled if the building and the people in it do not invite them to participate.
2. The texts of hymns and other music should reflect the experiences of all present, and music is for everyone. Inclusive language means using auditory and tactile images as well as visual ones in texts as well as references to the physically handicapped as members of the household of God. (It is significant that to date I can find no sufficient text to use as an example here.) While the blind have always been welcomed as members of choirs, it is only recently that efforts have been made to make music accessible to the deaf. Hymns can be signed for the deaf, and some are simple enough so that the signs can be learned by everyone. I have heard of several parishes with very successful "Signing Choirs" composed of a mixture of deaf and hearing people. Other prayers, particularly the Our Father, are particularly effective when signed by everyone. This is one of the best ways to introduce the use of the whole body in worship.
3. The liturgy of the word does not fulfill its purpose if it is not audible to the hearer or signed for the deaf. This does not mean that the lessons must be shouted (or amplified so they sound that way). Rather, all the principles of good reading and public speaking apply here.
4. The liturgy must be clearly visual, but also pleasantly audible and tactile. The major way we humans comprehend our world is by sight. However, if this is taken for granted, the liturgy can literally become unfocused. Sloppy processions, duplication of personnel, vestments that are worn out or gaudy, gestures that
are too small to be seen or too many to be understood, music that is poorly done or is merely a concert performance, the lack of meaningful touch, the absence of a clearly printed order of worship—all of these make it difficult for anyone, disabled or not, to offer themselves in worship.

5. Liturgical touch is a sign of community. Therefore the sign of peace and the distribution of communion must be done with special care. The sign of peace is about reconciliation, and the touch received there is every bit as important as the laying-on-of-hands is for the sacrament of Penance. Facial expressions mean little or nothing to the vision-impaired, and those whose hands cannot reach out to embrace must rely upon those who can reach out to experience meaningful touch. And I cannot stress enough the importance of direct eye contact and of touch as meaningful attendants to the experience of communion. To look someone in the eye, call him or her by name, and place the Body of Christ purposefully into the hand is the very embodiment of communion—to be at one with another, to be at one with Christ.

6. The senses of taste and smell are as important as those of sight and touch. Bread, (whether leavened or not) should be recognizable as such, and wine should have a pleasant taste. To do less is to belittle the sign of Eucharist as banquet. Incense adds the dimension of smell to liturgical celebration. It symbolizes our prayers rising to God. Fresh flowers and greenery also add pleasant odors to the worship environment. As anyone in the habit of frequenting old churches will tell you, there is nothing quite like the smell of a well-used church.

7. Worship committees should be representative of the whole assembly. While the planning of liturgies belongs mainly to the presider, musicians, and liturgists, input (especially as regards seasonal planning) should be sought from all segments of the assembly. Often the elderly or disabled are forgotten in this process, and their special needs remain unknown.

From a professional standpoint, the situation is even worse. The fact that (as of this writing) this author is still looking for a job in liturgy is but one example of how difficult it is for persons with disabilities to gain employment in the church. Thankfully, the numbers of ordained persons with profound disabilities is increasing.

4. Finally, what benefits the disabled benefits everyone. St. Augustine exhorted the faithful of his day to Communion with these words: “Become who you are! Receive your own Mystery!” One of the loveliest attributes of Christianity is the extent to which what we know with our senses can be transformed by our faith. St. Paul is right when he says: “We walk by faith and not by sight” (2 Cor. 5:7, R.S.V.). Yet our senses are windows through which we become aware of ourselves as Christ’s body, the church. Thus, to see the bread of the Eucharist is to know that we are one loaf, one body (1 Cor. 10:17). But there are many ways of seeing that bread. One can feel it or taste it and still apprehend the sign.

If we are truly to receive Christ in the Eucharistic bread, then it must lead us to receive Christ in each other. Within the boundaries of this article, that means an inclusiveness about all our liturgical actions—the design of the building, the make-up of the Worship Committee, the sensitivity of the presider, musicians, and artists, the awareness of the Assembly—which incorporates the presence and needs of those who may lack one sense, but for whom all other senses are heightened. You will notice that throughout I have never mentioned doing liturgies for disabled persons. Such special liturgies have their time and place, but they are no substitute for incorporation into the life of the church, where inclusive liturgical patterns and sensitivities should be normative. This involves a dual responsibility—upon disabled persons to make their needs known, and upon those who bear liturgical oversight not just to make “reasonable accommodation,” but to educate, teach, preach and pray until the physically, mentally or spiritually disabled—that is all of us—can come as one before the Lord. Then we will no longer speak of disability, but dis-Ability and the celebration of the diversity of gifts and graces will never cease!

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ICEL Lectionary Music contains the Common Responses, the Common Responsorial Psalms, Alleluia and Gospel Verses for Years A, B, and C, plus the Solemnities and Feasts, the Ritual Masses, Masses for the Dead, plus two appendices: 1) for the Rites Celebrated outside Mass, and 2) the Rite of Blessing and Sprinkling Holy Water at Mass.

The useful indices are for the Psalms, the responsories, the alleluia and gospel verses, the composers, and for the SATB settings, rounds, and descants.

The collection contains antiphons with psalm-tones, formulae, of thoroughly composed settings for the psalms, the alleluia, and the gospel verses. Different Alleluia verse settings offer opportunity for musical variety.

ICEL’s Subcommunity on Music requested “that the settings be simple and congregational in style so that they might be used in the average parish.” Thus, music was written with a definitely parochial purpose so that the entire congregation might be able to join in the antiphonal responses. For those settings where the organist or cantor might encounter difficulty, an optional setting of the same text is provided.

The composers whose work appears are from America, England, New Zealand, and Australia. Among them are names well-known to church musicians, i.e., Noel Goemanne, Wilbur Held, Howard Hughes, Robert Kreutz, Sr., Theophane Hytrek, Christopher Willcock, Douglas Mews, and others.

The diversity of styles found in ICEL will be of interest to church musicians who seek both quality and interest in the same work. The generous type-face and the excellent musical layout make for ease in reading. Certainly ICEL Lectionary Music should be in the library of churches where the role of music in worship is taken seriously.

JAMES M. BURNS

Organ

Night Songs

Mabit’s Night Songs and Schlee’s Fantasies are virtuoso pieces for recital programming. Any performer would need fairly large hands and a good pianistic background to play these pieces. Melodies tend to be angular and cover a wide range. The harmonic language is quite dissonant. Rhythms are complex and in the Night Songs there are many tempo changes, which seems to be the current French fashion. Schlee has the other French habit of spelling notes in ways that make it unnecessarily difficult to read. A large organ would be required to perform these pieces successfully, although the first of the two Night Songs is for Positive Organ. The organist must assume some compositional role in the Night Songs since decisions have to be made whether or not to play certain passages. Except for a preface to Night Songs, all the directions are in French. The publisher should be commended for publishing such difficult yet excellent music.

JAMES CALLAHAN

Children

Cantate

Cantate is a gathering of eight liturgical pieces by Natalie Sleeth arranged for keyboard and either SAB or three equal voices. Each selection begins with a unison statement of the melody and then develops gradually more complex choral variations. Unfortunately the arrangements become rather predictable and repetitive, which may be due to Sleeth’s melodies. The Easter hymn, “Let The Trumpet Sound,” may be the best writ-
ing in this collection, yet the majority of the piece relies on the tune of the French carol, *Noel Nouveler*. It is to the composer's and editor's credit that the use of this tune is acknowledged. The keyboard accompaniments are generally interesting and use different sonorities within each piece. Although chord charts are not given, many harmonizations could lend themselves easily to piano improvisation and guitar.

The majority of the selections are meant to be used during certain liturgical seasons; however, many of the scripture-based texts use poor rhymes and would not be appropriate for adult worship. If the arrangements for equal voices could be slightly altered (lowering some of the soprano notes), many of the pieces would work well for children's choirs. Written like a litany, the simple imagery of the communion hymn, "Break the Bread," makes the piece especially well suited for the fraction rite at a children's service.

*Joseph R. Dalton*

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**Choral**

**A German Requiem**


Lara Hoggard has newly edited the Brahms *Requiem* for two reasons: to commemorate the 150th year of the composer's birth (1833-1897) and to give the English speaking world a suitable text underlay in its own language. Hinshaw's commemorative edition of the *Requiem* is only a year old, but it should serve its dual purpose for many generations to come. The first and most commonly used English translation of the *Requiem*, the Traquair-Benson adaptation of 1910, employs a fairly literal version of the King James Version. Traquair-Benson is unsatisfactory for a number of reasons, particularly because it is often at odds with the composer's phrasing, syllabification, ictus, rhythmic patterns, and even textual intent.

In his excellent notes Hoggard observes that: "Luther's translation of John 16:12 reads: 'ich will euch wieder sehen' which is identical with the King James Version: 'I will see you again.' But audiences and singers the world over, when hearing a performance in English, anticipate delivery of the Traquair-Benson transformation: 'Ye shall again behold me.' Hoggard aptly concludes that the theological significance as well as the meaning of the two English translations widely differ.

Brahms made his own selection of texts from Luther's *German Bible* as a personal document of belief. He had no desire in this work to set a liturgical text. The *Requiem* includes passages from the Psalms, Sirach, and Wisdom of Solomon, but the major texts are from the New Testament: Matthew, John, Revelations and the letters of Peter, James, and Paul. Consequently, the *Requiem* is a rich treasury of choral pieces useful for many occasions in today's liturgy.

The fifth movement is for soprano solo and chorus and is said to memorialize the mother of Brahms. The words of Jesus from John 16:22, which he addresses to his apostles regarding their grief at his leavetakings, are given to the woman soloist: "I will again behold you, and your heart shall be joyful, and then your joy shall no one take from you."
The poignancy of the verse, the beauty of its musical language, and the conversion of Christ’s words to those of Brahms’ mother—all of this reminds us that the *Requiem* is a masterpiece for our time as well as all seasons.

J. KEVIN WATERS

**Let the Earth Celebrate the Lord**


There is little more to the text of this anthem than what is given in the title, *Let the Earth Celebrate the Lord*. But that is all that is needed since the setting is in a fast triple meter and the rhythm of the women’s voices often moves against that of the men’s. The singers’ lines are written for the mid to upper part of their ranges and are sung *a cappella*, the organ only entering at the beginning and ending of the piece. The original edition of this piece is for a *a cappella* choir throughout. Because of the independence of the lines, there is some dissonance, but nothing to get uptight about since everything moves by rather quickly. There is a dynamic range within these seven pages of enjoyable and well written music, yet the piece ends in a whisper.

I AM THE VINE


*I Am the Vine* is a short anthem for mixed choir and organ which is full of expression and emotion. Although the organ doubles the choral parts, each line has a great deal of independence and opportunities to stand out in the polyphonic texture. This is a challenging piece which would be well worth the effort it would take to master.

**Laudate Dominum**


If you have three good soloists, *Laudate Dominum* is a song of praise that would be well suited for them rather than a choir (which might risk having the male sections being overpowered by plentiful sopranos). Each of the three voice parts share the two melodic themes along with the organ that supports the singers, but only occasionally doubles their parts. There are several modulations using Romantic harmonies, but they do not take away from the vocal qualities of the lines.

JOSEPH R. DALTON

**Two Chorales from Sorlandet**


The two chorales in this collection, “For God’s People, Peace is Return ing,” and “Lord Jesus, Show Me Mercy,” are folk tunes by Norman Luboff, these chorales are scored to be sung *a cappella*. Both compositions are rhythmically challenging for the average choir. The frequent use of accidentals, in combination with the freeflowing meter, combine to make these chorales difficult to perform. Both these chorales are an exciting and refreshing sound for a choir looking for compositions of a more difficult nature.

VERONICA H. FARKER

**Books**

- By the time this issue of *Pastoral Music* arrives in your mail you will (we hope!) be thick in preparations for the Lent-Easter-Pentecost cycle. With this in mind, we offer two reviews of timely texts and a brief listing of other available texts for your planning work.

**The Easter Passage: The RCIA Experience**


*The Easter Passage: The RCIA Experience* by Mary Pierre Ellebracht, might well be described by the words of the Introduction to the Lectionary concerning homilies: “From this living explanation, the Word of God proclaimed in the readings and the Church’s celebration of the day’s liturgy will have greater impact. But this demands that the homily be truly the fruit of meditation, carefully prepared, neither too long nor too short, and suited to all those present . . .” (Introduction to Second *Editio Typica*, Lectionary for Mass, Paragraph 24).

Sister Ellebracht has performed a great service for homilists. RCIA coordinators, liturgy planners, and educators by providing a clearly written reflection upon the texts and rites of Lent-Triduum-Easter seasons as illuminations of the experience of conversion. The stated aim of the book is to help people identify the action of God in their lives, to recognize this in the Word proclaimed in worship, and to respond in appropriate ritual behaviors. The book would, indeed, be an excellent means to those ends.

The first chapter gives a scripturally-based exposition of God’s plan of salvation, outlines the stages of conversion as found in the Acts of the Apostles, and relates these stages to the RCIA process. The subsequent chapters draw together the scriptures, prefaces, and rites of Lent, Triduum, and the Easter season and reflect upon them through the lens of the conversion process.

This book is intelligent, readable, and, apparently, the fruit of meditation. I recommend it to those mentioned above, and to those interested in participating more deeply in the church’s celebration of the Paschal Mystery.

VICTORIA TUFANO

**From Darkness to Light**


*From Darkness to Light* is an ingenious project. Anne Field has researched and compiled for us the baptismal catechesis of the Fathers of the Church as a resource for the process of Christian initiation of adults. Catechesis begins with the inscription of candidates for baptism at the start of Lent, proceeds through the classic scrutinies, Creed, and Our Father, and concludes with the rites of initiation and mystagogical catechesis. A good sampling of ancient prayers and rites accompanies the catechesis.

Scholars may hesitate over the manner in which Anne Field has condensed, paraphrased, and woven together passages from Chrysostom, Cyril, Augustine, Ambrose, and others. However, there is truth in packaging: all sources are scrupulously identified, and her method of procedure is adequately explained and illustrated in an appendix.

Of special significance is the Fathers’ use of Scripture. Anne Field feels constrained to defend somewhat their wide ranging use of Scripture. Would that we had such a healthy grasp of Scripture today in preaching and catechesis! What justifies the Fathers’ use of Scripture is their overarching understanding of biblical typology, a sense inherent in Scripture itself. Those who worship at the altar of the literal sense of Scripture may
never comprehend the depth of mystery contained in the liturgical year and the contemporary lectionary.

I recommend this book to any minister dealing with the process of Christian initiation of adults. It can serve as a constant guide and resource of study, reflection, and prayer.

Kenneth Smits, OFM Cap.

Edmund Flood, O.S.B., has written a short (85pp.) overview of Holy Week, Making More of Holy Week, a simple, readable introduction to the annual celebration of the Easter mysteries. Published by Paulist Press, Flood’s text is a primer which would be of value to catechumens and to those who “sign up to help out during Lent.” Choir members who are new to the Triduum experience will also benefit from this introductory text ($3.95).

Of a more substantial nature is Liturgy Training Publications’ The Three Days: Parish Prayer in the Paschal Triduum, by Gabe Hux. For $5.95 the reader has in hand an insightful and artistic text which offers rich background for those preparing the celebration of the Easter mysteries. You will find yourself returning to this text annually; its richness never seems to diminish.

Those involved in the Catechumenate process will want to read Mark Searle’s Christening: the Making of Christians. (Liturgical Press, 1980. $6.95). The history of Christian Initiation is fully treated in readable style, while the larger part of the text investigates Baptism, Confirmation and Eucharist as the elements of the Initiation process. This is solid and valuable material for catechists and preachers.

If you are planning to introduce the Liturgy of the Hours during the Lent-Easter time, be sure to take a look at Praise God in Song: Ecumenical Daily Prayer. Edited by John Mellow, SM and William Storey, the settings for Morning and Evening Prayer are composed by David Clark Isele, Howard Hughes, SM, and Michael Joncas. Fine music abounds here! An introductory essay on each liturgy helps the local community to understand and celebrate the Hours. Praise God in Song is available from G.I.A. Publications in pew and several companion editions.

Finally, there is another gem from Liturgy Training Publications: A Triduum Sourcebook, edited by Gabe Hux and Mary Ann Simone. This is a collection of short texts drawn from ancient writers, hymnody, scripture, the liturgical books, and contemporary writers. This is a sine qua non for all those involved in preparing worship in the great seasons.

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of Liturgical Music Programs
(202) 635-5414

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RSCM

THIS ORGANIZATION GUARANTEES TO HELP YOU BECOME A BETTER CHURCH MUSICIAN

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203-567-4541

The Center for Pastoral Liturgy
Catholic University of America
Washington, DC 20064
Rev. G. Thomas Ryan, Director
(202) 635-5230

Offers regular and varied seminars and workshops featuring the leadership of the American church. Educational opportunities for liturgists, musicians, diocesan personnel, parish leaders.

Trinity College, Music Department
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Four-year college with undergraduate and graduate programs. Accredited by: SACS. Offers AB with major in applied music (voice, piano, music education, etc.) Courses in history, theory, conducting, pedagogy, orchestration and form and analysis.

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Eckerd College, Music Department
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St. Petersburg, FL 33733
William E. Waters, Chairperson
(813) 867-1166

BA degree with complete theory and history courses, conducting. Two choirs, private organ instruction.

Jacksonville University, College of Fine Arts
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Jacksonville, FL 32211
Dr. William A. Vessels, Division of Music
(904) 744-3950, ext. 370

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Music Department
1101 S. Olive Avenue
West Palm Beach, FL 33401
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Paul Langston, Dean
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The only School of Music in the nation's capital ... with Bachelors, Masters, and Doctoral degrees offered in over 30 areas of study.

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June 21-23: Chant Symposium Weekend for more information, contact the Ward Center, Catholic University of America (202) 635-5428.

July 12-13: Liturgical Music Workshop for more information, contact Dr. Mary Alice O'Connor (202) 635-5414.

For more information on admission and scholarships contact Dr. Elaine Walter, Dean

The Benjamin T. Rome School of Music
The Catholic University of America
Washington, D.C. 20064
(202) 635-5414
in music or music/youth. Accredited by SACS. Courses include practicum and seminar in church music. Annual guest recitals in voice, piano, and other ministry related areas.

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Four-year college offering BA in Church Music. Courses designed to integrate musical, theological, and general knowledge, and develop an awareness of the scope of ministry through music. Accredited by NASC, NCATE, CSWE.

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River Forest, IL 60305  
Dr. Thomas Gieschen, Chairperson  
(312) 771-8300, ext. 306  
Four year college and graduate school offering BA for Directors of Parish Music or Christian education, which includes elementary teacher certification. Also offer BM and BA in Church Music and/or Organ. Master of Church Music with emphasis in organ, choir, school music, or composition. Accredited by NCATE. Summer Programs include Music Week for high school students, Church Music Weekend workshop, and an Annual Series of Lectures in Church Music.

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Music Department  
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Elmhurst, IL 60126  
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(312) 279-4100, ext. 357  
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Sr. Dorothy Dwight, Program Coordinator  
(312) 262-8100  

**North Park College, Fine Arts Division**

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---

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Robert E. Fort, Jr., Professor of Music.  
Robert Rich, Associate Professor of Voice and Director of Choral Activities.

STETSON's national reputation for excellence in Church Music education arises from the exceptional quality of its faculty, a low faculty-student ratio, and friendly, supportive interaction on campus. It provides Ivy League ambience in a Florida setting. Many of our graduates have been accepted at some of the finest seminaries and graduate schools in the nation.

For more information write to Dean Paul Langston, School of Music, Stetson University, DeLand, Florida 32720 3778.
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Bryan D. Shilander, Dir. of Admissions
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Specializes in training musicians to perform in public: liturgical, classical, or contemporary. Member of NASM. Majors in organ, piano, guitar, orchestral instruments, voice.

Trinity Christian College,
Music Department
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Palos Heights, IL 60463
Karen A. DeMol, Chairperson
(312) 597-3000

Indiana
University of Notre Dame,
Department of Music
Crowley Hall of Music
Notre Dame, IN 46556
Calvin M. Bower, Director
(219) 239-6211
Undergraduate and graduate programs. Offers BM and MM in Music and Liturgy, MA in Liturgical Music. Program designed for the pastoral musician.

Notre Dame Center for Pastoral Liturgy
P.O. Box 81
Notre Dame, IN 46556
Eleanor Bernstein, C.S.J., Acting Director
(219) 239-5435
The Center sponsors several workshops each year, both on the campus and throughout the country. Included among topics this year are:Preparing Holy Week and Eastertide, “Liturgical and Religious Communities” and “Rites of Religious Profession,” all aimed at integrating renewed understanding of the liturgy with sound pastoral practice.

University of Notre Dame
Department of Theology
Room 10
Notre Dame, IN 46556
(219) 239-7811
Summer Session 1985: Full range of offerings in liturgy and theology, leading to either a certificate or to the M.A. degree. M.A. normally may be completed in two summers and an academic year, or in five summers. Notre Dame faculty are joined in the Summer Session by distinguished theologians, biblical scholars and liturgists from Europe and the Americas.

Rensselaer Program of Church Music and Liturgy
Saint Joseph’s College
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Rensselaer, IN 47978
Rev. Lawrence Hiehman, CPPS, Director
(219) 866-7111
Graduate, undergraduate, and certificate sequences in Church Music and Liturgy. Choice of emphasis: Organ, Voice, Piano, Guitar, Composition, Conducting, Music Education. Graduate courses in summers only. Three-summer sequence leading to Diploma in Pastoral Liturgy. Accredited by NCACSS, NCATE.

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Department of Music
Valparaiso, IN 46383
Robert Berg, Chairman
(219) 464-5455

We’re keeping quality up and cost down*
Theology and Liturgy in Summer 1985 at the University of Notre Dame

<table>
<thead>
<tr>
<th>Among course offerings in Theology</th>
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<tbody>
<tr>
<td>• The Passion Narratives of The Gospels</td>
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<tr>
<td>Raymond E. Brown</td>
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<td>• Ecclesiology</td>
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<td>Richard P. McBrien</td>
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<td>• Prophetic Literature</td>
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<td>Joseph Blenkinsopp</td>
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<td>• The Resurrection of Christ</td>
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<td>Gerald O'Collins</td>
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<td>• Western Spirituality</td>
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<td>Sandra Schneders</td>
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<td>• Theology of Grace</td>
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<td>Thomas O'Meara</td>
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<tr>
<th>Summer Session 1985: June 17-August 2</th>
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<tr>
<td>• The Liturgical Year</td>
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<tr>
<td>Robert Taft</td>
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<tr>
<td>• Liturgy and Popular Piety</td>
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<tr>
<td>Virgil Elizondo</td>
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<td>Paul Bradshaw</td>
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<td>• Liturgy of The Hours</td>
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<tr>
<td>John Melloh</td>
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<tr>
<td>• Liturgy and Prayer In Eastern Christianity</td>
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<td>Sarhad Jammo</td>
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* Tuition: $88 per Credit hour

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<tr>
<th>Among course offerings in Liturgy</th>
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<tr>
<td>For further information about Summer (or Academic Year: M.A., M.Div., Ph.D.) programs, write: Department of Theology Room 10 University of Notre Dame Notre Dame, IN 46556</td>
</tr>
</tbody>
</table>
Undergraduate and graduate programs include studies in liturgy, hymnology, history of church music, and organ improvisation, as well as organ, choral, theory, and history courses. Accredited by NASM and NCATE. Both BM and MM offered in Church Music. Annual Institute of Liturgical Studies and Church Music Seminar, three day program in February.

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BM degree with major in Church Music, open to students in both organ and voice. MM or MME degree may include Church Music courses. All students involved in performance throughout program. Many opportunities for part-time work as organists/directors in Des Moines area churches. Accredited by NASM. Summer High School Organ Symposium. Workshops, seminars offered by international performers during Summer and year.

**University of Iowa**  
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Music Bldg.  
Iowa City, IA 52240  
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Dr. Delores Bruch, Church Music Dept.  
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Accredited by NASM. Graduate and undergraduate degree: BM, MA, MFA, DMA, Ph.D. All degrees tailored for church music emphasis include courses in liturgics, history of church music, pedagogy, church music literature, chant, service playing and improvisation, etc. Annual Organ Institute held in April, with topics and concerts relating to church music.

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**Marymount College of Kansas**  
Department of Music  
P.O. Box 2000  
Salina, KS 67401  
Edward E. Schaefer, Chairperson  
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Four-year college offering BM in performance, emphasis in organ or voice, and BA in Music with emphasis in Religious Studies. Accredited by NASM.

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  - History and Theory  
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  Crowley Hall of Music  
  Notre Dame, IN 46556  
  (219) 283-6211

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DEPARTMENT OF MUSIC

**ORGAN & CHORAL**

**FACULTY INCLUDES**

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William F. Eifrig, D.M.A.  
Philip Gehring, Ph.D.  
Frederick H. Telschow, D.M.A.

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Valparaiso, Indiana 46383

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Campbellsville, KY 42718
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Southern Baptist Theological Seminary
School of Church Music
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Louisville, KY 40280
Milburn Price, Dean
(502) 897-4115
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Transylvania University
Division of Fine Arts
300 N. Broadway
Lexington, KY 40508
Gary L. Anderson, Chairperson
(606) 233-8141
Four-year university offering AB in Church Music, with courses in Hymnology, Church Music Administration, conducting and arranging, and all applied music, including organ.

Louisiana
Louisiana State University
School of Music
Baton Rouge, LA 70803
Dr. Jerry Davidson, Assoc. Dean
(504) 388-8632
School of Music accredited by NASM, offers many degrees, including BM in Church Music. Curriculum includes broad range of church music interests, to complement the LSU Music School reputation.

Loyola University of the South
Department of Sacred Music
6363 St. Charles Ave.
New Orleans, LA 70118
Rev. Harry McMurray, SJ, Director
(504) 865-2111 or 865-3057
Graduate and undergraduate programs accredited by NASM. BM in organ, MM in Sacred Music, MMus in Organ. Curriculum in sacred music includes usual music courses plus liturgy, history, and internship.

Maryland
University of Maryland
Eastern Shore
Department of Music
Princess Anne, MD 21853
Dr. Gerald W. Johnson, Chairman
(301) 651-2200, ext. 267
BA and BS degrees offered, or Concentration in Sacred Music courses offered with other curricula. Courses include Music in Contemporary Worship, Hymnology, Sacred Music Administration, and other selected topics such as Gospel Music in America. Applied music available in all areas.

Massachusetts
Berkshire Christian College
Music Department
Lenox, MA 01240
Prof. Wesley A. Ross, Director
Church Music Program
(413) 637-0838
Accredited by American Association of Bible Colleges. Four year undergraduate college. BA in Theology (Church Music Curriculum). Emphasis on training for small church settings. Internship experience.

Eastern Nazarene College
23 East Elm Ave.
Wollaston, MA 02170
Robert Howard, Chairman.
Dept. of Music
(617) 773-6350 ext. 263
BS offered in Church Music/Youth Ministries. Courses include Music Theory, history, applied music, conducting, Bible, theology, Christian Education and Field Work. Accredited by NEASC.

Episcopal Divinity School
99 Brattle Street
Cambridge, MA 02138
Alastair Caeoels-Brown, D.Mus.,
(617) 868-3450
Graduate School offering MA and M.Div., as well as D. Min. Accredited
by AATS. Curriculum includes courses in Liturgical Music and practicum, and History of Church Music.

**Michigan**

**Aquinas College**  
1607 Robinson Road, S.E.  
Grand Rapids, MI 49506  
Dr. R. Bruce Early, Chairperson  
(616) 459-8291 (Ext. 238)

Four-year liberal arts college with undergraduate and graduate programs accredited by North Central. B.A. in applied music, theory-history, religious studies. B.M. in applied music. B.Mus.Ed. Associate Degree in liturgical music. BA and BM in liturgical music, also Associate Degree.

**Concordia College**  
Music Department  
4090 Geddes Road  
Ann Arbor, MI 48105  
Dr. Paul Foelber, Chairperson  
(313) 665-3692

Liberal Arts College offering BA, with major in church music, or education with church music emphasis, also BA in music with parish assistant emphasis, or pre-seminary program. State of Michigan teaching certificate offered, as well as Lutheran Teacher Diploma. Accredited by NCACS, NAICU, LEONA, AICUM, MACTE.

**Marygrove College**  
Music Department  
8425 W. McNichols Road.  
Detroit, MI 48221  
Evelyn Evon, Chairperson  
Sue Ann Vanderbeer, Coordinator for Sacred Music  
(313) 862-8000, ext. 316 or 205


**Siena Heights College**  
Music Department  
1247 E. Siena Heights Dr.  
Adrian, MI 49221  
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(517) 263-0731 ext. 224

Four-year college offering BA with majors in Music, Music Performance, and Music Education. Accredited by NCASC.

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The pastoral musician evangelizes, catechizes, and builds the Body of Christ. The challenge to the church artist is not only the development of musical skills, but also the deepening of theological reflection and liturgical spirituality. The Certificate Program in Pastoral Music Ministry is a response to that challenge.

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- Music Ministry portfolio

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St. Paul, MN 55105  
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- Guitar
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Contact:

Rita Kneusel,  
Chair, Dept. of Music  
Dr. K.R. Kasling,  
Professor of Liturgical Music

MUSIC DEPARTMENT  
St. John’s University  
Collegeville, MN 56321

Telephone:  
(612) 363-5684
Minnesota

College of St. Catherine
2004 Randolph Ave.
St. Paul, MN 55105
Paul Jacobson, Coordinator
for Program for Certificate in
Pastoral Music Ministry
(612) 690-6819

College of Saint Teresa, Fine
and Performing Arts Division
1130 West Broadway
Winona, MN 55987
Ms. Michele Gargan, Division Chair
Paul Rusterholz, Dir. Music Program
(507) 454-2930, ext. 258
Four-year undergraduate college. Accredited by NASM, NAMT (Music Therapy), NCATE (Teacher Education). Offers BA in music with emphasis in Church Music.

College of St. Thomas
Department of Music
2115 Summit Ave.
St. Paul, MN 55105
Merritt C. Nequette, Chairman
(612) 647-5735
Four-year co-educational, liberal arts college offering BA in Music with emphasis in Liturgical Music. Accredited by NCASC, NASM.

St. John's University
Collegeville, MN 56321
Rita Kneussel, Chair, Dept of Music
Dr. K.R. Kasling, Professor of Liturgical Music
(612) 363-5684
Fully accredited university offering BA and BM in Liturgical Music, Organ Performance; MA in Liturgy of Theology. Courses in: Liturgical Music for Parish Use, Service Playing, Organ Literature and Construction, Choral Repertoire, Cantorial Techniques, Guitar, applied music in all fields. Large number of liturgy and theology courses. Summer workshops and programs in liturgical music.

St. Olaf College
Northfield, MN 55057
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Dr. John Ferguson, Director Church Music Program
(507) 663-3180
Four-year undergraduate college offering BM in Church Music, concentration in organ or voice. Preparation includes study of liturgical music for the parish, Officium and handbells in the parish, improvisation, hymnology, and choral conducting; practical experience in parish work. Applied music in all fields including guitar and harpsichord. Theology offerings by Dept. of Religion. Accredited by NASM, MCATE, NCACS, AAC, MCUCM. Summer Church Music Conferences, music camp for high school students.

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Parish Church Program
Hamline and Marshall
St. Paul, MN 55104
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Missouri

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11901 Wornall Road
Kansas City, MO 64145
Sr. de La Salle, CSJ,
Chairperson
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Fontbonne College
6800 Wydown
St. Louis, MO 63105
Sr. Margaret Eugene, CSJ, Director of Continuing Education
Mary Ann Mulligan, CSJ, Ph.D.,
Dept. of Music
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Montana
University of Montana
Missoula, MT 59812
Donald W. Simmons
(406) 243-6808
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Nebraska
Nebraska Wesleyan University
Dept. of Music
50th and St. Paul
Lincoln, NE 68504
Dr. Paul R. Swanson
(402) 466-2371
Four-year college offering BM in Sacred Music. Programs include all necessary music courses in addition to history and religion courses. Accredited by NASM, NCA, NCATE.

New Jersey
Westminster Choir College
Church Music Department
Princeton, NJ 08540
Dr. John S. Kemp, Chairperson
(609) 921-0111
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New York
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New York, NY 10022
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A comprehensive and practical three year course of study in Music Ministry. Certification offered in organ, organist/choirmaster, guitarist, cantor, conducting. Offered also are multiple seminars on many subjects throughout the academic year in addition to Summer Seminar, July 8-11, 1985: Celebrating All God's People.

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Department of Music
Geneseo, NY 14454
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(716) 245-5824
Four year college offering BA in Music; Applied, History, or Theory. Minors also offered in Music Theatre, and Piano Pedagogy.

North Carolina
Appalachian State University,
Department of Music
Boone, NC 28608
B.G. McCloud, Chairperson
(704) 262-3020
Offering undergraduate and graduate programs; accredited by NASM. Bachelor of Music degrees in Church Music, Music Education, Performance, Theory/Composition, Piano Pedagogy, and Music Industry Studies. Masters degree in Music Teaching/Supervision and Community/Junior College Teaching.

Gardner-Webb College
Dept. of Fine Arts
Boiling Springs, NC 28017
Dr. George R. Cribb, Chairman
(704) 434-2361, ext. 333
Four-year institution offering BA degree in Music, with concentrations in Sacred Music, Sacred Music/Religion, Music Education, Performance, Composition and Research (Thesis). Courses offered include Church Music Administration, Hymnology, Conducting, Handbells, Field Work, Music Methods (Elementary and Secondary). Accredited by SACS, NASM.

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Dr. W. David Lynch, Chairman

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**Faith, Worship and the Pastoral Musician**

A three-day exploration of the role of the pastoral musician in the life of today's parish, covering both theory and practice. Mr. Haas will also lead the participants in the examination of the use of the many and diverse forms of music available for enhancing parish worship.

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St. Louis, Missouri 63105
(314) 889-1408
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Commentary

Inclusive Language: Some (More) Principles

BY RORY COONEY

The publication of An Inclusive Language Lectionary just one year ago has heated up the battle that has become the theological equivalent of women’s suffrage. That battle is the one that has, on the one side, those who are demanding a revision of liturgical language to include all people equally and to replace patriarchal images of God with non-sexist ones; on the other side, those who insist on the deliberateness of the revelation precisely as patriarchal, and see no fundamental harm in retaining those liturgical texts which, for instance, translate the Latin “homo” as “man,” and “omnes” as “mankind” or “all men.”

I do not intend to address the question of the validity of the Inclusive Language Lectionary in this essay; I want rather to propose that our song texts need to progress past exclusivity, perhaps to raise a question among us, if not yet a consciousness.

It is indeed a paradox, this insistence upon inclusiveness which divides us so dramatically. But it is not a frivolous argument: from the painful emergence of women as the rightful equals of men on this planet has come this call for a proclamation and prayer that in word reflects its kerygma: “There are no more distinctions between... male and female, but all of you are one in Christ Jesus” (Gal. 3:28). The Inclusive Lectionary is an interesting first effort: it tackles the difficult problems that I will discuss herein in a way sure to spur controversy and dialogue. Let us pray for the grace to emerge unified in our language of prayer.

For the composer as much as for the liturgist, inclusive language can be a problem. The very unitive nature of liturgical song, its innately and uniquely unitive nature, is now seemingly compromised by the same linguistic problems that rankle and embarrass us as we listen to gospel readings such as Mt. 16:21-27 (22nd Sunday of the Year, cycle A, NAB). Similarly, we pray the words of the Nicene Creed: “Who for us men (hominum) and our salvation...”; or the institution narrative, “Shed for you and for all men (multis)...” These phrases always make me wince a little. I know that they are grammatically correct, and in another time, for another people, the meaning was clear. But this may no longer be the case.

What are the linguistic problems with which we are dealing? I would enumerate them thus:

1) Words for God (in sacramental, lectionary, and song) that are exclusively patriarchal: Father, Son, Lord.
2) Names for Jesus-as-God that reflect the same: Master, Lord, Son of Man, King, Prince of Peace.
3) The consequent masculine pronouns for these antecedents.

These three are important considerations for poet and lyricist and composer. But, perhaps most importantly, I would propose a fourth stumbling block to inclusive language, namely:

4) First person singular pronouns in liturgical songs.

This latter may be the most isolating of all—rather than excluding merely a large percentage of an assembly as a masculine pronoun might do, it shuts everyone out to everyone else, creating little islands of religion among us, isolating us from one another.

We are a people of commerce: our language is ideological and utilitarian, not poetic. In liturgy, at least, we must strive for words that are at once clear, precise, and metaphorical. This is not as contradictory as it appears. The public nature of liturgy demands clarity. We must state what we believe unequivocally; the limitedness of our language to express transcendent thought requires that we enter into the world of poetry and art so that the clarity does not become ideological and solid, but fluid, pictorial, warm, human.

All language about God is metaphorical. One of the difficulties modern congregations have with the psalms, for instance, is the inability to read them metaphorically, rather than as historical poetry. What does the modern Catholic care about Jerusalem, or Israel, or ex-

We create little islands of religion.

Mr. Cooney has been in music ministry for fifteen years and has had musical works published by Composers’ Forum for Catholic Worship, Resource Publications, and North American Liturgy Resources.
ile or Exodus in the context of her/his prayer? The point in this context is that by attuning to the variety of metaphorical language found in liturgy we may all be able to recognize the metaphorical nature of patriarchal language as well.

What is the challenge of the future to the poet and lyricist for liturgical song? For one thing, we must admit today that the issue of equality of women and the concomitant demand for inclusive language is not a passing phenomenon, but rather a cogent emerging principle of liturgical reform. New texts of compositions must face the exclusivity problem and not use patriarchal formulas in an offhand fashion. Freshness, precision, exactness are needed, however, and not muddled, generic, and vague (consequently meaningless) texts. It means that “Yahweh” and “God” and “Sovereign” and similar words will have to replace “Lord” and “King” and maybe even “Father” in our sung vocabulary for a while.

We must avoid casually using masculine pronouns for God. We must creatively construct texts so that these become unnecessary. Eventually, perhaps, with the boldness and subsequent (but short-lived) controversy that surrounded the birth of the digrammaticon “Ms.” into our language, ICEL or some other body will make a suggestion of a new pronoun for God, perhaps even a biparental substitute for “Father” which we can use at home and worship. The Mandarin language uses only one pronoun (ta) to describe any being, a cat, a human, or a God. By construction, perhaps we can come to an equivalency.

By addressing the community’s relationship with God in “You-we” terms, we can avoid both the first and third person exclusivity traps. This may be the most practical solution of all. This “You-we” formula is, after all, the basis of our covenant: it is direct rather than mediated, it is radical, immediate, unsafe.

Our living repertoire will also need to be dealt with. More current texts, which can be amended gracefully by the composer or poet, can be re-entered into the songbook. Many older texts too may be gently reformed. Some will need to be discarded, at least until a time when everyone can pray with a patriarchal text and understand it metaphorically and not literally, as an earlier experience of our faith.

Finally, we must admit in all of this our responsibility to the normative liturgical texts. There seems to be some disagreement as to the extent that a truly patriarchal theology influenced the translation of the sacramentary, rituals, and lectionary into English. Even allowing for the “homines” and “omnibus” that came to read as “men,” the normative (Latin, curial) texts are still laden with masculine imagery. Where the liturgy is conscious imaging of the Maker, and address the Maker, Savior, and Sanctifier as a people—as a “we,” not an “I.” There will be times of private prayer and study when “He” and “I” are the proper forms of address and communication, but it seems to me that in the sacrament of unity, tense with reality and suspended between already and not-yet, our language must unequivocally, justly, and firmly state our oneness and equality in Jesus, the child of God, the Human One.
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