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As Patrick Regan pointed out in his article, "Full, Active Participation" (Pastoral Music 9:3), the call for participation came from a musician in 1903 (Pope Pius X, former music instructor at a Diocesan Seminary), but the call included more than music and liturgy. Liturgy and musical liturgy were to reflect the greater participation that was to take place in the workaday lives of the parishioners. But having re-affirmed that truth, how do pastoral musicians go about the task of getting their congregations to participate in sung prayer?

This issue contains the answers of four musicians, prominent in the Pastoral Musicians Association, working at the parish level in diverse sections of the country. They were each asked to name the ten steps or things that they do to obtain congregational participation in their parishes. In order to provide both a concrete model as well as some leeway, the authors were invited to respond by describing what ten things they were going to do in the next year in their parish; what they have done since they have come to their present parish, or to pick an ideal parish and make suggestions about what they think should be done.

(If you are reading this section of the magazine first, I invite you to set the magazine down and try to write out your own ten steps, the ten most important things you do in order to obtain congregational participation in your parish. After you are finished, you can compare your answers to our four musicians.)

Some of their answers surprised me. Not one of the four stated: Hire competent musicians! Pay them a living wage! That would be my first one. Solicit and obtain the support of the whole staff! That’s my second—and one mentioned by all four. We can’t do our work alone. Pastoral Musicians are the most dependent ministers in the church. We cannot isolate ourselves—no matter how bad our situation becomes—and do our work alone.

Twenty years after the Second Vatican Council, 82 years after the Motu Proprio of Pope Pius X, full, conscious, active participation is still an unfulfilled goal for the church. Asking for the heart of anyone is dangerous; obtaining the heart of the entire Christian community will only happen at the End-Time.

But the continued effort to obtain participation is truly the key responsibility of the pastoral musician. Participation through liturgy and music is symbol and sign of what church is for us; a communion of believers singing, celebrating, waiting for the return of the Messiah Lord, the Son of God, the Christ.

In this issue, we return to the basics: how do you get your congregation to participate?

V.C.F.
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Cover Photo: Rev. Paul Doyle, C.S.C., and members of the parish community of St. Joseph Church, South Bend, Ind. Photo by Brother Martinus, C.S.C.
Participation In Our Parish

This is Easter Monday, and I have to write to let you know how great the Exsultet by Everett Frese was at our Easter Vigil. It was all you said it was and more. Our “choir” (8 women, 2 men) was able to learn it quickly and easily, providing soprano and alto harmony only on the two hymns. Men and women shared the cantor and deacon duties and, best of all, the assembly responded with the choir on the “Rejoice Heavenly Powers” and “May the Morning Star”—without music, just the words from the missalette. We used a trumpet, organ, and piano as accompaniment. All the way from the mysterious beginning “Lumen Christi” to the glorious last “Amen” with the trumpet of “salvation fading into eternal glory,” it was a thrilling and uplifting beginning to our Easter Vigil.

Now a little bit about participation of the assembly. We have struggled for the last 15 years to get better participation with everything from a song leader to a folk group to a four-part choir. Participation was slow in coming and then was meagre at best. Because liturgy did not have a very high priority with the clergy in our parish, we recently had a two-year hiatus without organist or choir.

A new pastor encouraged a new start and has been extremely supportive. This time we have a piano as well as an organ and 10 very dedicated singers, most of whom are not musicians, and so must learn everything by rote. We have decided to forego learning 4-part harmony in favor of providing a support group to the assembly. This has really worked. We also have found that when programs are available to the assembly with all the music and instructions included, they sing very well indeed.

Of course, the choice of hymns also helps. The use of familiar hymns such as “I Am the Bread of Life,” “One Bread, One Body,” and “Jesus Christ Is Risen Today,” as well as the same Holy, Holy, Holy, memorial acclamation, and Amen every Sunday, gives people a sense of security, so they can really use the music as prayer. And pray they did, rivaling the Presbyterian church across the street.

We also started a cantor program, which got into full swing during Holy Week. The people really respond to a gracious invitation to sing, such as that provided by the up-lifted hands and arms of the cantor.

Our choir group, while providing the support the assembly needs, occasionally does some things on their own, such as the Easter sequence, Victimae Paschali Laudes. This was sung softly as a background for a well-trained lector reading it in English. This was extremely effective.

I think we finally found out what makes participation happen. It’s not any one thing but many. It’s not a polished 4-part choir—indeed our assemblies would rather listen to them than sing. It’s not missalettes and song books. It’s not just “traditional” music or only “contemporary” music. It’s not only organ or guitar. It’s a complex blend of all of these; a choir who supports rather than outclasses the assembly in its singing efforts; a program with music, instructions, and art blended to assist participation; a blend of traditional and contemporary music—some new but most well-known through weekly use; a few well-chosen extras such as the Exsultet and the Victimae Paschali Laudes to provide highlights; the willingness of the cantors to put themselves on the line to make the liturgy better even when scared and nervous; a priest who understands the importance of liturgy and his role in it; and last, but most importantly, the assembly that really wants to participate and does.

We have had a tremendous week of participative liturgies. They truly were the work of the people.

Thanks are due to NPM for all the support given through regional conventions, cantor programs, “Pastoral Music,” and all your other publications. They have been a tremendous help to me as a volunteer music director and organist.

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Betty A. Orsi
Ukiah, CA
Association News

Convention 85

Final plans are in place for the 8th Annual National Convention, "Blessed are the Music Makers," to be held in Cincinnati, Ohio, June 24th-28th, 1985. Over 165,000 brochures were sent to musicians and clergy in the United States and Canada; press releases have gone out to major communications stations and newspapers, and lots of word of mouth has taken place among NPM members. (If you happen to be a new subscriber or a new member of NPM and are just learning about the convention, please call the national office for more details.)

NALR-Africa Relief Recording

At the Wednesday evening musical event, sponsored by North American Liturgy Resources, a record will be made of the live event. The proceeds from the sale of the live recording will be given to the Catholic Charities Office of Phoenix, Arizona for distribution for African Relief. The musicians participating in the event include: The St. Louis Jesuits, the Dameans, Carey Landry, Michael Joncas and many other artists who have changed the face of contemporary music for worship. Lucien Deiss will provide a commentary. For more information, write NALR, 10802 N. 23rd Avenue, Phoenix, AZ 85029.

Delta Mu Theta Meeting

At the National Convention, a number of groups will be using the time for meeting, discussing and exchanging information. Liturgical dancers, NPM Students, Cantor Alumnae, Diocesan Directors of Music/Liturgy, Chapter Directors, Canadian Musicians, as well as people with special interests: those interested in promotion of chant, those who are full-time paid parish Directors of Music ministry, will all be meeting during this year's Convention.

Delta Mu Theta, the national Catholic Music Honor Society, will be holding a reception on Wednesday, June 26th for all of its members.

Spouse Activities/Child Care

Responding to numerous requests and as a way of promoting the family unit, NPM is offering a variety of spouse activities and professional child care services at this year's National Convention.

Ms. Sheila Doran of Cincinnati is handling all of the planning and registration. She contacted the many possible agencies, tourist groups, and entertainment sites, chose the best options, developed a registration form, and will be answering all inquiries from convention registrants. Thank you, Sheila!

We hope that the needs of all convention registrants are well served. Undoubtedly, this will become a permanent service at all future NPM conventions!

Scholarship Program

We are very pleased to announce that the winners of the first NPM Scholarship are Stephen Earl Barton, Kathleen Anne Furman, and Alan B. Lukas. Each of these persons will receive $900 to be used for tuition, fees, and books.

Stephen Barton received his BM from Carson-Newman College (Jefferson City, TN) and an MM from the University of Tennessee. At present he is the Director of Pastoral Music Ministries at Our Lady of Mt. Carmel in Newport News, VA. Stephen is pursuing an MA in Conducting at the University of Iowa.

Kathleen Furman received a BA (piano) from Avila College (Kansas City, MO). She is presently completing an MA in Pastoral Studies at the Aquinas Institute in St. Louis, MO. Along with her studies, Kathleen is also working as a pastoral musician at Our Lady of Providence in St. Louis, where she accompanies two choirs, leads the instrumental group, serves as a cantor and also substitutes for the Director of Music.

Alan B. Lukas is a graduate of the Catholic University of America School of Music. He is Music Director at St. Andrew's Church (Buffalo, NY) and also Director of the Church Musicians Guild of Buffalo, an NPM Chapter. Alan is pursuing an MM in Conducting at the State University of New York at Fredonia.

The money for the NPM SCHOLARSHIP was gathered at each of the regional conventions in 1984. The availability of scholarship money was announced in Pastoral Music and Notebook during this past Fall. Forty-four musicians filed applications by the February 15 deadline. Each application was accompanied by at least two letters of recommendation.

Three people agreed to review the applications and decide the winner(s): Dr. Leo Nestor, Music Director at the National Shrine of the Immaculate Conception (Washington, DC); Ms. Michelle Dunkle, pastoral musician and former assistant to Rev. Virgil Funk; and Dr. Gerald Muller, Music Director at St. Matthew's Cathedral (Washington, DC).

This scholarship program has been made possible solely through your donations. We will again solicit for this worthy cause at our National Convention in Cincinnati. Plan now to bring some extra cash for the Scholarship fund! Your donation will insure the quality of future pastoral musicians.

Members Only Banquet

This year's Convention features a special evening, with social hours, a Members Only Banquet, and the Brubeck Concert. This night will provide an opportunity to recognize a number of people who over the last two years have spent extraordinary effort in building the National Association of Pastoral Musicians—the Chapter Officers. The Members Only Banquet stresses that NPM is primarily an association of members—the key members for the future of this organization are the Chapter Officers.

National Committee—Thanks

What takes place behind the scenes of a National Meeting is often a mystery, but every parish musician knows that the planning and preparing for a liturgy that goes smoothly means countless hours of often unrewarding work. The same is true for the national meeting. The local Core committee with Eugene Engler and the 20 committees of volunteers make the convention work. But there are also some key persons at the national level who also should be recognized. Tom Wilson, of the national staff, who serves as the National Convention coordinator, and his staff of Suzanne Yuskiv and Paul Lagoy have done an outstanding job this year. Denye Tinney, who serves as National Registrar, Nancy Chvatal, as Exhibits Chairperson, and Tom Hlas, as Promo-
Yours is a Share: The Call of Liturgical Ministry contains a Prayer of Affirmation for each liturgical minister, composed by Austin Fleming. A perfect gift for lectors, musicians, eucharistic ministers, ushers, homilists, presiders, dancers, liturgy committee people, and, of course, the primary liturgical minister—the assembly. $4.95.

Mountain Spirit: Cultural Adaptation in Appalachia examines how the Roman liturgy can and should be adapted to the American lifestyle. Using West Virginia as an example, Eugene Ostrowski, Diocesan Director of Liturgy for Wheeling-Charleston, surveys the principles that each region, state, and city might use in making a similar adaptation. A companion piece to the NPM publication Appalachian Folk Tune Mass, by Tim Waugh. $3.00.

The Pastoral Press continues to seek authors in the Association interested in presenting topics and books for publication. We invite our members to support those fellow musicians who are exploring the new ideas of liturgy and pastoral music for our times.

New Music from NPM

While NPM is not a music publisher, certain compositions demonstrate a unique trend or direction that the National Association desires to see explored or exposed to a wide audience. Three new works will be presented at the National Convention.

Advent Psalms, by Everett Frese, contains settings for the Graduale Simplex, the common Psalms used in Advent, and a setting for the responsorial psalm for the four Sundays in the three cycles of Advent (12 pieces of music). This music addresses the common problem that we have in today's parish—how can we sing the responsorial psalm more effectively? The program suggested with this music is to sing less and simpler music and then to build from fewer, simpler pieces to more elaborate pieces. In publishing this music, it is the hope of NPM to encourage composers and parish musicians to begin to conceive of a season of the year, in this case Advent, as a season to be planned for year after year, building from year to year on previous experiences. It also encourages musicians to use less, not more, music. Advent Psalms Accompaniment score $12.00; Cantor score $5.50.

Mercy Mercy: Mass in the Jazz Style by Donald Reagan and Appalachian Folk Hymn Mass by Tim Waugh are attempts to follow the decree of the Second Vatican Council of "adapting sacred music for those regions which possess a musical tradition of their own" (CSD #61). Two styles of music most indigenous to the United States are jazz and Appalachian folk tunes. Little has been done successfully to adapt these indigenous styles to the Roman liturgy in English. Most of our music has been inherited from other cultures—western European hymnody, French psalmody—or inspired directly by the secular culture. Other wellspring of musical forms have been relatively untouched. These valid attempts by Tim Waugh and Msgr. Donald Reagan are published to encourage their use, and to stimulate new compositions using indigenous musical forms.

Mercy Mercy Piano/vocal score $7.00; Full score and instrumental parts $25.00 Appalachian Folk Hymn Mass $5.50.

Membership Gift Items

NPM members are proud of their Association. It has been said that NPM is the pastoral musician family. Because of NPM, members feel connected with one another, and within their own parishes.

In response to this pride, NPM continues to offer special items that further the association's sense of community. Last summer's regional conventions unveiled the pastoral musician T-shirt, ball point pen, and note pad. The T-shirt, particularly, was a huge success. This year NPM premieres a delightful coffee mug that portrays a singing assembly. Also available are pastoral musician merit certificates. These new certificates are a memorable way to thank musicians whose talents are a gift to your liturgy. And if you have not yet purchased an NPM lapel pin, they are available.

These and other NPM gift items can be obtained from the national office and will also be available at the NPM convention booth in Cincinnati, June 24-28, 1985.

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A remarkable step has been taken toward the development of a separate rite for former members of the Episcopal Church who have been received into the full communion of the Roman Catholic Church. In March, 1984, the Administrative Committee of the National Conference of Catholic Bishops approved...
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and authorized the Book of Divine Worship: Being Elements of the Book of Common Prayer Adapted According to the Roman Rite for Use by Roman Catholics Coming from the Anglican Tradition.

The book contains rites and texts drawn from the 1979 Book of Common Prayer and some material from the 1928 Book of Common Prayer. While the book is approved "ad interim" and is strictly limited to the priests and laity of the "Pastoral Provision" under the direction of the Ecclesiastical Delegate appointed by the Holy See, it is noteworthy for the freedom that is allowed in the official texts and rites when pastoral practice demands it.

Sub-Committee on Black Liturgy
Bishop Wilton Gregory, Auxiliary Bishop of Chicago, has been named by Archbishop Daniel Filarzczuk (Chairman of the BCL) as Chairman of the Subcommittee dealing with the liturgical concerns of black Catholics in the United States. The Subcommittee recently heard a report of Bishop James Lyke regarding the Black Clergy Hymnal project. The subcommittee will also consider possible modifications in the General Instruction of the Roman Missal for use in celebrations of the Eucharist of black Catholics in America.

The Grail Psalter
At the Plenary Assembly of the NCCB, in November, 1984, a revised version of the Grail Psalter entitled: The Psalms: An Inclusive Language Version Based on the Grail Translation from the Hebrew, failed to receive the necessary approval of the Bishops. GIA publications of Chicago, American agent for the Grail Psalter, was in the process of preparing a new edition of Worship, including this revised translation.

On March 1, 1985, at GIA's request, the Bishops' Committee on the Liturgy reconsidered the translation. Following the meeting, Most Reverend Daniel E. Filarzczuk, Archbishop of Cincinnati and Chairman of the BCL, issued a statement in which he indicated that "The principal reason put forward by those who opposed authorization of the revised psalter was the lack of clarity concerning which psalms were messianic in character, either in themselves or in the exegesis given such psalms in traditional liturgical usage, and whether such psalms should or could be revised for inclusive language."

While the BCL looks favorably upon the revised version of the psalter, the following points were made concerning its approval and use in the liturgy in the near future:

"1) It had been judged in 1984 that the revised psalter requires canonical approval by the entire National Conference of Catholic Bishops. Such action cannot take place until the November 1985 plenary assembly of the bishops, too late for the requirements of GIA's new edition of Worship.

"2) The National Conference of Catholic Bishops has favored the use of inclusive language in liturgical texts and has approved such language since 1978. Consequently, non-authorization of the revised Grail psalter at this time should not be construed as insensitivity to the question. Rather the Bishops' Committee on the Liturgy wishes the matter of inclusive language in biblical texts, when such texts refer to the liturgical assembly ("horizontal
important to all worshiping members of the Church. It is the hope of the Bishops’ Committee on the Liturgy, therefore, that an inclusive language version of the psalter be authorized for liturgical use in the dioceses of the United States after further study of the questions raised in November, 1984 and since by bishops, biblical scholars, and liturgists."

Rensselaer 25th Anniversary Year

Congratulations to Fr. Lawrence Heiman, C.P.P.S. and all the faculty and students who have made the Rensselaer Program of Church Music and Liturgy a most important training center in the United States for church musicians.

Modeled on the Pontifical Institute of Sacred Music, the program, leading to a master's degree in music, bachelor's degree, associate degree, or certificate, is held exclusively in the summer months. Undergraduate courses in music are available during the regular school year.

The program aims to provide musical and liturgical training to church musicians in a worship-oriented context preparing those active and inspiring musicians for leadership positions in parish and diocesan worship.

A new sequence (diploma) in pastoral liturgy was initiated in the summer of 1984. Unlike other sequences, the pastoral liturgy sequence does not require music courses or instrumental proficiency. The three-summer sequence is designed for liturgical leaders who are not musicians and for those who already have received their musical training.

Father Heiman explained that the Rensselaer program includes practical classes in liturgy planning and coordination of ministries, children's liturgies, recent liturgical documents and rites, rites of Christian initiation, the Eucharist in Christian tradition, and the liturgical year.

For those interested, contact: Rev. Lawrence Heiman, C.P.P.S., St. Joseph College, Rensselaer, Indiana 47978.

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NPM Chapters

Chapter Officers to Meet at National Convention
All officers of NPM Chapters are asked to set aside 1:30-2:30 p.m. on Thursday, June 27, for a meeting with NPM President Virgil Funk and the National Chapter Coordinator, Thomas Wilson. This meeting will be held in Rooms 24-25 of the Convention Center. The meeting will focus on ways to improve each Chapter’s growth and development.

Reports from the Chapters
New Orleans—has had their chapter logo printed on the reverse side of postcards. These postcards are then used to remind members about upcoming meetings. It’s quick, it’s convenient and it’s cost effective!

Buffalo—One of their recent monthly meetings featured a recital by Dr. Charles Callehan, a well-known concert organist, composer, teacher and author. On the following day, Dr. Callahan presented a workshop on creative hymn playing and accompaniment. Thus, the Chapter provided two events for the work and overhead of only one. That’s creative programming!

St. Louis—The May meeting of this Chapter was a festival of choirs, with a twist. Members were asked to bring music their choirs liked to sing, and also music that really worked well at a liturgical celebration. A point of interest—all members of the St. Louis Archdiocesan Music Commission are members of the NPM Chapter as well.

Cleveland—Being fairly close to Cincinnati, this Chapter is chartering buses to the National Convention. There’ll probably be lots of reminiscing about high school band and choir bus trips—and just as much singing as well. This Chapter has also recently sent a questionnaire to its members in an effort to discover how the Chapter can better serve their needs.

All Chapters are encouraged to share their activities and insights through this column. Send your correspondence to:

Tom Wilson
NPM Chapter Coordinator
225 Sheridan Street, N.W.
Washington, D.C. 20011

How to Form an NPM Chapter
A special workshop on the techniques of Chapter formation will be presented at the National Convention by Tom Wilson. This workshop will be held on Tuesday, June 25, from 5:00-6:00 p.m., in Rooms 24-25 of the Convention Center. All interested persons are encouraged to attend.

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See us at Booth 309
Catholic parishes offer a diverse range of ministries, programs, or activities for the participation or service of parishioners. Many activities are formally organized and often involve staff time. Others develop episodically as a group of parishioners band together to explore common interests. Table 1 presents a summary of formally organized programs in the approximately 1,100 parishes nationwide in our Study. Beyond regular religious rites, individual parishes try to put together the constellation of activities that meet their particular needs. The table attests that parishes have far more experience with programs addressed to the young or the sick than with programs addressed to divorced, to social action, or to lay ministry training. The immigrant parish is still in transition toward a post-Vatican II parish within contemporary American culture.

Earlier we characterized U.S. Catholics as being highly capable of participation in parish ministries and programs nowadays. What are their patterns of participation? To answer this question, we turn to the individual parishioners and leadership data from our 36-parish intensive study. Keep in mind that we are generalizing about core Catholics, i.e., those with parish connections, not all Catholics in the U.S. Keep in mind also that there is great variation from one parish to another; for example, in small parishes, nearly half of the core Catholics may be communion ministers; in large parishes, it may be less than 1/2 of one percent who do this. Yet the total number of people may be the same in each. Thus, the generalizations presented below come from estimation procedures that try to adjust for parish size. While this first report on participation gives general estimates on core Catholics, we feel that our later analyses that examine participation within different types of parishes will be more meaningful.

The most notable feature is that slightly under half of the core Catholics in our sample are participating in one or more parish activities beyond religious rites. Of the parishioners sampled, 21% participate in just one activity, 15% in two, 8% in three, and 6% in four or more. Among the special sample of people identified as leaders in their parishes,

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14% participate in just one activity, 23% in two, 20% in three, 18% in four, and fully 25% in five or more parish activities. Many volunteers in this last group have nearly as much responsibility and spend as much time on parish programs and ministries as the pastor does. Within the combined sample of parishioners and volunteer leaders, some activities are especially noteworthy. For example, nearly seven percent are involved in parish governance through a parish council, commission, or its equivalent. A fairly high proportion of core Catholics, about one quarter, are involved in some formal role connected with the celebration of liturgies: 4% are involved in liturgical planning, 6% provide music through organ, choir, cantor, or guitar; 7% are Eucharistic ministers; 4% are lectors; 7% are involved in altar preparation, bread-baking, etc.; and 2% are ushers or ministers of hospitality. When one considers the centrality and visibility of such roles as lector and Eucharistic minister in the church, as well as the proportion of core Catholics integrated into these roles, it is clear that the post-Vatican II parish reminds its parishioners that they, not just the priest, are to be deeply involved in the celebration of liturgies.

The laity are also deeply involved in religious formation, education, and spiritual renewal. Approximately one-fourth of the parishioners participate in religious growth and spiritual renewal activities: 3% are involved in Christian education planning; 10% are teaching CCD or work toward the formation of catechumens; 1% are parochial or preschool teachers; 1% are adult discussion leaders; 6% are involved in Bible study groups within their parish; 2% are joined in prayer groups; and 5% participate in parish renewal or spiritual renewal programs. It is interesting to note that people will often go outside of the parish in search of Bible study or prayer opportunities; an additional 3% of the weighted CPL sample is involved in such extra-parish religious groups. Although formation and renewal attract many parishioners, evangelism does not; less than one-half of 1% of core Catholic parishioners spend time with their parishes' evangelism efforts.

Social and charitable activities involve another substantial portion of the parishioners: 14% work on special church socials, dinner fund-raisers, etc.; 10% are in the sodalities and women's clubs; church fraternal organizations attract just under 8%; bingo is an important activity to 1%; 1% are in church recreational activities; 1% work with youth groups; and 1% are involved in seniors' groups. Despite the high proportion of Catholics who are single, involvement in singles groups is negligible; that tempted one elderly pastor to retort, 'That is why they are still single!' Ministries to the poor, the sick, the elderly, or the handicapped draw a combined 9% of the parishioners. Marriage renewal or preparation involve over 2% of the parishioners. Just as evangelism draws a minute proportion of parishioners, so do parish activities devoted to justice and peace, social action, and ecumenism. Participation in such activities does attract about 2% of core Catholics, but it is almost always done through some extra-parish group.

Some volunteer effort, of course, is devoted to paying the bills and keeping the church operating. 4% of the parishioners work on parish finance, half of 1% on building committees, 3% on janitorial or maintenance duties, and 3% on secretarial, bookkeeping, or parish communications chores.
Many person-hours are directed to parish activities. While 30% of core Catholics are spending an average of 5 hours per month on parish activities outside of religious rites, another 10% average 15 hours, 3% average 25 hours, and another 2% devote practically all of their discretionary time to parish activities. Within the volunteer leadership sample, however, 22% spend an average of 5 hours per month on parish activities, 25% average 15 hours, 8% average 25 hours, and 12% devote almost all their discretionary time to parish activities.

Just as participation in religious rite has a female face, so does participation in parish activities—more so. But, there is also a male/female division of labor in certain parish activities. Some are no surprises. For example, over 80% of the ushers and ministers of hospitality are men, but over 85% of those responsible for altar preparation are women. Some other roles are differentiated in ways that are traditional, but the implications of the difference may not be clearly understood. For example, women have traditionally been in nurturing roles; to some extent, religious formation is a nurturing role. Thus over 80% of the CCD teachers and sponsors of the catechumenate are women. Yet, do young males then assume that serious religious studies are a women's business? Certainly parish males do not develop a habit of religious study that carries into adulthood: among those who lead or participate in adult Bible studies or religious discussion, for example, over 75% are women; among those who are active in parish renewal and spiritual growth, over 70% are women; among those who join prayer groups, 80% are women. Even with recreational programs and youth ministries we find that nearly 60% of those involved are women. As more women enter the labor market and have less discretionary time for parish activities, are we to assume that religious learning and related activities will be more evenly distributed among men and women? Probably not—unless laymen take on greater responsibility for the nurturement and religious formation of young people in the parish.

Acts of mercy also belong to the women. When we examine the range of programs designed to help the poor, visit the sick, comfort the grieving, and minister to the handicapped, we find that over 85% of those who lead or assist in these ministries are women. Involvement in justice and peace efforts is also heavily female.

“Surely policy-making in the parish is the man’s domain.” Curiously, the data suggest that parish councils are split about 48% male and 52% female. When one considers that parishes in our sample were about 45% male and 55% female, the tendency toward male over-representation is ever so slight. In fact, many parishes have made special efforts to place both the husband and wife in a married couple on the parish council. “Even if there are not as many men, surely they are more influential in parish governance,” some would argue. Beyond the role of the pastor, always male, even that is questionable. Our efforts to identify the most influential parishioners in our 36 parishes—the parish leaders—produced a list that is 58% female, 42% male, exclusive of the pastor.

“Well, surely the visible roles in the liturgy are held predominantly by men,” you say. That is where another surprise came. Indeed lectors are split about 50/50. With Eucharistic ministers it is another matter. We have two ways of discovering what types of people serve as communion ministers. We asked pastors of the 1100 parishes to list how many men and women serve in this role within their parish. Then we asked parishioners in the 36-parish intensive study what activities they participated in. Using figures supplied by the pastors, we find that half the communion ministers are male and half are female. Using figures supplied by parishioners themselves in the 36-parish study, we find that 60% of the Eucharistic ministers are women, a figure almost identical to the proportion of regular Mass attendees who are women.

Regardless of which figure is the more accurate, clearly within the 20 years since Vatican II, women have become visible in liturgical roles that were previously reserved for men, and ordained men at that. Obviously also, parishioners are noticing the presence of laymen and laywomen in these important responsibilities in the Mass; 17% feel uneasy about laypersons serving as communion ministers and 20% are uncomfortable with laywomen in such roles. But another way to state the second finding is that 80% of core Catholics either welcome or have adjusted to women in the sanctuary. And these are not only women religious, but especially laywomen. Perhaps that is to be expected in a Catholic population that is increasingly educated and participatory.

Probably few of us are fully aware of the extent to which we depend on women to conduct the ministries, programs, and activities of Catholic parishes in the United States. From traditional nurturing and merciful roles to new governance and liturgical roles—besides their priests, American Catholic parishes rely heavily on their women members. This is not to slight the role of lay men but to recognize the many responsibilities shoulders by women.

In nearly all categories of parish programs and ministries, married persons are more likely to be active than single persons. When we compare different life-cycle groups we find that those who devote the most time to parish activities are the parents of families with children, some of whom are under age 18 and some of whom are grown. Not surprisingly, those are the same people who felt their parish did the best job of meeting their social needs. In a sense, participating is its own reward. But the figures may also attest that many parishes have made the intact family unit the primary focus of their attention and have ignored the needs of singles. The only activities, for example, that attract a disproportionately large number of young singles, or the separated or divorced, are liturgical planning and music. All other activities disproportionately attract married and older singles or the widowed. The fraternals and the usher corps are heavily populated by men in their 50s to 70s; the acts of mercy are performed by the women in the same age groups.

Some specialization in activities is also reminiscent of the differences between the immigrant church and the post-Vatican II church. Younger people are not only active in children’s formation, as is to be expected, but in biblically-centered adult education and discussion groups; older people are more involved in a devotional life that manifests itself in prayer and a social life located in the sodalities and fraternals. Interestingly, the visible liturgical roles such as lector and communion minister span the generations and are heavily populated by married people in their 40s through 60s. Again, our data do not yet indicate whether the devotional activities associated with the immigrant church will attract the present young and middle-aged parishioners as they grow older, or whether they will maintain interest in the activities that have had more emphasis in the post-Vatican II parish. Those would be speculations moving well beyond our data. But at least we now have base lines against which to measure future developments within U.S. Catholic parishes.
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Congregational Participation
Participation:
Is It Worth the Effort?
BY LUCIEN DEISS

First, let me explain the problem that, in my opinion, is at the very heart of the invitation to "full, conscious, and active participation": how should we understand this participation?

The participation affirmed by Vatican II was a magnificent victory over a certain type of theology that reigned in the nineteenth century and in the spirit of Vatican I. Vatican I replaced "ecclesiology," as Fr. Yves Congar says, with "hierarchology." In a word, the church was considered essentially as a hierarchy. Pope Gregory XVI (1836-1846) had written that the church "is an unequal society in which God destined some people to govern and others to obey." Pius X, who was indeed a holy pope, made the following almost unbelievable assertions in his encyclical Vehementer Nos (February 11, 1906):

The church is an unequal society, including two categories of persons: the pastors and the flock, those who belong to the hierarchy and the multitude of the faithful. These two categories are distinct. In the pastors alone abides the right and the necessary authority to promote and lead the members toward the aim of the society. As to the multitude (of the faithful) the only right they have is to let themselves be led and to follow the pastors as a docile (submitted) flock.

In this hierarchology, the people ("submitted flock") are invited to attend, to watch, to admire what the priests are celebrating. It is exactly against this kind of liturgy that Vatican II, in 1963, affirmed that the faithful should participate "fully, consciously, and actively."

Is that enough? It was enough for 1963. But in 1965, Vatican II defined the church also as a koinonia, the communion of the children of God. Paul VI underlined "the communal character of the church" in that there is a "brotherhood which unites in the same communion all the believers in Christ." This ecclesiology changes the face of the liturgy: as the church is a koinonia, the liturgical celebration must also be a koinonia, a communion. In other words, liturgy must be a celebration of the whole community.

Who celebrates the Mass? In the past we answered: "The priest." Today we respond: "The community!" Who presides at the celebration? In the past we answered: "The priest." Today we must answer: "Christ!" The role of the priest is not diminished. He is part of the celebrating community, rendering to it the ministry of the presidency, being the soul of its koinonia.

Does the word "participation" express the totality of the celebration of the faithful? To participate means "to have or take a part." Now the congregation does not "take a part," whether small or big, in the celebration, but it has to celebrate the totality of the liturgy. Each believer, having the royal dignity of baptism, celebrates according to his or her rank. The faithful do not "take a part" in the celebration of the faithful. Together, in the koinonia of the Body of Christ, they celebrate the Father.

In my opinion, this vision of the church-communion is the greatest change in our age. It introduces the greatest changes in our liturgy. Finally, it reflects in a perfect way the Gospel of the Lord who affirms: "You are all on the same level as brothers and sisters" (Mt. 23, 8).

Message of the Numbers

We might wonder if this question is not merely a 19
goers” among Protestants went down from thirteen to two percent and among Catholic from fifty-nine to fourteen percent. These numbers may be approximately the same in other nations of western Europe. Statistics for the United States also indicate significantly diminished regular attendance at church. Recent polls put Catholic attendance at Mass at approximately fifty percent.

That means that the “docile and submitted flock” which, according to St. Pius X, is supposed to follow the hierarchy (or to follow the music director!) is reduced to two percent in European Catholic churches and to fifty percent in American Catholic parishes.

No new song, no new liturgical trick will bring back the ninety-eight percent or the eighty-six percent or the American fifty percent who are not at all interested by the “re-form” of the liturgy or even by its actual “form.” The statistics seem to indicate that there is an immense problem in our way of celebration as well as in their way of participation.

Two Pseudo-Solutions

There are two incomplete ways of dealing with the problem of participation. They both arrive at an incomplete solution.

The first way would be to insist on mere external participation, for example, by inviting the people to sing louder or sing more, by demanding more organ or more guitar, more choir or more congregational singing. But liturgical participation always includes an interior dimension. Exterior noise, whatever its musical quality may be, is not necessarily the sign of the best participation. There can be excellent celebration without singing at all.

The second way would be to insist on mere interior participation, for instance, by inviting only interior prayer. But there can be perfect interior prayer without participation in the celebration of the whole assembly. True participation must include body and soul in the whole of the celebration of the church-communicant.

The important question is the following: Supposing the whole community participates exteriorly by all possible means and interiorly by an interior prayer, how could the community still realize a “fuller, more conscious and more active participation”?

Let us examine now what could be done today in accordance with the rubrical laws, what might be a desirable evolution. There are always innumerable problems that involve not only the theology of the church, but also the sensibility (plus sensus fidelium) of the faithful. Within the limits of this article, I offer a few considerations or dreams. You may add your own ideas. We are always allowed to dream.

“The Very Heartbeat of the Eucharistic Action”

The “full” participation requires the celebration of the “full” liturgy. Vatican II teaches that “the Eucharistic Action is the very heartbeat of the congregation of the faithful.” Because of the shortage of priests, however,
If this situation is the will of the Lord, blessed is he! He is always right. But if it is only the result of a human disposition erecting barriers to access to the priesthood, what can we say? How can a person survive without a heartbeat? How can a community survive without this Eucharistic heartbeat?

Of course, I believe in the necessity of the witness given by celibate priests for the Kingdom. At the same time, I believe that each community has the right to the ministers that the community needs. Because it is always suitable to quote the Word of God, let us recall that according to Tt 1, 6-9, the conditions for access to the priesthood are those of Christian life: the presbyter must be blameless, husband of but one wife ("man of one love" as we would say today), not quick-tempered, not given to much wine, not violent, hospitable (in order to welcome the community), self-controlled, upright....

There is also the very real problem of the place of women in liturgical celebration. It is difficult to speak about full, conscious, and active participation if half of the community is excluded from the sanctuary. If that situation is the result of the will of the Lord, blessed is he! He is always right. But if the situation is only the result of a male dominated church, what can we say?

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No new song, no liturgical trick will bring back the people who have left.

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Let us also add a word about the presidency of the Eucharist. In the early church, the general practice seems to have been that the one who presided over the community also presided over the Eucharist. This principle could resolve the painful situation of communities that currently can celebrate the Eucharist only once or twice a year.

The Eucharistic Prayer

The instruction Inaestimabile donum (April 3, 1980) affirms that "the proclamation of the Eucharistic Prayer is, of its nature, the high point of the whole celebration." It should be thus the high point of the participation of the congregation.

This prayer is pronounced by the priest alone, stressing the unique role of the ministerial priesthood. It is pronounced by the priest in the name of the whole congregation. In a beautiful way, Guerri d'Igny (XIIIth century) explains: "The priest does not consecrate alone, but the whole assembly consecrates and sanctifies with him."

In order to express the participation of the people, we have in our Roman liturgy the Sanctus, the Memorial Acclamation, and the Great Amen. At the very least, 21
these songs should always be treated as acclamations. Tradition has given us other acclamations as well. In the Coptic liturgy, for instance, the people intervene at the very heart of the Eucharistic Prayer with acclamations like: “Amen, we believe! That is true!” or “Amen, amen, amen! We confess and we give you glory!” I know from personal experience that these acclamations, accompanied by thirty cymbals, make a wonderful noise of joyous thanksgiving. It seems that in Egypt to be pious means to clash cymbals, whereas in our countries to be pious means to bow our heads and to be silent. Is there need of more communal joy in our celebrations?

In certain celebrations, the whole assembly recites the Eucharistic Prayer. Fr. Yves Congar writes on this matter:

The entire liturgical assembly is celebrating and consecrating, but it would be an ecclesiological error and a liturgical heresy to ask the whole assembly to say the words of the Eucharistic consecration. The assembly has a president who ministers as president. And still the whole assembly is entirely sacerdotal and celebrant.⁹

Let me add an observation. The account of the Last Supper is like a reading of the Word of God. Nobody would think that the community, in order to express its participation in the Gospel, should read it along with the lector. This line of thinking, by the way, is valid also for concelebration when all the priests say the Eucharistic Prayer together in a loud voice. In so doing, the distinction between priest and congregation is stressed, thereby destroying the very unity that the concelebration should express! This practice also diminishes the importance of the prayers of praise and thanksgiving that are an integral part of the Eucharistic Prayer.

Celebration of the Word

There are a number of problems pertaining to the celebration of the Word. Let us mention a few. Preparation. No one should dare celebrate the Word of God without having first studied it. John Chrysostom contemplated for an entire week the Gospel about which he was to preach on a given Sunday.¹⁰ This kind of serious preparation is the true price to be paid in order to participate fully and consciously in the Word. Penitential Rite, General Intercessions, Thanksgiving Prayer. These prayers should be based on the Word. They normally belong to the congregation to prepare. Readers. Each passage of the Word of God should have a reader who is carefully chosen, well trained, and fully prepared. To be at ease in proclaiming the Word of God, the reader should know it almost by heart. Homily. The success of a celebration is measured ordinarily by the quality of the homily. The major criterion for judging the quality of a homily is that it be rooted in the proclaimed Word of God. The priest, as presider, is normally responsible for the homily. That does not imply that he has to speak at all times. In group Masses, such as Masses for children, for instance, the women and men who have the respon-
sibility for the religious education of the children are also the ones who can give the best homilies to them.

The Divine Office

The Divine Office is not the prayer of the monks, priests, or sisters, but first of all the prayer of the Christian community to which monks, priests, and sisters belong. That was the tradition of the ancient church and remains the teaching of the church today: “The Church’s praise (prayer) is not be be considered the exclusive possession of clerics and monks either by its origin or by its nature, but belongs to the whole Christian community.”

Here the question is pointed: does the Christian community, the parish community, “participate” fully, consciously, and actively in this prayer which is its own prayer? Even more pointed is the question: do we really desire both to appear and actually to be, in the eyes of the world, a praying people? It is a fact that in Makurdi, Nigeria, the Christian community at a particular college organizes communal prayer five times each day in order to be praying as often as the Moslem majority prays. I know well that in our beloved church many heartening things are happening. But we must admit that we still have a long way to go in order to be seen by the world as a praying community.

Participation of All Art Forms

As musicians, we naturally think that music, especially singing, is the ordinary way of participation. Surely singing is an important way; it is not, however, the only way. All other art forms should be included: painting, sculpture, and especially for the children and young people, dance. If liturgical dance is offered with dignity and at the right time and place, it can be a wonderful moment of full, conscious, and active worship. Of course, dancing demands a high price: preparation, rehearsal, dignity, and interior prayer. Experience shows, however, that our young people are generous enough to pay that high price for the love of our wonderful Lord, in order to participate really fully, that is with soul and body, in the adoration of God.

Our greatest dignity is to be baptized and, therefore, to belong to the priestly, prophetic, and royal people of God. Our greatest joy as musicians is to open a path of beauty for our community toward our marvelous Lord.

We cannot lead our congregation to this full, conscious, and active participation if we do not participate ourselves. In other words, we cannot lead the singing prayer of our assembly if we do not pray ourselves. We cannot open this path of beauty if we do not walk in it ourselves. As the Eucharistic Prayer 2 states: “Lord, we thank You for counting us worthy to stand and to serve You”—with music and with beauty!

NOTES

2Koinonia (kolvyων) is the technical word in the N.T. in Patristic and Middle-Age theology of the Middle Ages (participation) to signify the life and the grace we have in common (kolvos) with God. See Theologisches Worterbuch zum Neuen Testament, T. 3 (1938), pp. 789-809.
3Even though there are still different ministries (cf 1 Co 12, 5), including the ministry of the hierarchy.
5Decree on the Ministry and Life of Priests, 5.
7Sermo 7. - PL 185, 57.
8Le Concile de Vatican II, op. cit., p. 113. See also Inaestimabile donum, 4.
10Homily on John, Homily 11, 1. - PG 59, 77.
11Instituto Generalis de Liturgia Horarum, 270. - See also no. 20, 21, 26 and 33.
Congregational Singing—Like Having a Baby!
BY JAMES HANSEN

It is in no manner an unusual moment. A tired young woman being wheeled out the large main entrance of a busy metropolitan hospital into glorious sunshine. After being helped out of the leather-like chair, a newborn child is placed securely in her arms by the attentive nurse, who offers cheery wishes for them both and moves quickly back into the activity of the hospital. There is a moment of awkward near-loneliness for the young woman. It is not dispelled by the unaccustomed, over-solicitous attention of her husband. They move toward the parking lot and a new chapter in their lives.

They are soon on their drive home, her mind racing over details of preparations made before leaving for the brief stay in that environment of care. She answers questions from the three-year-old child in the back seat, her first-born, and goes over the contents of the Compl-Pac Starter Set distributed by the hospital as a part of their total care program. Nursing is out of the question this time. What were those feeding options again? It wasn’t that long ago she was bringing a child home from the hospital, but there is so much she cannot remember.

I find some interesting comparisons between our new mother and a person charged with the responsibility of initiating or heightening the experience of full, conscious participation in parish worship. The miracle of birth has conferred on this woman not simply the fact of motherhood, but the aura of universal maternity, that is, the authority of, the expertise of, the supposed intuitive inheritance of all previous motherhood up to that point. She is supposed to have surpassing knowledge of the role of mother as a result of her birthing. And what happens when she doesn’t? What if she is not secure enough to admit ignorance in the current methods of nurturing, in the advances that have

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established themselves since her last child? Just as mysteriously, the musician charged with leading song is supposed to know the right moves with the assembly—how to teach music, what music to teach, which hymnal, which missalette is the best buy.

The analogy of instinctive mothering is a very rich one. The act of standing in front of an assembly or being placed in a position of responsibility does not render one all-knowing, sensitive, charming, or charismatic. Like the new mother, I must be ready not merely to draw on pertinent experience, but to investigate what has been discovered since my last attempt and to thoroughly prepare for this new experience. At the same time I must be aware that no two children are alike and that each parish lives amid constantly changing variables.

The following suggestions come in no particular order, are invested with only relative weight, and may even be irrelevant for some. But for me, they are interrelated parts necessary for the working of the whole. They can be used as needed, in whatever order demanded by the situation.

If It Is Important, It Must Become Important For All. When the principle of participation is established as a desirable goal it must be worth the focus of all parish groups. If it is decided that participation is really important enough to be needed by all in this parish family then it must become a primary effort, recognized and accepted by all organized subgroups in the parish. This cannot be a secret known only to the elite of one commission or a few music/liturgy people. The word must go out that a major change is sought, and that it has authority and support at all levels. The background should be exposed and discussed and even argued, if necessary. An impressive noise should be made.

For those in music or liturgy departments this must become the guiding principle by which all decisions are made. Those people, in particular, must believe in the rightness and importance of this goal. It must become very important for them, and others must know of its importance. They must study together the theology of participation and be able to defend and discuss what is happening in this parish.

Continue To Talk About This For The Rest Of Your
Life. People really want to know about liturgy. People really deserve to know why they do the things they are asked to do in liturgy. The only way this can happen is through constant attempts to inform and teach at all levels. Certain times of each year should be made available by preachers for teaching and inspiring people about the way they worship. Though the odds are small, some people will actually be reached in this way. The parish bulletin can be an effective vehicle of communication. I am not speaking of an isolated plea for more choir members, but an effort to produce a consistent, literate, interesting, brief piece each and every week. Some may be reached in this way after a while. The principal cantor or music director teaching or rehearsing song can use some brief time regularly to speak about participation values. It can also be done in "guest spots" at meetings of parish subgroups who find themselves with a skimpy agenda. I can see no end in sight to the talking. If it is truly important to you, it will be easy to make it important to others.

Be Friendly. The words of Eugene Walsh have touched us all. He is a prophet of hospitality. One reason for his ability to utterly convince is that he embodies and personifies that virtue. Everett Diederich calls it "being friendly." It is time to reread and rethink this principle. To understand participation is to first understand the call to openness. Hospitality is both an internal and an external act. How is it possible to lead others in this direction unless we live it ourselves? The ideas of hospitality, friendliness, and openness are basic to the ability to participate freely.

Take Control Over The Repertoire Selection Process. It is inconceivable that this critical function should be left to committees, pastors, or missalette factories. Choosing the right music can only be done by the music professional who understands the people he or she serves. The sensitive balance and discretion required need education and experience. This is not the work of a liturgy committee. It is not the job of the pastors. And the use of the missalette as a primary worship aid diminishes the available options to terrifyingly few. Only the use of a combination of sources can offer the variety and stability needed. Whichever alternative is chosen, the process must be securely in the hands of the professional on the scene.

If The Music Or Text Is Substandard, Nobody Wins, Everyone Loses. When a new piece of music is taught it should be with the understanding it will be used for ten or twenty years. This means choosing the best musical setting of the most appropriate text. It means choosing music that is artistically crafted to serve over a long period of time. It means choosing texts that are substantial and as universal as possible. People also deserve the dependability of one musical setting for one text. The time is past when we would hang any number of appropriate texts upon a single tune, whether in honor of a little-known saint or because the Ascension comes at a bad time. We must finally settle on one set of words for
one piece of music and stay there. Get to know composers who write well and look for more of their works. Study the techniques of composition yourself so as to recognize good work when you hear it. Avoid unworthy pieces and begin to discourage the use of any that may now be in the repertoire.

The Sensitive Use Of Repetition Contributes To Security. We can only pray with the familiar. If we have to expend considerable amounts of energy looking for direction, concentration for prayer is lost. Music for prayer should be familiar enough to ride upon. It should not have to be driven or propelled. Frequently too much music is forced upon folks in a silly attempt at variety. It often produces confusion. Consider the Christmas carol—used only at that particular season of the year, identified so intimately with a particular and limiting moment and emotion, but exceedingly successful despite often dubious musical quality. Why can't we begin to create the same ambience at other times of the year? With careful planning, certain acclamations, songs, and hymns can become associated with a particular time of the church year. It is certainly not a difficult formula for Easter, Advent, or Lent. But, then again, some music should remain unchanged.

Consistent And Musical Accompaniment Help. The point has been made that assemblies shouldn't be expected to sing well without the backing of a choir to support and lead them. There are few parishes in America that have such a luxury. Others have said that the leadership of a Cantor is almost critical to congregational singing. They could be right. Closer to a generally agreed upon principle is the quality of accompaniment. There are right principles of accompaniment, no matter what the instrument, that if ignored will result in a deterioration of participation in a short time. Intelligence and consistency are important hallmarks of accompaniment.

Everyone In The Sanctuary Is A Song Leader. This little jewel, heard from Bill Erickson, is the beginning of a long story. In a way, everyone in the assembly is a song leader. Certainly, as we see ministers operate in the worship area of the altar or ambo they should be participating. It is an extension of the idea that this is important. Ushers and ministers of every sort should be "leaders" of participation as an example for the rest of us. The more we see participation happening, the easier it will be to become a part of this body of praying people in an active way.

Do Not Back Off From Established Progress. It would be unwise to introduce all aspects of participatory involvement at the same time. Each new layer of participation is planned and prepared. Only as the previous step establishes itself does the layering of additional parts begin. But once the acclamations have been sung they should always be sung. Once the psalm is sung by a cantor and congregation it should always be done that way. It is part of the security needed by us all if participation is to become normative. It must then become physical and reactive instead of something we have to think about time after time. If enough preparation has occurred at each level, progression will continue. Any backward movement is expensive and, as such, difficult to recover.

Leading Prayer Is Always the Essential Element. Finally we get to the heart of it. It matters not how special we are as musicians, as communicative persons, or as planners, if we are not prayers. Prayer is what we are about and leading prayer is our chief function. The only way to lead prayer is to pray. That part of our vocation is the root from which everything else grows.

Go Against The Rules . . . If It Works For This Assembly. I think participation is worth any amount of compromise. No surprises are allowed. No gimmicks, please. And above all, if the rules get in the way, don't be afraid to bend. This whole effort is about people and their relationship to God, not rules. I will sacrifice any "special moment" or grand effect if it threatens participation. That is always my guiding spirit—the good of the people and the good of the service.
On Your Mark! Get Set! Sing!
Ten Steps
BY FRANK BROWNSTEAD

My own experience in observing communities at song and trying to encourage active participation through singing has been varied. Several parishes, parochial schools, a seminary, and a college have been part of that experience. I have no magic formula for lusty, involved, engaged congregational singing—there are too many variables in each situation. But I have observed certain things that seem to pop up again and again. I hope mention of these will be helpful to others.

1. A real community, in the sense that we define a Christian community, will sing. In many of our parishes in southern California, we are communities only in the sense that we live in the same area and meet in the same building. In some cases, our parishes are so large they might better be called cities, and the pastors might better be called mayors. These gatherings are better defined as assemblies. This is not to say that assemblies will not sing. Assemblies may or may not sing, depending on other variables. But communities will always sing. Think about a group of high school kids after a week together at summer camp; they will sing. Think about a group of recovering alcoholics celebrating an AA birthday (365 days clean and sober) of one of its members; they will sing. Think about a family gathering for an important event in the life of grandma or grandpa; they will sing. The stronger the bond of love between the people in the community, the more natural singing will be.

2. People in an assembly or in a community will sing if there is something to sing about. If nothing is happening, there is really no reason to expect any response from the assembly. If there is no connection between what is going on in church and the lives of the people, there is little to sing about. People come to church looking for answers about a God they do not understand. People come to church because they are afraid. People come to church because they do things they regret. People come to church because they want to be a part of something larger than themselves that is good. People come to church because they are capable of love. People come to church because they want to share their joy. People come to church because they are brimming over with gratitude about a God that does things for them that they could never have done for themselves. People come to church because they want to be more like the God they do not understand. When the singing has something to do with these kinds of reasons for being in church, the people will sing. When the singing has something to do with our lives, it will happen. When the singing just fills in the space, when the singing is distant from our lives, our problems, and our joys, it will be humdrum.

3. The music must fit the liturgy and the people. Music in Catholic Worship talks about the three judgments—musical, liturgical, and pastoral. In this area, we are doing much better each year. Musicians and liturgy planners tend to take great pains to see that liturgies are carefully prepared around the readings, with ample input from many people.

Also, more and more parishes are offering many types of musical experiences for parishioners to choose from. Robust singing can be heard even at the choir Mass. Choral groups and their leaders see more and more that their real role is to lead and to enhance the sung prayer of the people. That fulfillment of the real role of the choir in no way diminishes their importance in the added dimension of beautiful choral work. Why separate a group of people from the rest unless they are offering something really beautiful? Since, today, there is no ritual requirement for a choir, let’s not have them unless they fulfill both roles—leadership and beauty.

I singled out the choir here because for so long the choir had a different role. Many choirs have accepted their new role painfully and slowly. The good news is that there are more good choirs than ever before. To the extent that choirs and all other singing groups understand their role as musical leaders, our congregational singing can only get better. So, choose the music well, and respect and understand the roles of the various musical ministrations.

4. Cantors or song leaders can help. The leader of song must be trusted by the people. We know that our cantors need skills; not just musical skills and liturgical skills, but also real leadership ability. People want to respond to a good cantor; they need to know, with no question, that the cantor is the guide who will always lead them safely through unfamiliar territory. The people have a right to know that their cantor will never leave them "out on a limb." Even when they are sure it is the right time to sing, and know the music well, it is the cantor’s invitation that provides that extra bit of

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assurance and energy. The sensitive cantor can feel just what is happening in the community, and will facilitate that existing energy. The cantor encourages the life and spirit that is already present. Cantors who get in the way of the natural flow of singing, or who predominate vocally or any other way, or who have distracting voices, should be eliminated. If singing is to be good, the cantor must be able to be trusted. Some Christian communities have sung without cantors for centuries; if we are going to use cantors, they must fulfill their role.

5. Those who accompany the singing must be competent. Either a person can play the organ or he or she can't! The organist must be capable of playing accurately and with a steady rhythm. If those two components are missing, it is far preferable to try the singing without accompaniment. People simply give up when the accompaniments for the singing defy participation. Of course, for good organists many other refinements can be added to further enhance congregational singing (i.e., interesting registrations, alternate harmonizations, improvising between stanzas, etc.), but it is far better to stick to the two basics—accurate playing and good rhythm—until the people are really able to trust you. Then, go to it, but slowly: Take baby steps. (Take a look at The Organist & Hymn Playing by Austin Lovelace [AGPDE].

The organists are not the only accompanists who ought to be accountable. Guitarists must all play the same chords at the same time; instrumentalists on the bass line must coordinate their efforts with the other players. Any time these kinds of things are not right, singing will suffer. The singers must be able to trust their accompanists. Remember—accurate playing and impeccable rhythm.

Good organs are essential, too. Read Hymnal Studies Four by John Fesperman (The Church Hymnal Corporation) for a good description of the role of the organ in our worship, and excellent advice for planning for a new instrument. He says “Liturgical music: liturgical instrument.” He also discusses acoustical environment,

The real job of choirs is to enhance the singing of the people.

keeping both spoken word and choral and organ music in mind.

6. In parish situations, particularly, coordinate your efforts so that a common repertory will serve many situations. If school Masses, CCD, RCIA, Sunday Masses, Confirmation, and First Communion are all coordinated so that some common repertory exists, singing will improve. Common acclamations are the starting point; branch out from there. Try preparing a
tape of common songs for the year; that saves a lot of time.

7. Rehearse! People will sing things that are familiar. If you can find any time for rehearsal with the community, singing will improve faster. When rehearsing, teach just a little bit at a time, with the congregation repeating. Try to find something good about the singing you do hear. Constantly imploring the congregation to sing louder does not always help. Was there something you heard that was worth complimenting? Encourage the people. Why not publicly thank a particular community for their excellent singing when that is appropriate. Keep the rehearsals short and don't necessarily rehearse every week. Find the range that works best for each group. Stress the importance of sung prayer and the reasons for working together to make it better.

8. Build a repertory of songs and hymns. Keep track of the things that the congregation will sing well, and gradually add to the list. I tend to discard things that the people won't or can't sing. Perhaps I will try them again later. The major error is to try to learn too many songs. Even if a community learns as few as five or six new songs a year, that is better than romping through dozens of beautifully appropriate hymns with no participation. It is important that the people get the idea that it matters whether they sing or not. Hymns or songs that are not sung are better omitted. Apprehensive communities can often be encouraged to sing by the use of responsorial forms. This is especially true at communion time, when complicated music falls flat.

9. Some communities can do much more. Try not to hold them back. I have found that the seminary community likes to sing in parts. Because a community that is together every day learns much faster and covers much more territory, their skill at singing will improve faster. Give that kind of a community more interesting things to do.

The cantor must be able to be trusted.

Also, look for variety. Try using rounds. That has been a breakthrough in several situations for me. Try having each grade try a verse in the school Mass, if they are all together. Try alternating boys and girls or left and right in antiphonal style. Add bells, instruments, Orff instruments, gestures; the list goes on.

10. Be patient with your community. Try to think of how to be of service to the community. Remember that those of us trained in music will find the people slow and frustrating unless we look beyond music and musical skill to our service role. If we do that, we can be patient, and musical skill will always come as the community grows.
Congregational Participation: Who Makes It Happen and Why?

BY LEON ROBERTS

At this stage of my life, I believe that active participation is extremely important to the vitality and growth of our communities. When we fail to fully engage ourselves in active worship, we also fail to be active witnesses of our faith. We have been called to proclaim the "good news," but can that be done if we fail to proclaim our faith actively?

I would like to share some of my experiences of active participation in worship. These experiences have been acquired over the past twenty years through my ministry in church music. My journey began at the First Apostle Fire Baptized Holiness Church in Coatesville, Pennsylvania, at age 5, and has led me to Saint Augustine Parish in Washington, D.C., at age 35. As I recall my formative years, I realize that active participation was never a problem. Everyone would sing, whether young or old, by means of the oral tradition. I never heard anyone say, "Oh, I don't sing!" or "I don't know the song." Even when someone was suffering with laryngitis—you guessed it—he or she would sing too.

Moving to Washington and converting to the Catholic faith made me more aware of the importance of congregational participation. In order to achieve it, we must begin by examining those who are responsible for making it happen, and the elements that are necessary for full participation.

The music director and liturgy planners within a given community must be continuously open to conver-
sion and acceptance of the power of the Holy Spirit. Only by committing ourselves to the mission of the church are we able to effectively serve the needs of the community through music. We must study, live, and believe in God’s word so that we may lead the people of God into a faith-filled experience. Each song must point to God’s kingdom and assist in strengthening the faith community. As music ministers, we must be willing to share “what we have seen and heard” concerning the message of the gospel in song. It is through the action of the Holy Spirit, working in us, that music becomes a liberated communal form of prayer and a powerful witness to the non-believer.

The most inspiring congregational singing that I have ever experienced came from a church that involved children, from pre-school age through high school, in a daily process of musical experiences. This youth involvement was accomplished in the following activities:

1) Special youth choirs that learned songs
2) Sunday School activities that included similar integration of music;
3) Youth services that focused on prayer, song and fellowship;
4) Parental encouragement through casual singing in the family environment;

5) A strong music curriculum in the elementary and secondary schools.

By involving the youth in these experiences, the church was constantly being strengthened for future years.

Adult participation reinforces the youth involvement and becomes a central factor in building community participation. Adult choirs, parish councils, prayer groups, ministers of hospitality, eucharistic ministers, health ministers, and other ministries should include musical experiences as a part of regular meetings. Begin with a song that is shared with the larger community.

Any parish that is genuinely interested in obtaining active participation should offer annual liturgical workshops that emphasize the role of the congregation in music. Workshops should be conducted by clinicians who are capable of leading the community into a meaningful process of total worship. The seeds of participation are embedded in every individual, but we must educate and provide experiences that will foster growth and encourage full involvement.

Selection of music is the primary element necessary in achieving participation. This critical process can only be achieved through spiritual insight and musical sensitivity that take the following into consideration:

1) Cultural composition of the community
2) Historical development of the community
3) Thematic focus of music being selected
4) Musical prudery
5) Vocal range and singability
6) Affective appropriateness of music

Once the music has been selected or composed, it becomes the responsibility of the cantor or song-leader to teach the music to the assembly in the fifteen to twenty minutes before the liturgy begins. This person should first make sure that he or she is totally familiar with the music, and is in a prayerful mood for sharing. The congregation might be asked to stand and exchange greetings to one another. By doing so, people tend to be less intimidated by the person who is sitting next to them. Lyrics should be recited rhythmically and repeated several times so that people do not stumble over words. The song leader should then sing the melody twice, while the people listen. Upon hearing the melody, the people should be invited to sing the song or hymn one phrase at a time, gradually combining phrases until the song is complete. The song leader should evaluate the singing as being good, fair, or poor. If the singing is poor, invite them to sing it over, dividing the congregation by section or gender. The idea here is to “divide and conquer.” Repetition and consistency is extremely important.

The choir or musical group has a major responsibility in fostering active participation. First of all, they must already be active participants. There is nothing worse than having the blind lead those who can already see. The choir enhances a song by means of facial expression, body language, spiritual presence, and vocal embellishment. Those who serve in the ministry of music must always focus on the needs of the community and invite them to share their gifts. This can be accomplished in several ways:

1) Personal contact before Mass
2) Joining of hands, during sung responses (e.g., “The Lord’s Prayer”)
3) Active singing during the “Kiss of Peace”
4) An open invitation to choir rehearsals
5) Active singing during Processions and Recessions

We must remember that the ideal situation is to have people ministering with people. The choir gives to the congregation and the congregation gives to the choir with equal intensity.

This brings me to the role of the presider in singing. Priests and religious should actively participate in singing and be involved with the music of the church. What a wonderful sign it is to the community when the pastor or presider really sings! Some parishioners pattern their degree of participation on “Father.” “If it’s good enough for Father, then it’s good enough for me.” As shocking as it might sound, this statement has been made by many people.

In conjunction with the role of the Religious, members of other ministries, such as eucharistic ministers and ministers of hospitality (ushers), should also be actively engaged in singing. I have often heard that the people who sit in the back of the church do not participate. As true as that may be, if our ushers who generally stand all around us would join in the process of active participation, perhaps the people in the back of the church would get the message! “Let every thing that has breath praise the Lord!” (Psalm 150: 6). Psalm 149: 6 invites us to “let the high praises of God be in their throats.” “Their” meaning the entire community.

In conclusion, active participation can be demonstrated in many other ways in addition to singing. We can praise God with our bodies whether by tapping our feet, clapping our hands, swaying with the music, or responding in a manner that expresses our praise to God. Throughout the Book of Psalms, references are made to active participation through bodily gestures, movement, and expression. God’s people must be free to sing with conviction and work toward making Psalm 150 a reality in our communities:

Praise the Lord in his sanctuary,
Praise him in the firmament of his strength.
Praise him for his mighty deeds,
Praise him for his sovereign majesty.
Praise him with the blast of the trumpet,
Praise him with lyre and harp.
Praise him with timbrel and dance,
Praise him with strings and pipe.
Praise him with sounding cymbals.
Let everything that has breath praise the Lord!
Alleluia.
Congregational Singing:
What? How? Why? ...But!

BY FRED MOLECK

It is a rare parish, anymore, that equips its ushers with pistols and instructions to place the gun barrel under the ear lobe of the reluctant singer in the assembly. This technique was sure to elicit a sung response from the believer. There have been other techniques that have been developed over the course of the past two decades. Some are more effective than others. Today, it is an equally rare parish that does not have some type of sung prayer, be it a hymn or an acclamation or a responsorial. The level of the art and craft of the singing and the repertory varies immensely, but the presence of a sung-something is a usual occurrence in the American parish.

The journey to get the assembly to sing at the liturgy often used devices just as threatening as the cocked pistol—with dubious results. “You will turn to page 14 in the Parish Prays and Sings and you will sing the entrance song!” YesSIR. Physical violence may not have occurred, but the psychic damage is incalculable and injurious to Christian praise.

The journey is still incomplete, but the ground that it covered has been vast, and the tilling has been deep to permit many harvests of sung prayer. This issue of Pastoral Music attests to that, and this exploration will seek to name and explore four elements crucial to a good harvest.

If one has traveled along this journey for any length of time, these elements will be familiar. The traveler will undoubtedly have supplemental material, but I hope that the piling of these four areas will be beneficial. Three are most obvious: What do we sing? How do we sing? Why must we sing? The fourth opens old wounds and seeks to heal and encourage: The keystone role of the ordained leadership in liturgical ministry.

Having the temerity typical of an older crusader, I focus on the easiest first, “What do we sing?” There is nothing metaphysical or cosmic in this area. It is the process of trying to find material that the folks in the assembly can sing, that can be learned and assimilated rapidly, and that can cause the assembly to want to sing it again and yet again. It is a search that comes to a close at death—usually the musician’s.

This is the area where the musician’s tastes are reflective of the limitations and freedoms of his or her own particular history: How the musician was trained, the type of church model valued by the musician, the degree of sophistication in his or her musical taste, and the level of musical competency. These all spiral around the process of choosing music. It is the toe of the spiral that needs to be grounded in the understanding of the place of music in the Roman liturgy from both liturgical and historical viewpoints. When these elements converge, then a sound liturgical judgment can be made in the choice of music. That occurs if the musician is freed by ministerial tempering to choose for the good of the assembly, and that involves a large span of taste and functional choices. The choice will be personal, but it should be relative to, and cognizant of, the elements that make up the process. In all of this, vanity has no place.

Herb True, a noted lecturer who resides in South Bend, Indiana, states that the beginning of vanity is the failure to see the greatness in others. He relates that to the dynamics of human encounters, but it also bears much wisdom in the choice of music for the folks to sing. So many battles have been waged over taste-choices by the various camps that line the pews and chairs of the parish church—folk musicians hurling folding chairs at the chorale singers and the chorale singers responding in kind. Energy would be better spent in developing musical styles and items that best serve the assembly. A little looking the other way wouldn't hurt either.

The question “What shall we sing” asks for a generic answer—something as inane as, “Something the folks would want to sing again.” To sing something again indicates that the experience was a pleasant one, needing to be repeated—hardly the case in much of the musical flotsam and jetsam that now occupies dusty choir file cabinets and organ benches. Much of the early stuff had the aesthetic appeal of a wet Kleenex and about as much substance. The chant adaptations, the ersatz folk material, and purified versions of some of the Protestant hymns confronted the Roman Catholic with a repertory that hardly sung of Christian joy and exuberance, but hammered home the style of approved music and texts. These were the collections that were approved for use by the diocesan liturgical and music commissions and were all part of official control and official taste setting. Compared to much of that music, “Kum by ah” looked pretty good, and it was fun to sing.

The folks needed to sing and they needed to enjoy this new experience of opening their mouths at Mass. Too 35
many times the professionals were so cautious that these needs were never met and the folks sought other sources for their new music. Is it any wonder that the music of the St. Louis Jesuits caught afire so fast when compared to the weak-Nelly folk music that was current and the dreadfully dull hymnody that was available? What emerges in stark relief is that the melody was attractive and felt so good to sing. If the melody is expansive, full of good intervallic leaps, and goes up and then down, then it could very well be enjoyed by the assembly in their singing. Puccini and Sondheim are better sources for that type of construct than early Baroque recitatives. The people will sing a good melody! Look at “Eagle’s Wings” and “I will raise him / you / them up” and “Gifts of finest wheat.” The melodies are wonderfully disjunct, leaping everywhere and violating the rules of what congregational song is supposed to be doing. The effect is one of satisfaction. Satisfaction and appeal are primary considerations in the answering of “What shall we sing?” The item must satisfy and cause the folks to want to sing it again. No matter how correct the counterpoint is or how correct the voice leading is, if the folks don’t warm up to it after one or two attempts, it is inappropriate.

The musician’s choice is not to recreate yet another Missa Solemnis, but to provide music that the assembly can sing from the heart and with endurance. Such an item is Richard Proulx’s “Sanctus” from the Community Mass. It is fifteen years old, enjoys international usage, and satisfies thousands of congregations. The acclamation has endured, proving the tenet that substantial, joyful music that appeals does not mean “fun, fun, fun” and need not reek of Calvinistic constructions.

These items demand to be sung again and the assembly seems to be the better for it. It might have been John Calvin preceded by St. Augustine who worried about enjoying sensuality. There is nothing wrong with a sense of well being and comfort joined to a smile when one sings liturgical music. Here are some suggestions.

Taste and See. James Moore. GIA Publications. A luscious refrain with a mild dissonance in a light Gospel setting that just oozes like a bite into something delicious. The verses are set in a successfully constructed lyricism.

Eat this bread. Drink this cup. Taizé volume II. GIA Publications. With harmonics reminiscent of Pachelbel’s Canon in D, the refrain seriously challenges the popularity of Toolan’s I Am the Bread of Life. In the breaking of the bread. Bob Hud. Oregon Catholic Press. If one can tolerate the verses from the “me and Jesus, lost and found department,” then one finds a refrain that comforts as much as Amazing Grace. Taste-choices not withstanding and vanity held off, the music asks for a better text.

Jesus, Jesus, hear our prayer. Robert Hutmacher. GIA Publications. A mesmerizing mantra that makes a welcome alternate to spoken prayers of the faithful; it encourages prayer.

Lamb of God. Dean Olawski in Pilgrim Praise, Word, Inc. The most lyrical setting of this text creates a gracious hymn of humble access to the communion.

Jesus, Jesus, remember me. Taizé. volume I. GIA Publications. Singing this mantra repeatedly assures that everything will be just fine. Even musicians need to be comforted during a liturgy.

These gems are well constructed musically and make no apologies for the heartfelt surge of emotion pervading them. Clearly, this is music for the assembly to sing.

The most defeating part of teaching a congregational item is seeing the assembly’s slumped bodies, their tightly drawn lips closed to making utterances resembling musical pitches, and their look of boredom and dispassionate vision gazing. This second area of con-
cern, “How shall we sing?” finds its answer in this Sunday morning scenario with a resounding and awesome “With Your Mouths Open!” What should be a requirement for all students in schools of religion, seminaries, and music departments is the faithful watching of Jim Henson’s Muppets performing vocal material. There one will see a demonstration of what good vowel projection can be. If Kermit the Frog is beyond the grasp of the members of the assembly, then badger them into the submission of opening their mouths as if they were speaking. There is emerging an entire generation who believe that church singing is orthodontically sealed. Never relent on this practice. “Ah-men” with a big “Ahhh.”

“Hold Up Your Books.” When the books are held at sternum level, the head has to move up into a position where opening the mouth is now possible. It also directs the energy coming from the mouth into the space around the mouth, that is to say, into the space of the assembly where the sound should be. It’s a little difficult to hold up a book if the book is flimsy and folds under pressure, but the principle remains the same. When the book is held up, the sound has a fighting chance to get out and be heard. When that happens, some contrast in volume would be possible. All singing does not have to be fortissimomomo. Some variations on volume levels can be established once the assembly reaches a plateau of audible sound. This element might take a little time, but the contrast is valuable in enriching the texts.

Make Musical Demands. Once the items are familiar, then reapproach them and do a phrase without an obvious breath mark. Accelerate a given rise in the phrase and show a diminuendo. The assembly should be able to participate in the music ministry by developing some musical sensitivity. Train them. They will respond after they have accepted themselves as public singers—out of their slump and ready to make liturgical song happen.

These two elements can help in the formation of the assembly and their consciousness of who they are. The first assumption is that they are believers at various stages of belief and unbelief who have gathered together for reasons of custom, guilt, conviction, and desire. They are all seeking to make the discovery of the presence of Jesus and to acclaim him for it.

The first two elements are the how and the what. The third element, the why, has to do with evangelization and the identity that comes from it. Why Should We Sing? was answered by Archbishop Rembert Weakland in 1978 in Scranton when he said the community would sing if they had reason to sing. Redemption is such a reason. This reason, because of the historical layers that cover it, needs to be reiterated every time the assembly gathers. We must reinforce that we are redeemed; and being redeemed, we should look the part. To be Christian is to be positive and hopeful, and to be Christian in a Roman Catholic liturgy is to accept a thousand-year tradition of human soundings. The music does it the best way. The music creates the most economical bridge into that experience of redemption when it forces us to move from self into communality, the communality that shares the new life. This is reason to sing. That is why we sing. We need to get it out in the open. The process of getting it out in the open is the sharing of the good news. We are thereby thrust into evangelization. The singing, celebrating Christian is the evangelizing Christian. One can never have enough of them.

These three elements of what, how and why can lead to unflinching optimism and euphoria: that’s like having a rehearsal with all parts represented every time, and having the guitarists in tune for every liturgy, and the folks enthusiastically singing every item when it is presented to them. It borders Paradise. And, sometimes, Paradise borders hell.

Despite the commendable efforts of NPM, the extensive continuing educational programs of universities.
and dioceses, and the growing awareness for constant updating, there are some Neanderthal clergy with whom musicians and the folks are forced to interact. At the NPM Convention this month there will be stories told about this pastor or that associate pastor who refused to attend planning meetings and who bungled the Triduum’s rituals. There will be tears shed from frustration when a musician reports how good the music was and how the folks sang their hearts out while the sanctuary presider sent signals of wanting to be anywhere but there with his folks at the time.

The fourth keystone to good congregational song is thus the visible and invisible, active and passive support of the ordained leadership of the parish. It is not enough for the pastor to sign the check and claim to be supportive of the church’s liturgical program. It is not enough to have an appreciation supper for the church’s lay ministry. The celebration of the church’s life together demands nothing less than the heart, the soul, and the undivided attention of the clergy. Without this element, there is doubt cast on why we must sing as a redeemed people who have something to sing and know how to sing it. That vision of the people of God gathering to give their whole hearts, whole minds, and whole attention to their liturgy is weakened, if not destroyed, by the presider, the deacon, and the lay ministers for that matter, who present the picture of half-commitment and carelessness. Chaucer said it: If the gold rusts, what can we expect of the iron.

When the ordained demonstrate their responsibility as leaders of prayer, when they care so much for their people that they will do everything to assure the best prayer, then the vision gains clarity. Not only will we sound and look like a redeemed people, we shall start to act like it; for we shall take great care to assure that our gatherings are profoundly moving and worthy of a redeemed people, both ordained and non-ordained, united and visibly committed to our roles of Gospel proclaimers and celebrators.

The skills for communicating the Gospel mandates lie squarely in the assembly’s lap as the gathering is marked with song and prayer. The message of redemption, with all its hope, is loud and clear when the assembly, all of its members, are freed to sing by increasing those skills and by the unabashed love and respect the leadership demonstrates to its constituency. The demand of loving those folks is not restricted to the clergy but shared by all of those who have gathered. You gotta love the folks. If you don’t, they’ll know it.

The Rev. Paul Doyle, CSC, former pastor of St. Joseph’s in South Bend, is driven to success by the force of his single tenet of administration; “Go in there and love them.” True love—one that respects the loved and asks nothing but the best from them, and wants nothing but the best for them. Congregational song is like that—the best from their mouths done in the best manner, because the chosen of God always seek to live with the eternal best.
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NALR Makes Music!

1970-1975

EPOCH/NALR was formed in March of 1970 in Cincinnati, Ohio by Ray Bruno. The formation of the company was in direct response to the changes in Catholic worship brought about by Vatican II.

As General Manager of World Library Publications, primarily a Catholic choral music publisher, Bruno realized that they were going to concentrate on publishing missalettes and hymnbooks—not records, tapes or hymnals of contemporary music for liturgy. EPOCH/NALR was founded with this goal in mind—to publish and record the finest liturgical music for all worshipping communities.

In the early 70s, music in Catholic worship was changing and certain attitudes toward folk-style, contemporary music were also changing. There was resistance to this new music by some who considered it to be nonsacred, too worldly, too “secular.”

NALR’s first product released was the recording Free by Rob Roy, a Christian album whose music style resembled that of the group Chicago. The first gospel recording was Come Alive by the Come Alive Singers. This album was met with a great deal of public support and enthusiasm by Protestant churches.

The most important record releases of 1970 were two collections by Carey Landry, The Spirit Is A-Movin’ and Yes Lord. These two albums were responsible for NALR’s entrance into the liturgical music field. While these collections are no longer in print, many of the songs featured in them have become favorites with Catholic worshiping communities worldwide, and can be found today in the Glory and Praise hymnal.

In 1971, Carey Landry’s third recording, Great Things Happen, was released, signifying the beginning of a long relationship with NALR. Also in 1971, NALR began distributing other albums and expanding its catalog of resources. Composers recording for NALR included Ed Guiffreud, Paul Quinlan, Erich Sylvester, Joe Wise, and Joe Zsigray.

The year 1973 proved to be a successful one for this young company. The recording Hi God by Carey Landry and Carol Jean Kinghorn was produced and distributed. Hi God was significant for two reasons: (1) it was the first large scale recording and publishing project for NALR; it was a double-record set, and offered a teacher’s guide and guitar accompaniment—all part of a complete religious education program; and (2) it opened the door to the religious education market. To date, Hi God has sold over 150,000 copies—$1 million in sales.

Two major events in the company’s history occurred in 1975. The first event was the publishing of the hymnal Songs of Praise and Reconciliation. This 5½” X 8½” hymnal was the precursor to the popular Glory and Praise hymnal. The second event was NALR’s relocation to Phoenix, Arizona. On a visit to Phoenix in 1974, Ray was impressed with the beauty of the Sonoran Desert and the growth potential that Phoenix offered. In 1975, Ray and twelve members of the Cincinnati staff moved EPOCH/NALR to Phoenix and eventually set up residence at 2110 W. Peoria Avenue.

1975-1980

From 1975-1980, EPOCH/NALR grew into a prosperous, energetic company. Several new composers joined NALR during this time.

Carey Landry’s I Will Not Forget You was released in 1975. Other recordings by Landry included Abba! Father!, By Name I Have Called You, Mass of a Happy People, Color the World With Song, and Bloom Where You’re Planted.

The St. Louis Jesuits, a group of five men studying at St. Louis University, had been composing music for Sunday
worship at Fusz Memorial, the Jesuit house of studies. They decided to produce and publish, on their own, a collection of 57 songs. NALR expressed an interest in publishing the collection and the result, Neither Silver Nor Gold, appeared in June of 1974. In December of 1975, Earthen Vessels was released and became NALR's all-time "best seller." To date, this recording has sold over 250,000 copies (over $1 million in sales). Other successful recordings by the St. Louis Jesuits include A Dwelling Place (1976), Gentle Night (1977), Wood Hath Hope (1978), and Lord of Light (1981).

Another group of artists joined NALR. The Dameans, four men with a musical mission, had banded together to sing for Sunday liturgies at Notre Dame Seminary in New Orleans. The Dameans had previously recorded albums with Fel (Friends of the English Liturgy) and Teleketics. They recorded Remember Your Love (1978) and Sing Out His Goodness (1979) with NALR. NALR was able to acquire the reprinting rights from Fel and Teleketics for the Dameans' previous five recordings.

The following "new" composers began recording for NALR: Grayson Warren Brown, Tom Conry, Robert Fabing, S.J., Fr. Michael Joncas, and Monsignor Donald Reagan. Most of NALR's composers have continued to pursue their individual ministries while composing and recording music for the church.

Besides new recordings being released, new hymnals were published as well. The original Glory & Praise was released in 1977. The music contained in it covered music published between the years 1971-77. Glory & Praise, Vol. II was published in 1978. To date, Volume I is still the best selling volume. The Glory and Praise hymnal can be found in more than 30,000 Catholic parishes in the English-speaking world.

In 1977, NALR expanded its direct marketing appeal by selling recordings and publications through the 6,000 Christian bookstores nationwide and by distributing NALR products using the main network of distributors, i.e., Spring Arbor and Acorn Distributors. The end result was a 50% increase in sales. Gross revenues reached $2 million in 1977 and $4 million in 1979. Those figures represented a dramatic increase in revenues from the $70,000 generated in the company's first year of existence.

In 1980, EPOCH/NALR celebrated its 10th anniversary and the relocation of the company to its present facilities at 10810 N. 23rd Avenue. The 26,000 square foot, two-level building houses: (1) an auditorium equipped for audio recording and videotaping that can also seat 100-200 people; (2) data processing, sales, art, advertising/public relations, copyright/permissions, and accounting departments; (3) a bindery and print shop; (4) a warehouse and shipping department; and (5) a cassette duplicating operation called Moon Valley Cassette. Almost all of the company's operations are done in-house. However, outside recordings are done at Sunset Sound (Hollywood), Pantheon, or Vintage Recorders. Records are pressed at Wakefield Manufacturing, printing preparations at Keyes Art Services, and printing of songbooks at Imperial Lithography—all located in Phoenix.

1980-1981

This five year period can be described as one of expansion into different music styles. This expansion is evident in Glory and Praise, Vol. III (1981) in which traditional choral arrangements are included with the folk-style arrangements. New artist/composers joining NALR during this time include Daniel Consiglio (Lord of Field and Vine), Rory Cooney (You Alone), Paul Coates and Timothy Crowley (The God Who Cares), Fr. Lucien Deiss (Awaken My Heart, Dawn of Day and Marvels of Our Lord), Donna Foster-Mendino (Children of the Mountain), Tom Kendzia (Light of the World and No Greater Love), Tim Manion (There Is A River), Jack Milhelen (Wake Up the Earth), and Fr. Jim Miller, Fr. Bob Smith, and Tim Valentine (In Our God). In addition to these new composers, the popular and well-known NALR composers continue to create new music. The St. Louis Jesuits have recorded a brand new collection to be released in late 1985; The Dameans—Path of Life (1981), Reflections (1982), Morning To Night (1984), and Reflections II (1985); Robert Fabing, S.J., — Winter Rising (1984); Fr. Michael Joncas—Here In Our Midst (1983) and O Joyful Light (1985); Carey Landry—Companions On the Journey (1985); and Paul Quinlan—Sing to God a New Canticle (1985). All of these re-

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Best wishes to Ray Bruno

and the Staff of EPOCH / NALR on your 15th Anniversary. May you enjoy another 15 years of success bringing—

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With the increase in number of recordings, changes occurred in the percentages of product line devoted to hymnals, recordings, etc. In the early 70s, NALR concentrated its efforts (under the guidance of Dan Onley, Director of Publications) on workbooks, textbooks, and books. Seventy-five percent of the product line was devoted to publications. In the late 70s and early 80s, recordings began to dominate the volume of sales and thus the percentage of product line. Today, NALR's product line is apportioned into the following categories: (1) 50 percent—printed music, led by hymnals; (2) 40 percent—recordings; (3) 9 percent—religious education programs; and (4) 1 percent—gift items, i.e., stationery, book markers, holy cards, etc.

New divisions and offices were created to serve the needs of Christian communities. LivingSong Records was created in 1981 as a wholly-owned subsidiary of NALR. Its label represents inspirational and gospel music. Composers recording under this label have included Pat Boone, Tutti Camarata, and Jerry Goebel. Sounds of Hope, created in 1981 as a separate affiliation, handles special recording projects. One project was the Grammy-nominated album Christmas With Friends featuring Ed McMahon, Doc Severinsen and Tommy Newsom of the Tonight Show. SongCo Productions, also created in 1981, is wholly-owned by EPOCH/NALR. It is a recording company and booking agent under the direction of Tom Kendzia.

In 1982, EPOCH/NALR opened a branch office in Toronto, Canada. Managed by Henry Papale and staff, the Toronto office operates much as the Phoenix-based company does—only on a smaller scale. It has editorial, sales, and warehouse departments. It is the springboard to the European market. EPOCH/NALR is in the midst of negotiating with Veritas, a distributor of Catholic resources in Ireland, for distribution of NALR's products in Ireland and England.

Two new hymnals were published in 1984 with two different audiences in mind. The Young People’s Glory and Praise is a hymnal of popular songs for worship with children. The second hymnal is the Glory and Praise Hardbound Edition, which contains all three volumes, parts of the mass, and Christmas music. The hardbound edition has proven to be ideal for parishes needing all three volumes of Glory and Praise in one book. Published in July of 1984, over 200,000 copies have been sold to date.

Gross revenues topped the $4 million mark again in 1983 and 1984. Recently, the company reported the largest monthly gain in its history.

1985 and Beyond

What does the future have in store for EPOCH/NALR? How does EPOCH/NALR plan to continue meeting the needs of Christian communities?

In order to better serve worshiping communities, EPOCH/NALR must create new ways of bringing music to them, whether it be at home, at liturgy, at school, or prayer group gatherings. As Ray Bruno, President, recently stated, "We must be ready with new resources that will inspire and move people closer to God. That means we must be willing to enter new areas of technology such as video programming; to publish more sophisticated arrangements as musicians and choir directors require them; to publish arrangements that involve the organist, ensemble, cantor, and parish; and to broaden the spectrum of music to fit the needs of the church."

EPOCH/NALR has been blessed these past 15 years with the good fortune of recording and publishing high quality, well-received worship aids for Christians. However, the company realizes that there are millions of people in the world who are less fortunate, who are starving, who need God, who are dying. EPOCH/NALR has heard "the cry of the poor" and is producing an album in which all the profits will be sent to the African Relief Fund, a division of the Catholic Relief Services Agency. This commemorative album entitled The Cry of the Poor is a live recording of all of NALR's composers who have helped shape today's NALR. This recording will take place at the NPM Convention in Cincinnati, Ohio in June, 1985. If all goes as anticipated, an estimated profit of $1 million will be donated to the relief fund.

EPOCH/NALR looks forward with excitement to the next 15 years, and to continuing to offer "The Good News In Music."
Introducing A Person of Note: B♭b

Among stalwart backbones who have persevered in serving the first folk generation is composer, guitarist, workshop artist, and master teacher, Ed Gutfreund. Ed is remembered for his collections "From an Indirect Love," "Harmonizing Word," and "Lights of the City" in collaboration with Joe Wise, and is well known to NPM for frequent performances and workshops at regional and national conventions. His latest effort, Songleader, is a result of his dedication to the spiritual development and pastoral consciousness of folk musicians. The three-volume project expresses a holistic approach to combining a variety of disciplines to give musicians a tool to integrate and expand their skills and to draw life's experiences into the art of their ministry. In a society seemingly short on hope, Ed feels the worship experience should bring people alive and vibrant toward hope, and say to us "We are not abandoned by God."

Ed suffered an auto accident in January 1982 and is ever grateful to NPM for the wide support he received during his long but successful recovery. We can be just as thankful to once again have the services of this minister of persistent integrity. Ed enjoys life on his Cincinnati "country farm" with his wife Eileen Frechette and children Beau and Jessica.

Robert Streusinski

Congregational Books/Education

Songleader: A Learning Project for Pastoral Musicians


In the author's words, "this project (offers) reflections and exercises in workshop fashion to help musicians take a close look at the people, the roles, the skills, and the personal spirituality needed to perform such a ministry."

There are three components in this project, two books, Ensemble Leadership: Styles and Skills and Journal Work, along with accompanying cassettes, which include selections from the first book mentioned above. The cassettes offer an alternative way to follow some of the reflections and exercises.

To my knowledge this "mode of travel" (the author's words), written in the now popular journal style, is an interesting and certainly different approach to developing oneself in church music ministry. Using this material profitably would require spending time outside of regular rehearsals, possibly in a retreat or workshop atmosphere.

With the easy-going musical style, humor, poetic sense, and practical level (usually) language Ed is noted for, this volume might be a toolkit for initiates and beginners in pastoral music ministry. It will be appealing to those who can use some guidance at this level.

For professionally trained musicians, well seasoned in areas of group dynamics, communication skills, and spiritual development, this volume may be a springboard for meeting needs in particular situations with different groups of people.

Don't be misled by the title. Some of the content is directed toward leaders of ensembles, and some is meant for the group members themselves. Often the songleader is the leader of the group, but not always.

Some cautions: While this project is intended to develop and improve leadership skills in a holistic and integrated manner, some knowledge of leadership or facilitation, understanding of group dynamics, and awareness of personal spiritual development will be beneficial in order to use the material well. Dreaming, fantasizing, and group sharing are all good things in setting our goals. However, you need to lead people, even yourself, in some realistic, concrete direction also. If you are inexperienced, then I suggest consulting someone knowledgeable in these areas and go through the material yourself before using it with a group.

Finally, I must admit I did not find the cassette material very helpful in providing "relaxation experiences to aid internal awareness and centeredness." I thought the musical background distracting during the spoken material and the time allowed for responding to questions too short and hurried.

This is a new venture and worthy for those who can use it. Two additional volumes are forthcoming. Vol. II-Cantor-Assembly Relationship and Vol. III-The Guitar Player-Musicianship.

Elizabeth Meagher

Using Instruments in Worship

Ian Sharp. Royal School of Church Music (RSCM Handbook No. 8).

Using Instruments in Worship is a cheerful little book (34 pages) of encouragement for pastoral musicians who are considering expanding the use of musical instruments in worship. It is written in a clear and direct style by one who obviously has found this practice to be of great enrichment to congregational music.

The philosophy of the use of musical instruments, as well as the very practical considerations of beginning and developing such a practice in a modest-sized congregation are discussed. Musical examples are given to illustrate principles of arranging music for in-
struments and a "select bibliography" is included at the end of the book.

Although it is available through the R SCM in America (Box 369, Litchfield, CT 06759, $3.00), the book is an English publication. (Ian Sharp is Senior Lecturer in Music at St. Katharine's College, Liverpool Institute of Higher Education.) Addresses given as sources for purchased instrumental parts are in London, England, and the bibliography consists primarily of English books.

This should be considered a minor difficulty, however, for the many fine qualities of this book more than counteract this frustrating circumstance. It is attitive to reality (recommending use of adequately spaced manuscript paper so that music can be read at a distance in bad lighting, for example) and up-to-date (recommending Music from Taizé as a resource for the use of both solo instruments and other ensembles).

Above all, this book is sensitive to the pastoral considerations of introducing a new musical practice into the worship of the assembly. It suggests ways to use our people's talents and training in instrumental music that seldom are explored. This is an excellent and inexpensive resource.

Carol Doran

Women Composers and Hymnists: A Concise Biographical Dictionary
by Gene Claghorn. The Scarecrow Press, Inc.

Gene Claghorn's book of concise biographies of 155 women composers and 600 women hymnists represents a commendable effort. His work has provided a listing of women who have contributed to the hymnody of this country (primarily) during this and the last centuries, together with brief biographies and a listing of hymnals in which their works have been published.

The biographies follow a clear format in which the place of birth and significant family members are provided, followed by several sentences outlining the subject's achievements and awards during life, as well as the date and circumstances of her death. This material often has been drawn from newspapers, church, and cemetery records as well as personal letters, providing much information not found in other publications.

Unfortunately, however, several aspects of this volume may confuse the reader and weaken one's inclination to consider it a strong reference. Usually only one line from a hymnist's output is quoted under her name; a line such as "Toiling in the path of duty." (p. 51, under Anna Jane Douglas Maclean Clephane) is not helpful in gaining a sense of her overall contribution to hymnic literature. Also unclear is a frequent reference to "her hymn" as though it might be the sum total of the person's output. (The entries do not usually refer to total known writings.)

Most disturbing, however, is the nature of the commentary occasionally provided by Mr. Claghorn. "Jesus, Tender Shepherd, hear me," is judged, "a child's prayer which has never been surpassed, by man or woman," and then described as, "much better than the common American prayer, 'If I should die before I wake, I pray to God my soul to take'" (p. ix).

By using this book's basic information as a foundation for further investigation in the relatively unexplored field of women's creativity in hymnody, those doing such study will utilize this book's predominant strength.

Carol Doran

Organ Literature: A Comprehensive Survey

The second edition of "Organ Literature: A Comprehensive Survey" by Corliss Arnold is divided into two separate volumes: Vol. I: Historical Survey; Vol. II: Biographical Catalogue. Vol. I is organized into 19 chapters, which deal with specific subject areas such as: Spain and Portugal, 1500-1600; Germany After Bach, 1725-1800; American Organ Music, 1700-1970. Each chapter contains at least two charts. One provides the general historical context of the period by listing the date for important historical and political events as well as important creations in the arts. The other chart is a chronology of composers' birth dates and their lifespans. The narrative portion of each chapter discusses the important composers, their compositions, and style of writing. Each chapter concludes with footnotes and a bibliography. To this volume is added an Appendix of the Organ Works of Bach, which contains a table of pagination in standard editions with cross references to BWV numbers and chronologies of Schneider and Keller.

Volume II is alphabetically arranged by composer. Each entry includes some biographical information such as birth and death dates, education, and important positions held, followed by a list of compositions, publishers, and dates. Additional features in this volume include a list of Anthologies of Organ Music, Directory of Publishers, Bibliography, German Chorale Titles with English Translations and Appropriate Use, and a list of corollary readings for each chapter of Vol. I that have appeared since the first edition in 1973.

The first edition of "Organ Literature: A Comprehensive Survey" (1973) contained all its information in one volume. The two-volume format of the second edition was necessary primarily because of the enlargement of the biographical catalogue. To give one example: the second edition includes five names between the entries of Lucas Foss and Cesar Franck that were not found in the first edition. Additional editions and more recent compositions are included in the second edition. In the first edition Alan Stout's entry included three pieces; in the second edition there are fifteen. There is also a new format for complete works which makes it easier to see what is in each volume. Two additions to the second edition include the German Chorale Titles and the Corollary Readings for each chapter of Vol. I whose most current entry is from April, 1983. While the second edition updates and expands the composer charts, the historical charts as well as most of the narrative remain the same as in the first edition. Because of the typeface used in Vol. II of the second edition, it is much easier to read than the first edition.

It is inevitable in a publication with such an enormous amount of information that there will be mistakes. Happily, these mistakes have been kept to a bare minimum. It is also inevitable that such a work will not be completely comprehensive. It is always necessary to consult other resources: "Organ Music in Print," Kratzenstein's "Survey of Organ Literature and Edition," which includes some musical examples and more organ specifications, but which does not pretend to be comprehensive, or Shannon's "Organ Literature of the 17th Century," which concentrates on a specific period and can elaborate on style and analysis, to give only a few examples of these other resources.
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While it is possible to purchase these volumes separately, and perhaps Vol. II is the more valuable, the entire two-volume set provides an extremely valuable resource that belongs in every organist’s library.

James Callahan

Children

Two Choral Pieces With Handbells


These two simple melodies based on familiar American and Polish tunes are suitable for young voices and are easy to memorize. Both are appropriate for Thanksgiving Day but, as a more practical addition to the repertoire, they are excellent communion hymns for young children. The unison voices sing against bell descants—the Communion Choral-On has a vocal descant—which provide a light background harmony in major tonality. The bell music is also simple. Weaving together the American folk-hymns, “Camp Grace,” and “Foundation,” with bell ostinato, the Thanksgiving Time Canon-Chime is delightful. The Communion Carillon—Communion Choral-On blends the plainsong melody (Adoro Te Devote) with an easy ostinato and peal while the hymn itself is based on a traditional Polish hymn tune. This publication is well-worth purchasing and making a part of the youth choir repertoire.

Anne Kathleen Duffy

The King Shall Come

Robert Leaf. Text by John Brotzkie. SATB piano or organ. A.M.S.I., 1983. 80c.

This is a brief setting of an original melody with the traditional hymn text. There are unison statements of the theme as well as alternating two-part sections for tenor/bass and soprano/alto, respectively. Although there is very little variety among the three verses, the coda ends the piece in a fitting climax. With clear part writing and simple accompaniment, The King Shall Come is a good piece for showing off a beginning level choir during the Advent season.

Ave Maria


Unusual harmonic progressions and many gradual changes in dynamics and tempo characterize this Marian composition. It is non-metered and meant to be performed in a chant style. There are several dissonant phrases which resolve to major chords but only with occasional parallel movement. Precise singing with an interpretation that is not too labored or lingering will bring out the many beautiful moments in this work.

Choral

The Mother of Our Savior


This is a through-composed setting of the alternate Opening Prayer for the Feast of the Annunciation, a text which emphasizes (without being sentimental) the love and power of God that is revealed through Mary. It is a joyful anthem for SATB with optional unison children’s choir or soloist. The vocal parts are written primarily in a homophonic style with a comfortable tessitura throughout. The tonal structure forms an arc, moving from C to F to D Major and back, which adds brightness and color to the work.

A Day for Celebration


A Day For Celebration is a rhythmically intense piece with syncopated and dissonant aleluias. Starting with the bass, each voice part enters in ascending order with slightly new melodic and rhythmic material. During the aleluias which begin and end the piece, the independence of the lines often leads to the sounding of ninths and sevenths, yet there are three verses that are primarily set to open fifths.* This is a brilliant piece that (once it is mastered) will make any day one of celebration!
The distinctive rhythmic and melodic material are taken from an earlier organ composition of Goemannès entitled "Rejoice"
Joseph R. Dalton

Congregational

Songs of Worship and Glory
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Songs of Prayer and Praise

These three volumes offer 118 songs in a variety of styles for those groups interested in the folk-style idiom. There is a strong emphasis upon charismatic and evangelistic texts throughout. Those churches who have prayer groups will find many items of interest, especially for services involving testimony and healing.

Musically, these volumes can trace their lineage from the Boardman and Sankey gospel tradition, with the refinements that have arisen in England, Scotland, and areas of the United States. Each selection has full keyboard, guitar, and vocal parts. These three volumes offer substantially different music from the 4 volumes of Songs of Praise published by Servant Publications.

This work is not designed to implement worship in liturgically-oriented churches with strongly defined theological and liturgical disciplines.

Six Postludes and Finales for Organ

For organists seeking simple but effective music for the "fast break dismissal," these postludes and finales could be both helpful and enjoyable. In addition to arranging a voluntary by Wm. Boyce, the second movement from Mendelssohn's second organ sonata, and a finale by Henry Purcell, Mr. Bye offers three of his own works. For those whose years of organ playing allow them to recall Scotton-Clark's march album, Bye's Postlude on St. Anne provides a "homage to the Marche Aux Flambeaux" of the long-deceased Scotton-Clark. Not just a reminiscence, mind you, but an outright total recall of the first 11 measures of the "Marche." Did not Bach do as much and more? James Burns

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As with any prolific composer-writer there are good moments and some not-so-good moments in Fr. Jabusch’s collections. As it was once opined, “everyone loves his own baby,” so it is with these opera, they lack a critical eye. Lapses of poetical style coupled with less than significant melodies do little to promote the adoption of these collections by parochial groups accustomed to a more sophisticated writing style. Yet, for those groups who are in tune with Fr. Jabusch’s writing, there is much to be savored.

James Burns

Books

To refer to any season in the life of the Christian community as “ordinary” is ambiguous at best. There is never anything ordinary about the community of believers celebrating the Paschal mystery of Jesus’ dying and rising. We might profit from knowing that the Latin edition of the Sacramentary names as tempus per annum (time through the year) what the English edition calls Ordinary Time and what the English Lectorary calls the Season of the Year. Thus, the lections for the Fourth Sunday in Ordinary Time. “Seasons of the Year” wins my vote in labeling those weeks in the liturgical year outside the major seasons and cycles.

Still, the question of how we celebrate during the year, and how these Sundays relate to the major seasons, is an issue that each community must address for itself. With this in mind, we invite you to take some of the spare time you may find after Pentecost to study the liturgical year and its calendar.

Highly recommended is Adolf Adam’s The Liturgical Year: its history and its meaning after the reform of the liturgy (TLY). Originally published in German (1979), TLY is translated and offered in
English by Pueblo Publishing Co. for $12.95. Not a penny in your pocket will be wasted in purchasing these 308 pages. Chapters on “Cosmic Time and Human Life,” and “The Jewish Festal Calendar,” lead off a readable, no-nonsense study of the liturgical year and its place in the life of the church. The aim of this book is to explain the present form as well as the theological and spiritual substance of the liturgical year against the background of its historical development and thereby to stimulate Christians to fruitful participation in it” (p. ix).

Adam is faithful to his own agenda. The bulk of the text deals with the major cycles of feasts and seasons—including Ordinary Time. A chapter each on the feasts of Saints and on the Liturgy of the Hours are happy additions. This is a book to read through once, and to keep at hand as you and your team begin preparations for seasonal celebrations. If your budget for worship includes library items, this will make a fine addition to your shelves.

From a more ecumenical viewpoint comes Liturgy: the Calendar, volume 1, number 2, the journal of the Liturgical Conference. This nicely illustrated publication is a collection of essays on varied topics relating to the church year: The New Lutheran Calendar (by Philip H. Pfatteicher); The Liturgical Veneration of the Saints (by Michael Kwatera); The Festival of Lessons and Carols (by Robert F. Twynam); the Roman Calendar for Ordinary Time (by Mary Pierre Ellebracht); etc. Unlike Adam’s text, this collection travels down a series of pathways off the major road of the church calendar. The articles are interesting but of varying quality. Overall, this is a worthwhile publication and one worth having at hand as the year goes by. Subscription to the journal is included in a $25.00 fee for membership in the Conference. You will also find copies available at your local religious book store for around $9.00.

Christ Living Among His People: a guide to understanding and celebrating the liturgical year, is written by Robert L. Tuzik, and comes to us from the Federation of Diocesan Liturgical Commissions (3033 4th St., NE, Washington, DC 20017). In a brief 33 pages we find some solid information on the year of worship, organized with clarity in mind. Sections include: Sunday—the Original Feast Day; the Paschal Triduum; the Easter Season; the Lenten Season; the Christmas-Epiphany Season; the Advent Season; Ordinary Time and the Sanc-

torial Cycle. Originally published as a series of articles in the FDLC newsletter, Tuzik’s essays are readable, to the point, and contain some practical tips and ideas that parish liturgy teams will find helpful.

Finally, you might try to find a copy of the January-February 1975 edition of the National Bulletin on Liturgy, published by the Canadian Catholic Conference (Publications Service, 90 Parent Avenue, Ottawa, Ontario, K1N 7B1). This issue (Vol. 8, no. 47) is titled, “Year of Praise,” and in the straightforward style typical of the Bulletin, one discovers the origins, development, meaning, and importance of the liturgical year in today’s church. Directions and needs for the future are also treated and deservedly so.

“Year of Praise” would be an excellent text to offer to the newcomer on your liturgy team, and it would do the old timers no harm to review the text, too. The text is laid out (as are all editions of the Bulletin) in a manner that makes reference to the journal as easy as possible. “Year of Praise” is worth the searching out—and more than worth the time to read it.

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Roundelay

BY FRED MOLECK

Such a to-do has been made over the 300th birthday of Johann Sebastian Bach. By now, the western world has performed or listened to at least one million Jesu, Joy of Man’s Desirings, a quarter million Toccatas and Fugues in D minor and some cantatas in the jumbo note edition. And rightly so. To see Bach from a three-century vantage point both inspires and encourages. The human creative spirit still soars even after three hundred years.

When Kappelmeister Bach was “fortspunnung” his eighteenth-century heart out, the Baroque religious experience was rapidly assimilating theology, opera, and musical effect. In the Baroque hearts of his fellow Lutherans, Bach was able to excite lively sentiments of pathos, exultation, and tranquility. His music sought to accomplish all of that with melodic constructions that sobbed and wailed, with rhythmical patterns that brought tempos to feverish climaxes and, when the text was a religious one, that caused prayer. And he never said he was causing prayer. Scholarship to date has not revealed that Bach had ever written that cue at the top left corner of a musical score. “Prayerfully,” as a word, is absent from manuscripts before, during, or after Bach. Occasionally, one finds an AMDG at the end of a work, but no command to be at prayer. That practice seems to be unique to the twentieth century’s contemporary Christian musical scene.

We need another Bach to teach us that prayer is music and music prayer.

On just too many pieces of music, in the top left corner, where the metronome marking or “allegro” might have been written, there appears the word “Prayerfully.” Not much musical information is contained in that word, but it is packed with para-musical information such as attitude, performance procedure, and mental stability. Music bearing this word boasts internal evidence of a musical style loaded with primary chords in C major or E major with a few sevenths thrown in, all supporting a terse, underdeveloped melody. The great historical coincidence, however, is the effect “prayerfully” enkindles. All those musical conventions that Bach used relied on the conditioning his listeners brought with them to the Sunday Service. So, too, does the contemporary musician rely on the conditioning the performers bring with them as they translate “prayerfully” into practice and effect. You have seen this process happen and didn’t know it was happening. You have seen it at liturgies when the folks gather to interrelate so they can be heavy, deep, and real. That process requires the performer to gaze into the ceiling of the church, a little left of the cry room. That fixed point is chosen only after the singer has scanned the tops of the heads of the assembly in a slow, and then in an agitated, eye-darting sequence of visual assaults. This metaphysical gaze bears a remarkable similarity to the scan of the paranoid who knows that they are all out there, waiting.

After the stare-down, and if there is more than one singer, then the gaze is localized into the eyes of each other with such meaning that one knows that they have tapped the vision that dare not speak its name. It is helpful if the singers are myopic.

“Prayerfully” encompasses all of these effects and it implies that prayer cannot happen in 7/8 time, in keys other than C major or E major and it cannot happen “allegro con brio.” Perhaps, it will take another 300 years for a new Olympian height to be reached when a new J.S. Bach can show us prayer is music and music is prayer—not by command or an insipid musical practice—but by the human creative spirit soaring and challenging and plunging the believer into ecstatic song. This time, by incarnational summons, not catechetical labeling.

Dr. Moleck is minister of music at St. Joseph’s church, South Bend, Ind.
In the second week of August 1984, an unusual group of visitors converged upon the usual silence and peace of the Little Portion Hermitage deep in the Ozark Mountains around Eureka Springs, Arkansas. Rather than the usual seekers of God’s profound mystery in silence, these visitors also came to sing God’s praises with exultant joy and jubilation. They came from near and far, professional and non-professional. They came from many denominations. Yet they all came to be united in the Spirit through the worship of our one God and Father, in the name of Jesus Christ, His only begotten Son.

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Positions Available

Musician to serve as assistant to the Director of Music at Christ King Parish. Principal duty is the direction of our contemporary music group in bi-weekly rehearsals and monthly performances. Ability to play and teach guitar and conduct vocal music is required. Skill as organist/cantor, which will permit substitution in the absence of the Director of Music, is desirable, but not essential. Salary is commensurate with duties assumed. Send resume to James A. Keeley, Director of Music, Christ King Parish, 2804 N. Swan Blvd., Wauwatosa, WI 53226, (414) 453-5588. HLP-3417

Liturgist/Music Minister, full-time. Primary duties: to plan, supervise, and develop liturgical music; implement liturgical themes through the selection of music; to guide and work effectively with pastoral team, liturgy commission, cantors, musicians, choir members, and parish community; to call forth and develop talent (of all ages) for liturgical worship. Qualifications: a degree in liturgy is desirable and/or quality background in liturgy; ability to play organ and be familiar with organ and guitar church music; possess leadership qualities, initiative and enthusiasm, capacity to plan, organize and manage resources; knowledge of the Vatican II developments in Catholic faith with emphasis in liturgical developments. Parish is progressive, warm, and friendly (1300 families); send resume and 3 current references to Liturgy Search Team c/o Fr. Gary Kennedy, 2825 Lakeview Avenue, Pueblo, CO 81005. HLP-3418

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Director of Music/Liturgist. Full-time. 1600 family parish, located across I-90 from Seattle, seeks choirmaster for excellent 40 member classical choir, developing contemporary and children choirs. Appropriate music degrees and Catholic liturgy background required. Recruiting and training skills necessary. Cantor abilities a plus. Active liturgy team and ministers. Well-educated parish both progressive and traditional. Salary negotiable. Send resumes to: Joseph Correa, Sacred Heart Church, 9460 NE 14th, Bellevue, WA 98004. HLP-3420

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Liturgy/Music Coordinator, Full-time. 1000 family parish near Notre Dame University seeks a liturgy and music coordinator beginning around August 1985. Must have ability to teach and lead a variety of liturgical music, to coordinate music ministries, as well as participating in liturgical planning. Degree in liturgy or equivalent skills and experience. Keyboard proficiency on organ a must. Salary based on ability and experience. For application and job description please contact: Search Committee, St. Bravo Catholic Church, 511 West 7th Street, Mishawaka, IN 46544. HLP-3430

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Liturgy/Music Coordinator: 1400 family suburban parish (near Baltimore and Washington) seeks full-time liturgy/music coordinator, beginning summer ’85. Need ability to work with people and to coordinate music ministry as well as liturgy planning. Salary based on ability and experience. For application and job description, contact: Search Committee, St. Joseph Catholic Community, PO Box 384, Eldersburg, MD 21784, or call (301) 795-7938. HLP-3424

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Liturgy/Music Director, Full-time. 650 family community in Minneapolis, MN. Responsibilities include development and planning of liturgies, directing choir, and musical groups. Master’s degree preferred; liturgical background required. Salary to $20,000 plus benefits depending on experience. Send resume to: Ms. Daryl Seifert, Liturgy Search Committee, Church of the Resurrection, 5425 11th Avenue South, Minneapolis, MN 55417. HLP-3428

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Language, Ecumenism, and Liturgical Books—An American View

BY JOHN GURRIERI

A Congress of Presidents and Secretaries of National Liturgical Commissions was held in Rome, October 23-28, 1984. During that Congress, Msgr. Martimort, a consultor for the Congregation for Divine Worship, presented an overview of the state of liturgical Languages and the translation of liturgical books in the last twenty years. After that report, Fr. Gurrieri offered the following intervention, stating some of the concerns of the Catholic Church in the U.S.

While it is true that Sacrosanctum Concilium envisaged Latin as the fundamental language of the Roman Rite and the vernacular was understood to be pastorally useful in bringing about active, conscious and devout participation, developments subsequent to the Council having the approbation of the Apostolic See have seen the creation of new liturgical languages throughout the Catholic world. Not only have there been translations of partes quae ad populum spectant (those parts which belong to the people); rather the liturgy, as we know, has already been “linguistically inculturated,” even if we have not fully appreciated the need of that more radical adaptation of our worship foreseen by Sacrosanctum Concilium art. 37-40.

It is not my intention to speak of cultural adaptation of the liturgy in terms of rites, signs and symbols. Points have already been made on this subject and all recognize the need for further study of the matter. Rather, I wish to make the point that liturgical translation in fact is a form of inculturation of the liturgy, a form which needs greater understanding by the Congregation and ourselves.

A language spoken by people every day, a “living language,” is subject to constant and continual evolution and development, an evolution governed by laws which emanate from a people’s culture, social structure, and even its economy and polity. External laws have little influence over the development of language in North America, and I dare say in much of the English-speaking world. The English language has developed in new ways which must be recognized in the liturgy of English-speaking Catholics. Such is the case with regard to the issue commonly called “exclusive language.”

Exclusive language is any manner of speaking or writing which, in referring to persons, actually excludes or is perceived to exclude certain individuals or groups. Such language might be sexist, racist, or anti-semitic. In the United States we are conscious of the importance of avoiding in our liturgical texts all semblance of sexism, racial slurs, or anti-semitic words or phrases, verbal imagery unjustified by even the most narrow theology of redemption and salvation.

Changes in a language are indications of instability but rather of growth. Linguistic evolution is a sign of a developing culture. Therefore, liturgy properly in- culturated reflects linguistic evolution. Revising our texts to free them of exclusive language must not be perceived as “giving in” to radical groups, but rather as part of the normal development and proper inculturation of our liturgical books and rites.

The original task of translating the liturgical books was really a first step toward inculturation. Our tradition in the particular churches finds its roots in the Church of Rome and in the Roman Rite. The genius of Sacrosanctum Concilium was to decree the renewal of liturgy according to the culture and genius of peoples. By permitting the use of the vernacular, at first in a limited manner, Sacrosanctum Concilium was in fact moving the Church toward the creation of its own new liturgical “uses” while still maintaining the “substantial unity of the Roman Rite” (SC 38).

Complete use of the vernacular, however, has naturally led the churches to face several questions concerning the ability of the Latin texts of the venerable Roman tradition to lead our people to authentic worship in their
own tongue and in their own cultural signs and gestures. Translation of Latin texts into the vernacular ineluctably leads to the transformation of those same texts into something new and different, toward the creation of new texts, and eventually, to new liturgical languages, rooted in the cultures of peoples not “schooled” in the Latin 
*habitus* or the Roman manner of phrasing or structuring prayer.

Many contemporary “problems” so-called are nothing more than symptoms of the inability of the Latin texts of the liturgical books, even when “translated,” to be placed on the lips of the different people of the Catholic world.

Exclusive or sexist language is only one example of the problems of translating the “culture” of the Roman Rite into the “vernaculars” of people as different as those whose cultures we have heard spoken of today.

The English language has developed in ways that must be recognized.

It should therefore be stated that *original texts in the vernacular* are absolutely necessary for true inculturation: texts which are expressed in the thought patterns of a vernacular language; texts which do not merely imitate the Latin forms and genres of praise, petition and supplication, but rather, while faithful to the biblical message and imagery of redemption, are structured and patterned to the “mind” of vernacular languages and even the mythos and symbols of those languages.

We look to the Congregation to confirm our revised texts from this perspective of inculturation, recognizing the competence of the conferences of bishops to judge the issues involved.

My second point has to do with ecumenical developments in the last twenty years and their effect on our liturgical books. The National Conference of Catholic Bishops (USA) approved by an overwhelming majority the experimental use of an adapted form of the Roman Lectionary as part of a joint effort of the Churches of North America to move in the direction of wider acceptance of the Roman *cursus* of readings. This experimental Order of Readings prepared by the North American Consultation on Common Texts recognizes the reform accomplished by the Lutheran Churches of North America, the United Methodist Church, the Presbyterian Churches, and the Episcopal Church (and of nearly every other church of the Anglican Communion—even the Church of England is moving toward a three year cycle of readings based on the Roman Lectionary). This Order of Readings is but one example of how *Sacrosanctum Concilium* has affected liturgical renewal in all Christian churches. It is a sign of hope for a church unity as substantial as the liturgical unity already achieved. In many respects collaboration among the

Christian churches is also a form of inculturation, one which receives little attention.

It is my hope that the Congregation for Divine Worship will not only recognize the importance of this proposed Order of Readings and confirm its limited use by the Church in the United States of America, but also that both the Congregation and the Secretariat for Promoting Christian Unity will collaborate and work together on such other important issues as the “Lima Liturgy” and the *Baptism, Eucharist and Ministry* documents, actively promoting an inculturation of the liturgy sensitive to the ecumenical perspectives of the Church in a pluralistic “Christian” society.

Original texts in the vernacular are absolutely necessary.

Finally, it must be stated that new and broader rules concerning the use of texts “*ad experimentum*” must be established by the Congregation so that cultural and ecumenical developments in language may be tested before fixing them in liturgical books which have never undergone a process of authentic development and evolution. The next generation of liturgical books in our living languages must reflect more accurately both the culture of our peoples and the message of redemption announced to each generation of our times. The day of worshipping merely out of liturgical books that belong to the past is over (in spite of the recent concession made in favor of the 1962 *Missale Romanum*). The thrust of *Sacrosanctum Concilium* was not simply revision or even restoration; it envisions the worship of God by all men and women which signals a return of all Christians to the one table of the Lord.
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