Die 15 Augusti

IN FESTO ASSUMPTIONIS
B. MARIAE VIRG.

Intr. VII.

 Singnum ma - gnum * appá - ru - it in cae - lo:

 mú - li - er amícta so-le,  et lu - na sub pé - dibus

ejus, et in cá - pi - te e - jus co - róna stel-lárum

du - ó-de - cim. Ps. Can-tá - te Dómino cánticum no - vum:


Eu oua e.

Grad. VII.

Au-di, tí - li - a, * et vi - de,
Dear Pastoral Musicians:

The week in Cincinnati was certainly an exciting and a hectic one! It seemed that there was hardly time to slow down and to reflect on the events. There were those special moments which nurtured us and those exciting moments which challenged us. It was that unique gathering which served as a time that ministered to those who minister. Our memories are rich with thoughts about NPM-Cincinnati and we are called to keep those memories fresh.

It is inspiring to realize that the convention reflected only a portion of the nation’s Pastoral Musicians. The presence of such a united spirit only reminds us that we, as an Association, possess the collective strength which helps to sustain the Spirit of Celebration in parishes throughout our land.

It was our distinct privilege to talk with many of you during the showcases and as you visited the Exhibition Hall. Our purpose is to serve you as you guide the future of liturgical music in America. Our goal is to provide you with a functional, supportive program of liturgical publications and music as your individual parish programs prosper and grow.

We renew our commitment to you as we look to the future with new publications and new songs of celebration. May God continue to bless this Association and you, the Pastoral Musicians, and may we all grow in sensitivity, in faith, and in unity.

Sincerely,

The Staff of Oregon Catholic Press

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The Church of St. Nizier, Lyon, France [a translation]
About the year 150, St. Pothin built an oratory on the site dedicated to the Virgin Mary. After the persecution of 177, ashes of the Martyrs of Lyon, retrieved from the river, thrown there by Romans, were placed in the Basilica. In the 8th Century, Bishop Bédrade restored St. Nizier and created a Chapter of Canons. During the 14th Century, Archbishop Louis de Villiers started construction of the present church: sanctuary started in 1303, Renaissance portal finished in 1581. During the 19th Century, exterior and arches were reinforced. In 1857, architect Benoit finished the south steeple. In 1973, nave restoration began: Pillar foundations and south pillars were reinforced; then all pillars, arches and vault panels were rebuilt. In 1984, an Allen Organ was installed.
Latin PlainSong. Can you feel the swing toward a more traditional approach in our society, in our politics, in our schools, in our home, in our religion, in our music? Some say it is merely a pendulum swing caused by the children born in the sixties not wanting to be like their parents. Others say it is an outright rejection of all that is liberal, change oriented, progressive. A few maintain that the swing is the result of exhaustion from the hyper-change, everything must be new of the "now" generation, that we need to pause and take a look at richer and deeper values. Some few even declare that the swing toward the traditional is a flight from the uncertainty of the new discoveries of outer space, nuclear destruction, and scientific tampering with the root of life.

No matter what the cause, the reality is that we all feel the swing; the shift, the reaction deep in our culture.

In this issue, we explore Gregorian chant. Is the renewed interest in chant due to a desire to create in our own church-space a safe, secure, unmoving permanence that we cannot seem to find in the world? In other words, is it a search for a false sense of (religious) security? Or, can we genuinely examine the roots of western music (McKenna) and discover that our musical ancestors' celebration of Easter and our typical current celebration are miles apart (Cunningham)? As we reexamine how liturgical texts became associated with a particular feast or Sunday, we realize that not only did the gospel text become associated with that feast or Sunday, but so did a specific liturgical chant (Jeffery).

This issue is filled with the experiences of musicians. A flutist, who was asked to provide an instrumental experience for a reading, searches and experiments with classical and contemporary music to find "just the right piece" (Nousflard). And an organist feels the call to excellence, not from a lofty, better-than-thou attitude, but in a genuine search for the high energy that makes the composer and the music supreme, and the musician the servant (Konik). A priest (Banick) calls all of us to recognize our true and deepest roots—not in history, but in the call and gift of God.

This issue also contains a call for reconciliation and forgiveness. For we musicians and clergy are a lofty lot, often experiencing the power and control bestowed on us by our education and position, often convinced of the truth of our experience. As we come to the end of summer, relaxed from vacation and convention, we are asked to pause for a moment and reflect on the need for facing the evil that exists in our world, but also in ourselves, and to join with the thousands who pray the prayer at Coventry Cathedral. Father Forgive. Like chant, it is an ancient prayer, but, like chant, it is somehow ever new.

V.C.F.
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When there's something perfect to practice on.

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Baldwin®
Convention 1985

A complete report on the 1985 NPM national convention in Cincinnati will be included in the October-November issue of Pastoral Music.

NPM Scholarship for Pastoral Musicians

The three recipients of NPM’s first Scholarship Award were honored at the 8th Annual Convention in June. Receiving $900 each were Stephen Earl Barton of Newport News, VA; Kathleen Anne Furman of St. Louis, MO; and Alan D. Lukas of Buffalo, NY.

Kathleen Furman

Kathleen Furman’s field of study in Liturgical Ministry with emphasis in music was created especially for her by joint arrangement between St. Louis University and Aquinas Institute. She received her MA in Pastoral Studies in June. Her story is a five-year journey from humble choir member, to fledgling organist, to some-time accompanist, to cantor, to substitute choir director, culminating on June 1st when she assumed the post of Director of Music for her parish, Our Lady of Providence, St. Louis. As both liturgist and musician, she is committed to serving and elevating Christ’s people through music, not for two years, as prescribed in the scholarship requirement, but “for the rest of my life as long as God continues to give me the skill and the talent to do so.”

Alan Lukas

Alan Lukas says he has learned the meaning of “pastoral” the hard way; by cajoling his choir to sing at the Holy Name Society’s 8:30 a.m. mass; by smiling warmly at all visiting organists and soloists; by acting in the Senior Citizens Christmas Skits when he had expected only to play the piano. In his five years at St. Andrew’s in Buffalo, Alan has used his musical talents and unflagging sense of humor to build a music program that is a model for other area churches. He will continue his studies at the State University of New York in Fredonia.

Stephen, Kathleen, and Alan were selected from a total of 44 highly qualified candidates who submitted applications for NPM’s first Scholarship. Just over $3000 was collected at the 6 NPM regional conventions during the summer of 1984. Either one $2,700 award to a full-time student or three $900 scholarships to part-time students were to be presented. The recipients were selected by a panel of three judges: Dr. Gerald Muller, Ms. Michelle Dunkle, and Dr. Leo Nestor.

Thanks to the generosity of our NPM members and friends the scholarship program has begun. With your support it will continue to grow as we seek out and support our best and brightest. Support the Scholarship Fund. Help the Music Continue!

BCL June Meeting

The members, consultants, and advisors to the Bishops’ Committee on the Liturgy met in St. Paul, Minn., on June 12-13, 1985. The following items were discussed: The Rite of Christian Initiation of Adults (ICEL, White Book) — September, 1985; Order of Christian Funerals (ICEL, Revised Rite) — July 1985; Directory and Eucharistic Prayers for Masses with the Deaf and Hearing Impaired; a proposed Directory for the Celebration of Penance for Children; the 5
Navajo translation of the Order of Mass and the Eucharistic Prayers; future study texts; Book of Blessings (publication in 1986); and Adaptations in the Rite of Admission to Candidacy for Ordination of Deacons and the Rite of Ordination of Deacons. Proposed for the Committee’s approval were revised guidelines for missalettes, liturgical books, and diocesan liturgical commissions and offices of worship.

International Music Congress

In cooperation with the Pontifical Institute of Sacred Music in Rome, the Consociatio Internationalis Musicae Sacrae will sponsor the eighth International Church Music Congress in Rome, November 16-22, 1985.


The tentative program for the Congress is as follows:
Saturday, November 16, registration; Sunday, November 17, opening of the Congress; Monday-Wednesday, November 18-20, study days: “Gregorian Chant and Pastoral Ministry Today”; Thursday, November 21, blessing by Pope John Paul II of the new quarters of the Pontifical Institute of Sacred Music in the former Abbey of St. Girolamo on the Via di Torre Rossa. (An international college for resident priest-students will also be established at the abbey. Revision of the course of studies offered by the Pontifical Institute of Sacred Music will be begun at the new location.)

The Congress will conclude on November 22, with a pilgrimage of church musicians and choirs to Rome to celebrate the feast of St. Cecilia, with solemn Mass and Te Deum. On November 23, there will be an excursion to Monte Cassino Abbey, where Mass will be celebrated in honor of St. Benedict.

For further information about registration, travel, and the possibility of a group rate with NPM sponsorship, contact NPM national headquarters before September 10, 1985. For information on registration, you can also contact the Church Music Congress, Pontifical Institute of Sacred Music, S. Girolamo, Via di Torre Rossa 21, 00165, Rome, Italy.

The Congregation for Divine Worship

The Congregation for Divine Worship in Rome has announced a number of projects, some for study, others nearing completion. These projects will be considered as the agenda for the full session of the Congregation at its October, 1985 meeting.

Reports received from the study groups will include the following: Liturgical Adaptation according to the Culture and Genius of Peoples (a proposed statement of the Congregation); a draft of a letter on liturgy and religious communities; the ministry of women at the altar; Sunday celebrations in the absence of a priest; and a new document on liturgical music (the NPM national office was consulted on the first proposal of this document).

Several projects are nearing completion, including an edition of the Gospel Passions in Gregorian Chant, and the final edition of the four volume Liturgy of the Hours.

Studies have been submitted on several pastoral matters, including the possibility of using the Consultation of Common Texts’ Order of Readings, a more ecumenically based arrangement of the Readings, and the problem of exclusive language in English-speaking countries.

Vatican Commission on Inclusive Language

In May, 1985, a special commission meeting under the sponsorship of the Congregation of Divine Worship was held in Rome.

The principal reason for the convocation was to discuss the revised translation of the eucharistic prayers approved by the National Conference of Catholic Bishops in November 1980. The translation had been prepared by the International Commission on English in the Liturgy in the early 1980’s as part of its long-term project to revise the translation of the Missale Romanum.

At the Congregation’s request presentations concerning inclusive language were made by Father John Currieri (on behalf of the Bishops’ Committee on the Liturgy) and by Mr. John Page (on behalf of ICEL). There followed a frank discussion of the matter in which those present for the Congregation for Divine Worship and the Congregation for the Doctrine of the Faith gave various points of view, particularly with regard to so-
called "horizontal" and "vertical" language, that is, language referring to the assembly and language referring to God.

The Congregation would place the matter before the meeting of the Congregation, October 14-19. Inclusive language referring to the liturgical assembly did not present any significant difficulties.

Liturgical Chant Newsletter

A Liturgical Chant Newsletter, scheduled to begin publication in the fall of 1985, will report on news and current research in the study of Gregorian chant and other traditional chant repertoires of the Western and Eastern churches and of Judaism. Each semiannual issue will include lists of new publications and recordings, announcements of meetings and performances, short articles on technical areas of chant research, descriptions of research in progress, and reviews of new books, records and concerts.

For further information, contact Prof. Peter Jeffery, Box G, Music Department, University of Delaware, Newark, DE 19716.

Latin Liturgy Association

The Latin Liturgy Association has been reorganized under the chairmanship of Anthony Lo Bello, Allegheny College, Meadville, PA. The Society was originally founded July 30, 1975 under the direction of James Hitchcock. The society promotes the use of Latin in the liturgy according to the prescriptions of the church. For information, write Dr. Robert J. Edgeworth, Dept. of Classical Languages, Louisiana State University, Baton Rouge, La 70803.

Ritual for Lay Presiders

In 1981, at the request of the Western Liturgical Conference of Canada, a small manual for those who would preside over liturgical gatherings in the absence of a priest was published. The revision, 4th edition (1985) entitled Ritual for Lay Presiders, is designed for lay persons, who will celebrate our faith in scripture, prayer and holy communion, in retirement homes, hospitals, and in parishes without priests (permanently or temporarily).

Contents include: An extensive teaching section, giving the background to the liturgy of the Lord's Day, a section on ministry, eucharistic principles, and preparation for preaching. The liturgy of the word, with rubrics that apply to the laity, is outlined, as is a section for holy communion. Eight Prayers of Thanksgiving are given, with musical acclamations throughout. Thanks is the predominant theme on the Lord's Day, regardless of which liturgy is being celebrated. These prayers are to be used according to the liturgical seasons; there are three for Ordinary time, two for Lent, two for Easter, one for Advent. In several appendices, there are prayers for opening and closing the celebrations, patterns for the general intercessions, and the dismissal blessings. The book also contains an outline showing how to combine the celebration with the Liturgy of the Hours. Rubrics that are easily followed have been placed where needed. In all prayers and rubrics, language that includes both men and women has been used.

Ritual for Lay Presiders is 64 pages, two colors throughout, saddle-stitched, it is available from the Archdiocesan Liturgical Commission, 37 Cameron Crescent, Regina, Saskatchewan, S4S 2X1, $5.00 a copy, postpaid. United States orders as well as orders from overseas, are to be paid in U.S. currency: the postal rates are considerably higher for mail to U.S. destinations and abroad.

Want to Continue the Birthday Parties?

If you need an excuse for a celebration, here are a few birthdays that should be celebrated in 1986: Franz Liszt, 175, October 22, 1811; Sergei Prokofiev, 95, April 27, 1891; Dmitri Shostokovich, 80, September 25, 1906; Carl Maria von Weber, 200, November 18, 1786; and in 1987 Jean Langlais 80, February 15, 1907. Have we missed anyone?

RSCM Closes

The USA office of the Royal School of Church Music has been closed as of June 4, 1985. The reason for discontinuing service has been the inability of the Board of Directors to raise sufficient funds to maintain the United States office.

All purchases of music can be made from RSCM, Addington Palace, Croydon, England. The American residential courses will be under the direction of Mr. Stephen Crisp, St. Matthias Church, Westmount, Montreal, Canada.

NPM laments the necessary step of the Board of Directors, but recognizes the tenuous nature of sustaining a Church Music organization in the United States.

HELP THE MUSIC CONTINUE
Give to the 1986 NPM Scholarship Fund

T$4000
$3000
$2000
$1000

The scholarship fund assists with the cost of the educational formation of pastoral musicians. Scholarships are awarded to students who best fulfill the fund guidelines.

Donate now and support tomorrow's church musicians.

Please send donations to:
NPM Scholarship Fund
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-5800
Reports From the Chapters

The Hartford Chapter concluded its year with an end-of-the-year Dutch Treat dinner at a local restaurant, which was followed by live entertainment. What better way to spend a Friday evening after a year of strenuous effort in the chapter.

The Buffalo Chapter concluded its year with a choir festival beginning with the Eucharistic celebration, installation of officers followed by a catered buffet dinner, and entertainment. Seems like we have lots of fun when we end the year!

The St. Louis Chapter also ended their season of work with a choir festival. There were at least seven choirs in attendance.

The Pittsburgh Chapter concluded its year of work with a meeting in May centering on liturgical art. Along with this presentation there was also an election of officers and an evaluation of the past year’s programming. As always, the meeting ended with Koinonia.

The Grand Rapids Chapter has been busy all spring planning their programs for next year. The following programs have been tentatively scheduled:

The Liturgy Commissions and musicians working together, Handbells and Worship, a set of mini-workshops including 1) Liturgical Dance, 2) Children’s Choirs, 3) Using Additional Instruments with Folk Music, 4) Conducting from the Console. Their final meeting for the year in April will center on “How to build a singing congregation.”

Our chapter in Montreal, Quebec has also been busy planning for next year. They have scheduled a music conference for late September. The conference will have a keynote address and will be followed by workshops on liturgical planning, organ playing, children’s choirs, choral conducting, repertoire, guitar skills, dance, and leading the congregation in singing. The name for this conference is “Raise your voices, lift your hearts.”

A reminder to all Chapters: Please submit your new list of officers for the 85-86 year to the national office c/o Tom Wilson.
SEASONAL MISSALETTE
(formerly Monthly Missalette)
and the newly-designed and improved
WE CELEBRATE Program
Available August, 1985

Featuring:
— A creative, practical repositioning of the readings and Gospels section entitled Seasonal Readings* with a thought-provoking introduction.
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— An expanded music section of hymns, songs and service music with an awareness toward inclusive language wherever possible and appropriate.
— Improved typographical appearance providing better use of white space and enhanced readability.
— An improved Misalito Parroquial insert utilizing the Scripture translations from the 1982 Leccionario: Edición Latinoamericana, published by the Northeast Catholic Pastoral Center for Hispanics, Inc. plus the addition of new and more popular Spanish hymns and songs.
— Attractive new cover designs and interior art.

*For parishes preferring a worship aid without readings and gospels, both SEASONAL MISSALETTE and WE CELEBRATE are available without the Seasonal Readings section.
The Organist in Pursuit of Excellence

BY JAMES W. KOSNIK

Since Vatican II, organists have often been in difficult and unenviable situations. Frequently our job descriptions are unclear and our working conditions unattractive. The organ might be replaced by the piano in a “contemporary ensemble” or with a variety of other instruments, or the organ itself may be in the terminal stage of physical decay. The organists, while probably underpaid and undertrained, are nevertheless required to develop active participation in congregational singing. Unfortunately, our tradition lacks a comprehensive vernacular hymnal, that is, a specific book containing ample selections of responsorial psalmody and antiphonal compositions, traditional hymnody, and music in a more contemporary idiom. (The reader is referred to an excellent article by Father Edward J. McKenna in The American Organist, June, 1984, entitled, “Major Catholic Composers: A Critical Evaluation,” which describes the phenomena of “pastoral” composition and music).

The pursuit of excellence is difficult under these circumstances; however, it is the only alternative available to stem the tide of mediocrity pervading organ playing and organ music in many Catholic parishes. The pursuit of excellence must include the following three criteria:

1) understanding of and commitment to liturgical renewal,
2) knowledge and study of historical organ music and its applicability to post-Vatican II celebrations, and
3) commitment to basic musical competence for ourselves and our colleagues.

Our understanding of liturgical renewal and its relationship to sacred music should be constantly revised and refined through reflection and reading. For example, in Ralph Keifer’s recent book, The Mass in Time of Doubt (Pastoral Press, 1983), he suggests that today our principal “image of God” should emanate from two sources: (1) the sense of commonality and “ordinariness” that we experience in daily living and share as a parish community and (2) the sense of the unique or exceptional that we experience when we feel God’s presence in our lives, as in the inexpressible grandeur of creation. Keifer has sketched a portrait of God’s real presence in the sacramental sign of the gathered assembly at liturgy and also in our constant search for the other experience of God that comes from the uniquely fleeting sensation of the sublime and the beautiful. Keifer helps
us understand our role as music ministers in the context of liturgical renewal.

As parish musicians, we have the opportunity to help our people appreciate their sacramentality as the gathered assembly through congregational participation in hymn singing, responsorial psalmody, and compositions that use a refrain structure. The organist must provide musical leadership from the console that encourages the people to pick up their hymnals and pray together as a singing congregation, that encourages a community-building experience. In addition, the development of attentive listening skills will improve the appreciation of a work of art on an aesthetic and spiritual level and will assist prayer and reflection. The organist can also help people experience the sense of beauty and uniqueness in a creative piece of music through accurate and inspired performances of solo organ compositions. Keifer’s insights provide a sense of confidence that the organist’s present ministry requires a two-tiered approach: leadership in congregational singing and the presentation of quality service music that inspires contemplation.

An understanding of the historical tradition of organ music and organ playing provides both the framework for the parish organist to examine the contemporary liturgical music situation and the necessary perspective to evaluate present achievements in relation to those of the past. In “Assembly: Remembering the People of God” (Pastoral Music, August-September, 1983), Mark Searle suggests that we need to see ourselves as a church with a rich historical tradition so that we can experience a sense of identity and purpose, and not fall into either the trap of novelty for its own sake, or into the cult of narcissism. A logical starting point for a brief historical examination would be to examine some of the general similarities and differences between Catholic and Protestant organ music since the Reformation.

The relationship between liturgical organ music and congregational participation in both traditions can best be expressed by distinguishing between what I consider an “active/integrated” tradition versus a “passive/decorative” tradition. Lutheran organists were expected to develop active congregational participation through the singing of the chorale. The congregation also experienced a sense of cohesiveness or structural integration between organ music and congregational participation when the organist improvised solo organ music based on chorale tunes. This kind of relationship between organ music and the treatment of chorale melodies continued throughout the Baroque period; for example, J.S. Bach was criticized by Scheibe, a contemporary, for an extravagant and excessive use of dissonance in his chorale preludes, which hindered identification and participation. The use of chorale tunes in some of the cantatas, where the attentive listener could identify and follow the chorale melody in the complex polyphonic texture, further demonstrates the success and popularity of Luther’s strategy for a coordinated and integrated liturgical music.

The tradition in Protestantism throughout the first half of the twentieth century dates from the Reformation; in contrast, in Roman Catholicism, the tradition dates from the earliest centuries of the first millennium. The Catholic tradition used Gregorian chant as the musical thread that unified the liturgy prior to Vatican II. The chant, however, was usually sung by a trained schola rather than by the congregation. Consequently, the congregation acted as 11
"passive" spectators who observed the liturgical action rather than as active participants in its unfolding.

During the late Middle Ages and early Renaissance period, the organist either accompanied the schola in alternatim practice—the alternation of chant verses between the schola and the organist—or the organist improvised solo organ music to fill in the gaps of silence. An example of the "decorative" aspect of organ music and organ playing is evident in the numerous collections of livres d'orgue composed and published by French organists during the seventeenth and eighteenth centuries. The organist was expected to play short, verset-like pieces from one of these collections or improvise during the Low Mass and provide "background" music while the liturgical action transpired at the other end of the nave. Historically, organists had to develop their skills of improvisation along with their ability to read music; however, the Catholic tradition placed great emphasis on improvisation. For example, organists like Marcel Dupré and Cesar Franck were known during their lifetime for their improvisations both in free and strict styles, an achievement that often overshadowed the success of their notated compositions.

Since Vatican II, Catholic organists have had to develop the ability to lead congregational singing and also to play a variety of service music for different liturgical celebrations. An understanding and appreciation of the different historical trends of organ music and organ playing reveals that the Lutheran concept of well-integrated organ music would benefit post-Vatican II celebrations. Catholic composers and organists need to develop a repertoire of service music for the organ that is based on congregational music. In addition, a judicious selection of short, liturgical pieces from our historical tradition, such as versets, introits, preludes, and toccatas, are excellent service pieces and could easily be assimilated into the liturgy.

The pursuit of excellence for the parish organist is built on the solid foundation of basic musical competence, which consists of at least the following criteria:

1) the ability to read and perform music accurately,

2) a strong sense of rhythm and musical phrasing which is easily communicated to the congregation, and

3) an understanding of organ registration as it pertains to different historical styles.

Any realistic possibility for excellence in liturgical music at the parish level crumbles without competence. The competent parish organist is also an educator and in this role should incorporate a variety of service music that unifies the liturgical action and requires the congregation to develop the ability to listen attentively to music. A systematic presentation of organ selections from a diversity of historical styles—including a judicious selection of contemporary and avant-garde works—could use a monthly plan like the following:

- first week: baroque music (national styles)
- second week: twentieth-century organ music
- third week: works of J.S. Bach
- fourth week: music from the romantic period

Another method might incorporate various settings of hymns, chants and chorale tunes identified with the different liturgical seasons such as settings of Nun komm, der heiden Heiland (Saviour of the Nations, Come) by Bach, Reger, Dupre and Charles W. Ore. (In addition, the congregation’s appreciation of liturgical music could be enhanced by brief descriptions in the parish bulletin of specific pieces to be performed).

Finally, a coordinated effort at the diocesan level and also in seminary education is necessary if musical competence and excellence are to be the norm rather than the exception at the parish level. Clergy in general need a basic understanding of the role of liturgical music and the required skills of the parish organist if excellence is expected from parish musicians.
Called and Gifted—the Assembly, the Ministers, the Musicians

By Thomas V. Banick

"Called and gifted" is the title given to the reflections of the American bishops on the American Catholic laity. As used here, it refers to the liturgical assembly as a called and gifted ministering community and to its called and gifted ministers.

In faith, the liturgical assembly is called and gifted:

—to assemble on the Lord’s day in the Lord’s name as the first sign of the presence of God in our world;

—to carry our word and its problems and hopes with us to liturgy so that there we might discover our co-responsibility with God for the world;

—to carry there also our personal life, its ups and downs, its dyings and risings, so that we may hear our story in the story of Jesus and there find its meaning and truth;

—to abandon our own history to the shared story of the brothers and sisters who gather with us so that one bread/one body will bespeak a solidarity that is both human and Christian;

—to enter into the living words, the living gestures, the living sacrifice, the living meal—in a word, into the world of symbol and ritual where the mystery of God touches us and shapes the human stuff of our lives;

—to celebrate the bond of charity and peace with the cathedral church of diocese and of Rome and to recognize unity in an amazing diversity that mirrors the first Pentecost;

—to pray and praise in the unself-conscious awareness that our leaven provides bread enough for each other and for the world;

—to see that our story-telling and bread-breaking is empty ritualism unless it spills over into a collective sense of mission and ministry that both expresses and anticipates Eucharist;

Create a climate where no one is stranger, where families become family, where even the enemy is loved.

—to sing the great Amen where full assent to the offering of Jesus, and of ourselves joined to him, is given to the Father in the unity of the Holy Spirit.

As ministers of faith, we are called and gifted:

—to serve and minister to the assembly from which we have been called as animators of its own ministry and service, and thus to recognize that different ministries in the assembly do not imply superiority or inferiority but rather mutuality, reciprocal service being the ideal and the common aspiration of the name Abba being the goal;

—to inspire, each in our own way, an environment of beauty and refreshment, and to conspire, all together, in revealing the presence and action of Christ in the worshiping assembly;

—to discover the dimensions and depths of our liturgical ministries in the way we actually minister to the liturgical assembly, much like the artist discovers himself or herself in and through his or her art;

—to be symbol-makers, making symbols that disclose the meaning and value and dignity of our life here and now; symbols that arouse our passion for freedom and truthfulness, our hunger for justice and love, our yearning for fellowship, reconciliation and peace; symbols that enable us to recognize the hidden, incomprehensibly great mystery in us and around us, the mystery of God in Christ;

—to favor, in our time, the more evangelical facets of worship, revealed in the pasch of Christ who favored the crowds on the hillside, sat at table with publicans and sinners and with friends in a small upper-room, and opened hearts to the wonder of God in parables and beatitudes and in things of overpowering simplicity and poverty, like lilies-of-the-field, and mustard seeds;

—to lay bare our faith as it is expressed in daily life and experienced in liturgy through music, silence, listening, wrestling with the word proclaimed and hungering for the bread and cup.

Ministers of the word are called and gifted:

—to be prophets and poets and proclaimers rather than simply readers or lecturers;

—to transmit a living tradition to live people and not simply to resonate words and formulas;

—to reveal the truth that lies hidden before us in the things of the earth and the doings of people;

—to speak a word of creation, a word from the heart, indeed a prophetic and apostolic word.

Ushers are called and gifted:

—to create a climate of hospitality where no one is stranger or alien, where families become family, where the extra mile is gone, the other cheek is turned, where even the enemy is loved, and forgiveness is always.

Music ministers (cantors, organists, folk guitarists, choirs, composers) are called and gifted:

—to be poets and artists of sound, where music and text interpret the Word.
and Table from inside out, illumining human experience, sparking insight into life, inviting imagination, opening out levels of meaning and beckoning the awesome presence of the living God.

(The same for dancers, who are called and gifted poets of motion.)

Acolytes and ministers of communion are called and gifted:

—to "presence" Christ’s coming among us in the simplicity and power of fragile but eloquent things like flagons of wine, wheatened bread, freshly drawn water, cups and plates;

—to be sensitive to the hungers of the human family for God, justice, peace, equality of the races and sexes, for human rights, for food and work; and to the hungers of the parish community for friendship, for acceptance and understanding, for forgiveness, for encouragement, for a sense of joy and optimism in what we are doing with our life, for love;

—to distribute the bread of Eucharist and life into the empty hands stretched out before them in a human communion wherein human hands touch each other to signal the timeless exchange of giving and receiving that is Holy Communion.

Presiders are called and gifted:

—to orchestrate the ministry of the assembly and the ministry of the other ministers;

—to make people primary and to create unity and togetherness in the assembly;

—to preside in the attitude of Christ, who emptied himself and took the form of a slave, with confidence and ease;

—to preach with authority that is the fruit of personal prayer and holiness, reflection and study;

—to recognize the dynamic of the assembly’s liturgical ministry in terms of the purifying effect it has on them during common worship;

—to forge, as ordained ministers, the link of the community with the apostolic tradition and thus become themselves signs of the church that lives totally and with risk under the power of the Spirit.

We are poets and artists of sound, beckoning the awesome presence of the living God.

This is the faith that is ours in ministry and the ministry that is ours in faith. You will not be surprised if I end with a story. It speaks of two brothers. I hope that we can identify with either. "Time before time, when the world was young, two brothers shared a field and a mill, each night dividing evenly the grain they had ground together during the day. One brother lived alone; the other had a wife and a large family. Now the single brother thought to himself one day, 'It isn't really fair that we divide the grain evenly. I have only myself to care for, but my brother has children to feed.' So each night he secretly took some of his grain to his brother's granary to see that he was never without. But the married brother said to himself one day, 'It isn't really fair that we divide the grain evenly, because I have children to provide for me in my old age, but my brother has no one. What will he do when he is old?' So every night he took some of his grain to his brother's granary. As a result both of them always found their supply mysteriously replenished each morning.

Then one night they met each other halfway between the two houses, suddenly realized what was happening, and embraced each other in love. The legend is that God witnessed their meeting and proclaimed, 'This is a holy place—a place of love—and here it is that my temple shall be built.' And so it was."
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Flute Repertoire—For Liturgy

BY GENEVIEVE NOUFLARD

Selecting music that will best fit into this particular liturgy or that will solicit the correct “mood” connected with this reading is the first and essential function of the church musician. In vocal music the words are, of course, the predominant guide, and organ music is often colored in large measure by the themes it includes, such as music inspired by Gregorian chant, or by Lutheran chorales, as are Bach’s organ chorales.

Instrumental music for a soloist brings up a different problem. In this article, I would like to consider music for the flute, both as a flute solo and with organ accompaniment.

Music Composed for Classical Use

Any good music, as long as it has quality and purity, can be used effectively in a celebration. However, some kinds of music can carry the spirit of the celebration more effectively than other kinds. Many years ago I started to experiment with this. Together with an organist, I was asked to enrich the reading of the passion narrative on Palm Sunday with a series of six or seven interventions. After long experience with various organists I found that it was not enough that the music be beautiful. It also had to fit. Let me give two examples out of many: The soaring plenitude of Bach’s Largo (B Minor Sonata) for after the institution narrative of the Eucharist, and the nakedness of the Sarabande in A Minor for flute solo for extending the silence after the words “And Jesus gave a loud cry and gave up his spirit.” Each of these pieces worked in its own place, but they were not indiscriminately interchangeable.

As a rule, we found that two pieces of equal value in musical quality and spiritual interiority are not equally appropriate for insertion into the same place within the gospel reading. We need to explore further the issues connected with choice—what music to select, what music is needed to connect with a particular gospel, what music creates a space, what music extends a meditation.

A different but closely related project involved choosing appropriate words from Scripture to give orientation to, and to introduce a musical work in a church concert. For example, a duet by Orlando Lasso—clear, canonlike counterpoint—was given the introductory text from the Song of Songs: “How beautiful you are my beloved; how beautiful you are my beloved!”

Many a page from the great Baroque composers seems to bear a quality of interiority that may assist meditation. Pieces of pure music can adjust to many circumstances, as long as they are performed with rigor and simplicity. Father Gelineau has written “Pure music is neither sad nor gay. It is beyond. Thus can the same music altogether pacify

Illustration from The Four Gospels. Austria (Salzburg), early 11th Century. The Pierpont Morgan Library.

Ms. Noufflard is a concert flutist and music teacher who has worked liturgically with Joseph Gelineau and Jacques Berthier (Music of Taizé) at St. Ignace, Paris.
suffering, and expand joy." However, I feel that an essential condition for meditation is that the meditation be itself impregnated with prayer.

Music Composed Specifically for Eucharist

Today we have at our disposal some beautiful pieces composed purposely to be included in liturgy. I am referring in particular to a series of short pieces written by Jacques Berthier for flute and organ. They are frequently performed at mass in the Jesuit church in Paris (Saint Ignace, rue de Sèvres) of which he is an organist. These pieces were composed to be used for the pause of meditation following the homily. Most of them may be played at communion or at the preparation of gifts, when the rite is long enough. It is fine music, beautifully written for the instrument, easy technically (except for embouchure technique), somewhat demanding in dynamics and pitch. It will please a flutist who loves to vary timbres and colors.

There are two series of these pieces. The first one was published in France in 1974, under the title "Suite pour le Berger David, meditations pour flute et orgue" (Heugel et Cie, 2bis rue Viverine, Paris). Each of the eleven pieces has for its title a extract of a Psalm verse. Most of the pieces are very short (1'20 to 2'20). Two are for flute accompanied. Among these, No 3 "Ton amour me fait danser de joie" (Ps.30) is a favorite: a beautiful little piece both simple and original, that will meet many types of occasions. I would like to point out also No 4 "Mon coeur et ma chair sont un cri" (Ps.83), a bit longer, and, in fact, a long supplication. No 8 "Tu visites la terre" (Ps.34) was written for a Christmas Night at Taizé, a tiny meditation, on simple long chords, fresh and clear, No 9 "A ta lumière nous voyons le lumière" (Ps.35), a slightly longer piece, the end of which seems to open up on Light. No 11 "Diu s'élève parmi l'acclamations" (Ps.46), a beautiful piece for Ascension day. It requires a more complete organ. After a hint of the Salutis humanae Sator Gregorian hymn, the flute part ascends, reaching up to high C.

The second series of flute pieces by Jacques Berthier is to be published shortly in the United States by G.I.A. Each of its twelve pieces is useful in liturgy. Some are related to the liturgical time: "Rorate," a classic style, beautifully sounding fantasy on the 4 Advent Intr.

Noel a l'Enfant, based on an old French carol (O divin enfant). Noel a la Nuit (Stille Nacht) has a lovely and intriguing atmosphere. Noel aux Oiseaux (Il est né le divin Enfant) offers the flutist an opportunity for joyful improvisation. Viens Esprit Creator (Veni Creator Spiritus), a dialogue, with surprising modulations, between two colors of tone, similar to that of two keyboards. Assumption, a somewhat longer piece with a refrain like a rondeau, which shoots like a joyful Alleluia, while the verses are reminiscent of the Assumption Alleluia.

Two pieces for flute alone: Mon ame est triste, originally from another work "le Cantique du Pain," where it takes place somehow as Mary's grief after the death of Jesus. En paix et silence, a beautiful meditation, rightly described as that of a sinner yet assured of forgiveness.

Epitaphus was composed in 1975 in memory of the great poet Patrice de la Tour du Pin, a friend of the composer, who worked all the latter part of his life for liturgy. Berthier, in this haunting small piece, remembered the limpidity of his eyes, and evoked his love of nature by a hint of Beethoven's Ode to Joy transfigured with a hunting-horn's augmented fourth. Procession: A-B-A form. A is a superb and intriguing succession of perfect chords, while B recalls bits of the Litany of the Saints. Vers l'autel de Dieu offers an interesting dialogue between flute and organ. Tu es l'Image et l'Espérance, is, more classically, a sort of chorale. Particularly well sounding, it is pleasant and rewarding in many occasions.

I shall end with two suggestions, out of my own experience. As an introduction to an hymn, or a response in the gradual psalm, I like, on some festive occasions, to play simply on the flute the Gregorian melody typical of the day. To give only a few examples: Veni Creator or Veni Sancte Spiritus for Pentecost, Salutis humanae Sator for the Ascension, Placare for All Saints day. It is nice also to use them as a "Leitmotiv" to the evening prayer of the church, as we now have it daily on a Christian network—Radio Notre-Dame—in Paris.

I will also mention Father Gelineau's more recent Psalm 130, because it uses, in a somewhat different manner, the instrumental music's power to broaden time and extend a space of meditation. The Psalm is given to one speaking voice, and the congregation repeats a few key-sentences easily. The space is combined onto a longer meditation for flute and organ, which in itself is a beautiful piece of flute music.

(*) It has been adapted to English, and used at the N.P.M. Convention in Chicago (1979), but remains so far unpublished.

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"I Offer You Praise, O Father, Lord of Heaven and Earth"

BY POPE JOHN PAUL II

Immediately before his Ascension, Jesus assured his Apostles that they would receive the Holy Spirit and be clothed with power. As they awaited the fulfillment of Christ’s promise, “they were to be found in the temple constantly speaking the praises of God” (Lk. 24:53). As successors of the Apostles the bishops are called upon to continue through the liturgy of the church the great apostolic activity of praising God. Especially in the liturgy each bishop is a sign of the praying Christ, a sign of the Christ who speaks to his Father, saying: “I offer you praise, O Father, Lord of heaven and earth” (Lk. 10:21). The liturgy is the greatest instrument of praise, petition, intercession and reparation that the church possesses. At no other moment in the ministry of the bishop is his activity more relevant or useful to God’s people than when he offers the Church’s sacrifice of praise.

As a pastor of Christ’s flock, the bishop experiences personally the need to thank God for the mystery of Christ’s Cross and Resurrection as it is actually lived each day in the pilgrim church over which he presides and which he serves. The bishop praises and blesses “the God and Father of our Lord Jesus Christ” (1 Pt. 1:3) for the marvels of grace that have been accomplished in the Christian people through the blood of Christ: for the fidelity to Christ that is lived by so many priests and religious and by countless families in the world; for the splendid efforts made by young people to follow Christ’s teaching; for the gift of conversion constantly given to the faithful in the Sacrament of Penance; for every vocation to the priesthood and religious life; for the paschal combat and for the victory over evil that the Lord continually effects in his Body, the church; for the good that is accomplished every day in the name of Jesus; for the gift of eternal life that is given to all who eat Christ’s flesh and drink his blood, and for everything that God has given to his people in giving them his Son.

2. The liturgy occupies a place of capital importance in the life of the church. The full and active participation in the liturgy has so rightly been pointed out by the Second Vatican Council as “the primary and indispensable source from which the faithful are to derive the true Christian spirit” (Sacrosanctum Concilium, 14). This principle is vital for a proper understanding of the liturgy as being “above all the worship of the divine majesty” (Sacrosanctum Concilium, 33). As such, it must be approached by our priests and people with that sense of profound reverence which corresponds to the deepest instincts of their Catholic faith. The liturgy in itself contains a special power to bring about renewal and holiness, and the people’s awareness of this power—its contemplation in faith—actuates it even more. I recently expressed this to the bishops of America in this way:

The liturgy is our great instrument of praise, petition, intercession, and reparation.

“When our people, through the grace of the Holy Spirit, realize that they are called to be a chosen race, a royal priesthood, a holy nation’ (1 Pt. 2:9), and that they are called to adore and thank the Father in union with Jesus Christ, an immense power is unleashed in their Christian lives. When they realize that they actually have a Sacrifice of praise and expiation to offer together with Jesus Christ, when they realize that all their prayers of petition are united to an infinite act of the praying Christ, then there is fresh hope and encouragement for the Christian people” (9 July 1983).

3. The true Christian spirit that the faithful derive from the liturgy ensures the building up of the church in many ways. Through the acquisition by her members of this Christian spirit, the church becomes ever more a community of worship and prayer, conscious of “the necessity of praying always and not losing heart” (Lk. 18:1). This characteristic of constant prayer, as befits the Body of Christ, is manifested in the official prayer of the liturgy: in the Eucharist, in the celebration of the other sacraments and in the Liturgy of the Hours. In all these actions, the mediation of Christ the Head continues, and the whole church is offered to the Father; the
entire Body of Christ intercedes for the salvation of the world.

At the same time the church realizes that her vital activity and hence her duty to pray is not restricted to liturgical prayer. The Council has explicitly stated: “The spiritual life however is not confined to participation in the liturgy” (Sacro santum Concilium, 12). Christ still asks individual prayer from all of us his members, repeating his injunction: “Pray to your Father in private” (Mt. 6:6). Among nonliturgical forms of prayer, one that is worthy of special esteem is the Rosary of the Blessed Virgin Mary. In addition, every effort to make the Christian family a place of prayer deserves our full encouragement and support.

4. The liturgy is eminently effective in rendering the church an ever more dynamic community of truth. In the liturgy, the truth of God is celebrated and his word becomes the sustenance of the people that glory in his name. By its power, the liturgy helps us to assimilate what is proclaimed and celebrated in our midst. In the words of the prophet Jeremiah: “When I found your words, I devoured them; they became my joy and the happiness of my heart, because I bore your name, O Lord, God of hosts” (Jer. 15:16). Through the sacred liturgy the People of God receive the strength to live God’s word in their lives: to be doers of that word and not hearers only (cf. Jas. 1:23).

5. The sacred liturgy, and in particular the eucharistic sacrifice, is the source of the church’s internal unity—“that unity which is tarnished on the human face of the church by every form of sin, but which subsists indestructibly in the Catholic Church (cf. Lumen Gentium, 8; Unitatis Redintegratio, 2, 3)” (AAS, 71, 1979, p. 1226). And while the celebration of the Sacrifice of the Mass and participation in the Supper of the Lord already require this Catholic unity, it is through them that we pour out to God our earnest desire for that complete unity in faith and love that Christ desires for all his followers. In the Eucharist the church declares her desire for perfect conformity to Christ’s will: for ever greater purification, conversion, and renewal.

6. The relationship of worship and prayer to service and action has a deep meaning for the church. The church considers herself called from worship into service; at the same time she looks upon her service as related to her prayer. She attaches extreme importance to the example of Christ, whose actions were all accompanied by prayer and accomplished in the Holy Spirit. For all Christ’s disciples the principle is the same and, as bishops, we must help our people never to forget this essential aspect of their service; it is a specifically Christian and ecclesial dimension of action.

It is indeed in prayer that a social consciousness is nurtured and at the same time evaluated. It is in prayer that the bishop, together with his people, ponders the need and exigencies of Christian service. Seven years ago, in his message to the Call to Action Conference in Detroit, Paul VI formulated important principles, stating: “The Lord Jesus does not want us ever to forget that the mark of our discipleship is concern for our brethren... Yes, the cause of human dignity and of human rights is the cause of Christ and his Gospel. Jesus of Nazareth is forever identified with his brethren.” Through prayer the church realizes the full import of Christ’s words: “This is how all will know you for my disciples: your love for one another” (Jn. 13:35). It is in prayer that the church understands the many implications of the fact that justice and mercy are among “the weightier matters of law” (Mt. 23:23). Through prayer, the struggle for justice finds its proper motivation and encouragement, and discovers and maintains truly effective means.

Agnus.

Only a worshiping and praying church can show herself sufficiently sensitive to the needs of the sick, the suffering, the lonely—especially in the great urban centers—and the poor everywhere. The church as a community of service has first to feel the weight of the burden carried by so many individuals and families, and then strive to help alleviate these burdens. The discipleship that the church discovers in prayer she expresses in deep interest for Christ’s brethren in the modern world and for their many different needs. Her concern, manifested in various ways, embraces—among others—the areas of housing, education, health care, unemployment, the administration of justice, the special needs of the aged and the handicapped. In prayer, the church is confirmed in her solidarity with the weak who are oppressed, the vulnerable who are manipulated, the children who are exploited, and everyone who is in any way discriminated against.
Plagues of Egypt: ca. 1300.
The church’s service in all these fields must take on specific and concrete forms, and this requires understanding and competence on the part of the various members of the ecclesial community. But the whole program of “diakonia” must be sustained by prayer, by vital contact with the Christ who insists on linking discipleship with service. For this reason Paul VI concluded the message to the Detroit Conference with these insights: “In the tradition of the church, any call to action is first of all a call to prayer. And so you are summoned to prayer, and above all to a greater sharing in Christ’s eucharistic sacrifice... It is in the Eucharist that you find the true Christian spirit that will enable you to go out and act in Christ’s name.”

7. There is moreover a real relationship between the peace that is proclaimed and actualized in the Eucharist and all the initiatives of the church to bring Christ’s peace to the world. Your own dedicated efforts to promote peace and to help establish in the world those conditions that favor peace are, like peace itself, totally dependent on God’s grace. And this grace, this strength, this help is God’s gift to us, given freely, but given also because it is sought in the name of Jesus, through prayer, through the Eucharist. Your local churches are called to be communities promoting peace, living peace, invoking peace.

8. In every other sector, too, of Christian life, the church lives out her nature and reaches her aims by prayer and worship. Indeed, it is in this way that she becomes ever more a communion of love. And we, as bishops in the church of God, are called to make our specific contribution to the building up of the communion of love by our own practice of collegiality, by every personal effort that we expend to promote, defend, and consolidate the unity of faith and discipline between the local churches and the universal church. And all of these efforts are conceived in prayer and effected through union with the praying Christ. It is supremely significant that in the very act—the offering of the eucharistic sacrifice—in which your local churches attain their deepest identity as a community of worship and a communion of love, you and I are mentioned by name. The identity of our Catholic people and the authenticity of their worship are forever linked to our own ministry, which is none other than the ministry of Jesus Christ, through whom and with whom and in whom all glory and honor is given to the Father and every prayer attains its efficacy.

Dear brother bishops, in praying with Mary we shall discover ever more clearly the meaning of our pastoral ministry of worship, of prayer and of service to Christ’s church and to the modern world.
Liturgical Themes In Gregorian Chant

BY PETER JEFFERY

In the fully-developed form that we find in the Liber Usualis and other modern books, the repertoire of Gregorian chant fills a complete annual cycle, with hundreds of chants carefully distributed over every Mass and Office hour for the entire liturgical year. The traditional belief that St. Gregory himself (pope during the years 590-604) arranged all the chants in their present order is difficult to accept, for the vast amount of textual and musical material seems more than any one person could manage. How, then, was the Gregorian chant repertoire formed, and what principles governed the distribution of the numerous pieces over the course of the liturgical year? Can we detect daily or weekly or seasonal “themes” underlying the arrangement of chant texts? Is there evidence of an overall plan for the entire liturgical year?

Answering such questions is not easy. Sometimes the chant texts do seem to emphasize a particular idea, but we cannot always be sure what the precise point was, or why this idea was associated with the day to which the chants are assigned. Other times we can be quite sure that the chant texts for certain days were not intended to get across any particular message related to the day being celebrated.

Most problematic of all are the situations in which chants for the same liturgical feast present conflicting interpretations of what is supposed to be celebrated. A notable example of this is the case of Epiphany (Jan. 6), which was understood in many different ways in different parts of the early church. The Gregorian chants for the Epiphany Mass clearly present it as the feast of the Magi—thus the communion antiphon paraphrases the Gospel, with the words “We have seen his star in the East, and have come with gifts to adore the Lord.” The offertory, reflecting the apocryphal idea that the Magi were three kings, quotes from Psalm 72, “The Kings of Tarshish and the isles offer gifts.” The idea that Epiphany celebrates the visit of the Magi is at least as old as the early fifth century, when the Epiphany sermons of St. Augustine (354-430) expound this view. But in a sermon of St. Augustine’s contemporary, St. Jerome (340-420), we meet with a completely different idea. For St. Jerome, Epiphany celebrates the baptism of Jesus by John in the Jordan. In his church the responsorial psalm of the day was Psalm 29, because it referred to “The voice of the Lord above the waters.” The Gregorian chants for the Office of Epiphany recount both of these interpretations, but they add a third one, according to which Epiphany commemorated the miracle at Cana. Thus the Magnificat antiphon at Vespers reads: “We honor a holy day adorned by three miracles: today a star led the Magi to the crib, today wine was made from water at a wedding, today in the Jordan Christ willed to be baptized by John, that he might save us, alleluia.”

How does one account for such phenomena? After years of study, comparing the Gregorian chant texts with the chants of other ancient liturgical traditions, I have come to believe that the Gregorian repertoire developed gradually over a period of about 500 years.

Over time, different interpretations of the liturgical year came and went.

During this formative period many different interpretations of the liturgical year and of individual feasts came and went, but each idea left some traces on those portions of the repertoire that were being created at the time it was popular. Many of the chants can thus be assigned to groups according to the period at which they originated and the understanding of the liturgical year that was in vogue at the time.

The earliest group are the graduals, tracts, and alleluias that were sung between the readings on some of the oldest feasts. These are descended from the responsorial psalms that were sung in the late fourth and early fifth centuries, which were quoted in the sermons of St. Ambrose (340-397), St. Augustine, St. Jerome, and other preachers of the period. They include Psalm 110 on Christmas (“Yours is princely power on the day of your birth”), Psalm 22 during Passiontide (“My God, my God, why have you forsaken me?”), Psalm 47 on Easter (“This is the day the Lord has made”), Psalm 47 on Ascension day (“God has gone up amid jubilation”), Psalm 19 on feasts of apostles (“Their voice has gone out to all the earth”).

Dr. Jeffery is a member of the music department at the University of Delaware.
Another group of chants relate to the special ceremonies for adult converts who were baptized on Easter. During Lent these converts, who were called \textit{catechumens}, met for special ceremonies of instruction and exorcism, called \textit{scrutinies}. On one of the days when these scrutinies were held, the introit quotes 26 Ezekiel 36: 23-26: “When I am called holy among you, I will gather you from all lands, and I will pour clean water on you, and you will be cleansed of all your iniquities, and I will give you a new spirit.” After the first reading, the gradual quotes psalm 34, “Come children and hear me, I will teach you the fear of the Lord. Look to him and be enlightened.” The introit of another scrutiny day quotes Isaiah 55:1, “You who thirst, come
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Talbot compares his efforts to early works of Christian art such as icons. “These didn’t come from craftsmen who simply created church decorations to the best of their ability. These brothers and sisters fasted and prayed for days on end to ask God to work in and through them so the Holy Spirit would touch the people who looked upon them.”

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—John Michael Talbot

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As Morning Breaks (Psalm 63)
Away in a Manger
Be Exalted, O God
Be My Lord
Be Still and Know
Brother Sun and Sister Moon
Cast a Hasty Highway (Psalm 68)
Cause Me to Grow
Come and Fill This Temple
Come, O Come Emmanuel
Come, O Come, with Many Crowns
Father, I Adore You
Father, I Put My Life in Your Hands
Father, Lift Me Up
Father, Make Me Holy
For All the Saints
Forever Will I Sing (Psalm 89)
For the Beauty of the Earth
Freely, Freely
Gift of Finest Wheat
Give Thanks to the Lord (Psalm 107)
Gloria Patri
Glory to the Father
Hail Mary
Happy Are Those Who Fear the Lord
( Psalms 128)
Hark the Herald Angels Sing
Hear You the King of My Soul
He is Lord
Her Name Is Jesus
Hosanna in the Highest
Holy Father
Holy God We Praise Thy Name
Holy Ground
Holy, Holy, Holy
Holy Is His Name
Holy Is the Lord
Humble Thyself in the Sight of the Lord
I Am the Bread of Life
I Am the Bread of Life (I Will Raise Him Up)
I Am the Good Shepherd (Psalm 23)
I Am the Resurrection
I Am the Vine
I Love You with the Love of the Lord
In Christ There Is No East or West
I Rejoiced When I Heard Them Say
( Psalms 122)
I Want to Walk as a Child of the Light
I Will Bless Thee, O Lord
Jesus Christ Is Risen Today
Jesus Christ Is Risen Today
Jesus Is Prayed for Us, Lord
Jesus Prayer
Jesus, Name Above All Names
Joy to the World
King of Kings and Lord of Lords
King of the Ages
Let All Mortal Flesh Keep Silence
Let All That Is Within Me
Let the People Sing Amen
Let Us Adore the Lord
Let Us Sing to the Lord (Exodus 15)
Lift High the Banners of Love
Like a Deer (Psalm 42)
Lion of Judah
Lord, Be Worshipful
Lord, Every Nation on Earth Shall Adore You (Psalm 72)
Lord, It Is Good (Psalm 92)
Love Divine, All Loves Excelling
Majesty (Psalm 118)
Near the Heart of God
Now Thank We All Our God
O Come All Ye Faithful
O Come, O Come Emmanuel
O God Our Help in Ages Past
Only in God (Psalm 62)
O Sacred Head Surrounded
Our Blessing Cup
Our God Reigns
Praise God from Whom All Blessings Flow
Praise the Name of Jesus
Praise to the Lord, the Almighty
Prayer Before the Cross
Seek Ye First
Send Us Out
Silent Night
Spirit of the Living God
Take Up Your Cross
Taste and See (Psalm 33)
Te Deum Laudamus
The Greatest (Is Love
The Greatest Song
The Light of Christ (Exsultet)
The Lilies of the Field
The Lord Is My Shepherd (Psalm 23)
The Lord Presides in His Sanctuary
The Lord Will Bless His People (Psalm 29)
The Spirit of the Lord
The Word of God Became Man (Psalm 148)
Thou Art Worthy
Today Is Born Our Savior (Psalm 95)
We Remember
We See the Lord
We Worship and Adore Thee
Were You There
What Child Is This
With the Lord There Is Mercy (Psalm 130)
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to the waters!” Just before the baptism, during the Easter vigil on Saturday night, a tract was sung quoting Psalm 42, “As a hart longs for streams of water, so my soul longs for you, O God.” As they emerged from the waters, the newly baptized were clothed in white robes. Led by the priest or bishop they sang three long alleluias, followed by Psalm 136, “Give thanks to the Lord for he is good, for his mercy endures forever!”

Throughout Easter week the chants continually speak of the new life that they have entered by baptism, in words like those of the introit for Easter Monday, “The Lord has brought you into a land flowing with milk and honey, alleluia; may the law of the Lord be always in your mouth, alleluia, alleluia.” On the Sunday after Easter, the newly-reborn Christians assembled at the Roman church of St. Pancras, appropriately a child saint, to remove the white robes they had put on a week earlier. The introit addresses them for the last time in the words of 1 Peter 2:2, reminding them that they are still young in the faith, “Like newborn babes, alleluia, desire pure spiritual milk, alleluia, alleluia, alleluia.”

In these first two groups, texts were chosen mostly from the psalms and from elsewhere in the Bible, because they communicated something about the meaning of the feast or the ceremonies of Christian initiation that took place. But many other chant texts were selected according to different principles. Many of the communion antiphons, for instance, quote or paraphrase a key sentence from the Gospel reading of the day. The earliest of these, formed in the sixth century, were based on the series of Gospel readings for the Sundays of Lent, a series now found in Year A of the modern lectionary. Thus when the Gospel story of Lazarus was read, the communion antiphon summarized it, “Seeing the sisters of Lazarus sobbing at the tomb, the Lord himself went in front of the Jews, and exclaimed, ‘Lazarus, come forth!’—and he who had been dead four days came out, bound hand and foot.”

The principle of basing communion texts on the Gospel reading was maintained for some time, and even expanded somewhat. For example, all the chant texts for 27
As the stational calendar developed, the days that had no chants assigned to them became more and more uncommon, and it seemed desirable to fill up these remaining days in a convenient manner. This was done, for instance, on the weekdays of Lent, in which the communion antiphon texts were taken from the first 26 psalms in numerical order. On the Sundays after Pentecost, which also were filled in relatively late, many of the chants were borrowed from other days of the year, but, again, they are arranged in the numerical order of the psalms from which their texts were taken. The idea of taking psalm texts in numerical order to fill out a season with chants may seem strange to us, but it is related to the ancient concept of “lectio continua,” according to which an entire book of the Bible would be read in order over a period of time. Our modern lectionary has adapted this idea for the epistle readings at Sunday Masses, and for both of the readings at daily Masses.

Finally, there were many Gregorian chant texts that make no reference to the feast being celebrated, but relate instead to the liturgical action they were meant to accompany. Some offertories, for instance, describe the prayers and sacrifices offered by Old Testament figures. This example was sung on the eighteenth Sunday after Pentecost: “Moses consecrated an altar, offering holocausts and immolating oblations upon it; he made

the Mass of the First Sunday in Lent are taken from Psalm 91, because this psalm is quoted in the Gospel reading of the day (Matthew 4: the temptation of Jesus): “He has given his angels charge over you . . . on their hands they will bear you up.”

At a somewhat later period, but certainly by the seventh century, a new conception of the liturgical year came to determine the choice of chant texts. This was the idea of the stational liturgy, according to which the pope said Mass at a different Roman church each day. As a result many chants, and also many liturgical readings, were picked because of the patron saint or relics of the stational church of the day. Thus “Gaudete” and “Laetare” Sundays, named for the first words of their introits, originally had nothing to do with the idea of Advent and Lent being half over. The stational Mass on these two days was held at a Roman church called Holy Cross in Jerusalem; the chant texts all have Jerusalem as their subject. Thus the introit of Laetare Sunday does not express the idea “Rejoice, Lent is half over,” as it has been understood to do in recent times. It actually recalls (like the stational church of the day) the city of Jerusalem, in the words of Isaiah 66:10: “Rejoice, Jerusalem; and come together, all who love her. . . .”

Laetare Sunday had nothing to do with the idea of Lent being half over.

the evening sacrifice to the Lord God with an odor of sweetness, in the sight of the sons of Israel.” Some communion antiphons are based on eucharistic passages from the Bible, such as chapter 6 of the Gospel of John, in which Jesus calls himself the Bread of Life. A similar practice was followed in Jerusalem in the fifth century, where the most popular communion antiphon seems to have been the line from psalm 34, “Taste and see how sweet is the Lord.” Many other chant texts, however, express only a general attitude of praise, and could be used almost any day.

In short, the Gregorian chant repertoire was formed over a long period of time, and the selection of texts does not follow any single idea or plan. At each stage of development, different notions of the liturgical year predominated, and each left its mark on one or another portion of the repertoire. The vast corpus of Gregorian chant enshrines a variety of approaches to the problem of choosing texts for liturgical singing; therefore there is plenty of precedent for allowing a variety of approaches to flourish today.
Celebrating Easter: A Clue From Gregorian Chant

BY W. PATRICK CUNNINGHAM

Meditating on the Easter liturgy during Mass, I was struck by the stark contrast between the way in which our church—among many—celebrates the resurrection, and the way “Our Church” commemorates the mystery. In our typical, bellwether American parish, all is trumpets and shouts. Musically, almost everything is sung in D and C major to a heavy 3/4 or 4/4 rhythm. The hymn “Jesus Christ is Risen Today,” sung to the tune Easter Hymn from the Lyra Davidica, is mandated by a kind of new traditionalism. Alternatively, many parishes use the Ode to Joy from Beethoven’s Ninth, to one of many texts; or they use the responsorial songs from the St. Louis Jesuits. Bright colors and long sermons about Christ’s triumph and our own resurrection can be heard everywhere.

It is a rude shock for someone steeped in this “tradition” to be confronted with “The Church’s” traditional way of celebrating Resurrection Sunday. And an examination of this difference, alongside the American ethos, may help us to understand why there is a particular pastoral need for the use of Gregorian chant in the modern liturgy.

The chant prescribed for Easter morning Mass begins with the unexpected Introit “Resurrexi.” The psalm text seems to come from the mouth of Christ, a prayer of astonishment directed to the Father who raised him from death: “I have arisen and I am still with you, alleluia! You have placed your right hand over me, alleluia! Wonderful has been your knowledge, alleluia, alleluia!”

The fourth mode melody is unique among Introits, although many phrases are echoed in other Introits, especially the mode 3 tune to the Pentecost Introit “Caritas Dei,” and the melody of “Omnia Quae Fecisti” from the post-Pentecost time. Furthermore, the melody (excluding the psalm verse) encompasses the musical interval of a sixth only. On the most important day of the liturgical year, the melody of the Introit is remarkably restrained. The widest interval in the melody is the third; nearly all intervals are simple steps.

The music begins, in modern terms, with a repeating interval of a minor third. The only other interval in the opening statement is a half cadence:

![Music notation for theme and cadence]

The opening “theme” is echoed in the singular second full cadence on alleluia:

![Music notation for alleluia]

Other phrase repetitions can be found in the work; all in all it is a marvelously crafted, and entirely understated, musical masterpiece. Contrast the opening phrase of the tune from Lyra Davidica

![Music notation for opening phrase from Lyra Davidica]

and the final “alleluia” from the hymn:

![Music notation for final alleluia]

Other examples of musical simplicity in the Easter Mass are found in the Offertory “Terra Tremuit” and in the Communion “Pascha Nostrum.” The former's range is a seventh, and includes some patterns we would recognize as outlined chords:

![Music notation for Terra Tremuit]

Still, the Offertory is very restrained in its musical statements. Later generations of composers would take “Terra Tremuit” to many excesses, but the anonymous writer of this chant let the text speak for itself. Only the “alleluia” shows hints of some playfulness through the use of literal repetition.

Finally, the Communion melody operates almost entirely within the interval of a sixth. Its one excursion out of that confined space is a single note in the formula
“Alleluia” at the end. (We may, in fact, remove the alleluias entirely without doing violence to the musical integrity of the work.) Remarkably, the most ornamental word is the connecting itaque (“therefore”), which makes the logical join in St. Paul’s words: “this event transpired, therefore we must produce the following results.” Again, the musical mood is restrained.

Indeed the only music prescribed for the feast that sounds in any way “Easter-y” is sung during the liturgy of the word: the Gradual “Haec Dies” (mode 2) and the Gospel Acclamation “Alleluia... Pascha nostrum” (mode 7—the only occurrence of an authentic mode work in a collection of plagal mode works). Of course, the mode 1 sequence “Victimae Paschali,” ignored in most churches even in a hymn translation, is a late addition to the Mass and will not be considered. In fact, it is widely believed that the “Alleluia” and verse is a late addition as well.²

Over time, different interpretations of the liturgical year came and went.

With all this restrained music at the most “exciting” time of the church year, we would have to be deaf not to see what the church is trying to say: “Easter is not a termination, not an arrival. It is a milestone.” In fact, the suffering church has not vanished with each Easter. It is only reminded that Christ has vanquished sin, suffering and death, and that the church shall share in that final victory. But not yet. The fight continues.

The Function of Chant in Liturgy

In its 1967 document, Musicum Sacram, the Sacred Congregation of Rites said that, “In sung liturgical services celebrated in Latin, Gregorian chant, as proper to the Roman liturgy, should be given pride of place, other things being equal. Its melodies, contained in the ‘typical’ editions, should be used, to the extent that this is possible.” The Second Vatican Council was careful to point out the special place of Gregorian chant in liturgy. That being so, it is all the more remarkable that, twenty years later, its use has all but disappeared in the United States. Of course, this is one of many changes that have occurred in that two decades. Its decline has paralleled a general “activation” of the Mass, in the sense that there is more activity during the Eucharist. But is the loss of chant a positive or negative happening?

What does chant do in a liturgical celebration, especially the Eucharist? It must in some real sense ac-

dominish the objectives of the liturgy itself, daily building up

“those who are in the church, making of them a holy temple of the Lord, a dwelling-place for God in the Spirit, to the mature measure of the fullness of Christ. At the same time it marvelously increases their power to preach Christ and thus show forth the church, a sign lifted up among the nations, to those who are outside, a sign under which the scattered children of God may be gathered together...” (Sacrocontum Concilium).

1. Edification of the church: The function of building up the people of God into an ever more effective Body of Christ is one of education. It is also one of nourishment. Chant is eminently suited to part of that job—insinuating the Word into the heart. Most melodies are bound to one, two, or three texts, and the playing of the melodies generally suggests the text. The same can be said of “popular” tunes set to religious texts, of course. But the humming of a popular tune leads into any other popular tune, and does not necessarily suggest anything religious. Chant, at least, is not associated with the secular. The haunting beginning of the Epiphany Introit “Ecce advenit” (“Behold, he appears...”) is such a tune. Likewise consider the communion of Pentecost and the offertory of Lent I (“Under his wings you shall 31

The Beaupré Antiphonal, Antiphon for Easter Sunday. ca. 1290.
Consider, for instance, the early nineteenth century. Following the age of Enlightenment and the French Revolution-Napoleonic Wars, most of Europe was in a spiritual crisis. France was under a virtual interdict; the practice of authentic chant all but disappeared from Europe. Still, even in secular works, that rich musical tradition sparkled; consider the frequent quotation of the “Dies Irae” theme by composers such as Liszt. It was from this chaos that the rebirth of chant at Solesmes and other religious centers came.

Composers of today are going back to their musical roots. Even C. A. Pielouquin, whose driving rhythms seem far from the style and spirit of Gregorian chant, cannot help quoting the tune from the Amen of Gregorian Mass VIII in his “Gloria of the Bells.” Musicians such as Richard Proulx and Peter Hallock use chant modes and themes in their compositions, and have undertaken to popularize their use. Part of the maturing of the church in any age must be coming to terms and reappropriating chant into the worship of the church.

4. Preaching and showing forth Christ: With the tools of total destruction in the hands of politicians whose highest characteristic may be pragmatism, it can be easily argued that unity in Christ has never been as urgent as it is today. If the liturgy is to increase the church’s power to preach Christ, his passion, death, and resurrection, to bring people together in him, then the liturgy must offer a sign that it is different from every other form of human endeavor. It must offer more.

But we cannot hope to compete with human entertainment. We do not have the resources to make a more attractive “show” for the world. Television will always win the battle on those terms. To gain the attention of the world, we must offer the world an experience that secular pursuits cannot match. We must show them worship that is centered around Jesus, that engages the human spirit intensely, and that challenges humans to total commitment.

There are many reasons advanced by pastors and choirmasters and amateur liturgists for not using chant in worship. But the pastoral reason (usually summed up by “the people won’t like it”) cannot be one of them. The people of God need to chant, and to hear chant prayed in their worship. They need it because it is edifying, helps in their sanctification, matures them as a community and acts as an attractive sign to the world.

NOTES

1. It is likely that the “Alleluia” was not introduced into Roman worship until the time of Pope Damasus I (366-84), and that the alleluias interpolated into the post-Easter texts are not original (c.f. Willi Apel, Gregorian Chant, p. 40 ff).

2. cf. note 1. Because of the difficulty of communications between the churches in the Empire, widely differing forms of Liturgy and liturgical music were used. The Gospel acclamation and verse were probably imports from the East.
A Dream Woman and Latin Plainchant

BY EDWARD J. MCKENNA

As time goes by, one tends to discount dream images or the interpretations thereof. However, as I prepared to address the subject of Gregorian chant in relationship to what's going on in church music today, a dream occurred that gave some hint of an explanation of this difficult, even troubled subject. In the manner of the minor prophet Daniel, who had a lot more sense than his contemporary counterpart, Professor Freud, I think I can interpret my own dream in the context of my old friend, plainchant, and its current revival in America.

I dreamt the other night that a woman I had known and cherished since youth had suddenly disappeared. After the usual consternation of neighbors and friends, the media got wind of it and soon the whole world was upset and wondering what had happened to the dear lady. In fact we had all noticed her sudden aging, a certain pallor had fallen over her just before her complete disappearance. But nobody believed that she would go away so soon, and leave such a devastating gap in our hearts.

Unbeknownst to friends, relatives, and the ever- pry ing media, after days of anxiety I became aware that the “grande dame” was still alive and well, though very much out of sight and nowhere to be found. My dream continued with a trip in a multi-colored paste hot-air balloon up into the stratosphere, and there I found, walking upon clouds of glorious puffs, my dear lady friend. “Hush!” she warned, “say nothing!” she uttered, wandering sadly at times, treading delicately upon rainclouds, to all my implorations that she was still loved and needed upon earth. Secretly, though, I learned she was losing her footing in the air spaces, and like a heavier-than-air glider was in mortal danger of utter destruction.

My friend, you see, had been hurt. Her many lovers had suddenly turned on her, and had caused her to age quickly, to feel unwanted and out-of-place. It got so bad in fact, she explained, that an unexpected tornado whipped her off the ground up to the heavenly tufts of powdered air, leaving behind hardly a trace of her.

“But you are missed,” I tried to explain to her, me tearfully repentant in my balloon, she somewhat in tatters and terror. We were sinking to the level of jet planes by now and some yuppy photographers got some shots of her for the Morning Gazette. When she finally fell back to earth, she realized that she was an overnight sensation, a critical success simply for having survived, an aging Dorothy fresh back from Oz, or a Mary Poppins (umbrella folded) amid a new batch of kiddies.

My dream ended with my friend back in her home, but very much afraid to go out in the world again, and you can now see why! If you had been nursed to seven centuries of music in the western world and had suddenly been evicted from your cherished home simply because you were getting a bit used-to, you might hesitate to trust your friends too. What if your bosom buddies starting whispering about how dotty you were getting of late, how old-fashioned your language was getting, how out-of-touch were your manners? My dream of my lady friend who fell to earth ended with another secret I managed to keep from her false friends: she was just as fresh and beautiful as ever before.

I don’t really have to dwell on the parallels between my dream-woman and my old friend, Latin plainchant, do I? All the attempts to translate into the vernacular either keeping the original modes and melismas (à la Dennis Fitzpatrick) or scientifically analyzing and restructuring the tunes to English (à la St. Meinrad’s), have not removed the overwhelming desire to hear Latin chant sung once more in liturgical settings, here in the United States. No, the young people who don’t go to church in droves because they don’t like what they have to sing, and don’t find it beautiful, are telling us something about that remarkable phenomenon, the ancient voice of the Latin rite.

My question today is, why did America have to suffer such a sudden rupture in its traditional musical life? Why did the Catholic churches of our nation, even cathedrals and seminaries, abandon Latin plainchant and its polyphonic traditions so rapidly in a widespread urge to change its vocal expression in worship? Why was this itch to be relevant and radical not counteracted by the hierarchy, who were, after all, in the mid-Sixties a conservative and rather autocratic group? And lastly, and most mysteriously, my question is why didn’t the American Catholics wait for the carefully worked out word of the official Consilium on the Liturgy (Musica Sacra), “Instruction on the Sacred Liturgy,” March, 1967) before burning its Liber Usualis?

Fr. McKenna is an associate editor of Worship, and associate pastor of St. Paul's Parish, Chicago.
Perhaps it all has been the stuff of dreams. There are
days when I believe the liturgical changes never hap-
pened at all! Like my unseen but present dream-woman,
although I no longer sing it in Sunday mass, Latin chant
has no more disappeared from my life and musical ut-
terance than vegetables from my dinner plate. But then I
am perhaps supported only by that hot-air balloon. Yet
somehow I know that the winds have changed around,
the jet-stream has come to my lady’s rescue. She may be
shy and hard-to-find, but everyone seems to know she’s
back on Main Street, just as pretty as ever.

But I remain a bit peeved about some of the old
gossips on the Music Advisory Board of the American
Bishops who spread bad tales about my old songful
buddy. That was back in 1966 when knowledgeable
young clergymen were ready to give high-falutin’
arguments about how chant was archaic and fading,
and not really so important as everybody used to think.
(And from my bird’s-eye view today, do I see my young
self maybe saying such a thing?) But was it necessary to
swat the dear Lady’s defenders so hard, like seeing the
wonderful Chicago Paulists’ Choir quickly dispatched
forever from Old St. Mary’s after eighty years of reper-
tory was summarily wiped out one day in 1966?


The relationship between Latin plainchant and con-
temporary church music is perennial and finally in-
destructible. The American Bishops’ Committee on
Liturgy (BCL) had the courage to admit this in their
truly collegial statement of 1982 (“Liturical Music To-
day”). How it contrasts with the rather brutal routing of
the Cecilians and other Latin chant lovers that went on
in the U.S. just after the Council. The authoritarianism
of the liberal reformers more than matched the rigidity
of the conservative Latinists. Now is the time for heal-
ing, for discovering the roots of western art as it has
been melded in the American experience in the earth of
plainchant.

Country-and-western music is transplanted Celtic art,
which is rooted in chant. The minimalist bass of Boogie-
Woogie is first found in the pentatonic swells of the
medieval organum. Hispanic music (even with its Indian
overtones) has always carried the flavor of Santiago de
Compostela. Thus the only remaining issue for today is
getting church musicians to familiarize themselves with
the true foundation of their own music, for truth to tell,
chant is every bit as easy to sing. Hasn’t the time come 35
at last for “folk hymnals” to print Gregorian Mass XVI alongside the service music of its popular sellers? If they’re printing good folk-style music, the people in the assembly will notice the resemblance.

All of this should go to show how the esthetic of plainchant lies at the basis of all our musical expression, be it in the folk tradition or in the composed rendering. What has been clearly known by composers from Palestrina to Penderecki is equally true of folk expression: Latin chant remains the central esthetic norm for all western musical art, nowhere more so than within liturgy. This is the fundamental reason, the esthetic judgment about the value of any liturgical music, that

the Constitution on the Sacred Liturgy (Vatican II) calls Latin chant and polyphony “a treasure of inestimable value,” and why our own bishops have called us “to make realistic assessments of what place the music of the past can still have in liturgies of today” (“Liturgical Music Today,” #50).

Dreamscapes aside, I am very glad that my long-time woman friend has fallen back to the home of her origins. I’m pleased that we no longer have to be concerned about her stratospheric meanderings. Some of us may owe her an apology, but I think not the young ones. They know that true beauty in woman or in art lasts forever.
Music Industry History

The Music of The Liturgical Press

BY JOHN DOMINIK

In the wooded, rolling hills eighty miles north of Minneapolis/St. Paul a concrete banner towers above the pine trees. The modern banner marks the location of St. John's Abbey (a community of Benedictine monks), St. John's University and Preparatory School, and The Liturgical Press.

The location of The Liturgical Press is neither accidental nor capricious. Founded in 1926 by Virgil Michel, O.S.B., a monk of the Abbey, The Liturgical Press has enjoyed the continuous support of the Benedictine community. Father Virgil's experience of the rich liturgical life in Europe in the early 1920s, while studying at Louvain University in Belgium, convinced him that a similar liturgical "reawakening" was translatable to the United States, and particularly with the monks at St. John's supporting and promoting it.

In its first years, The Liturgical Press took two forms: a magazine, Orate Fratres (Pray, Brethren) now called Worship, directed to priests, religious, and laypeople wanting to know more about the liturgy; and the Popular Liturgical Library, a series of inexpensive booklets and pamphlets on the Mass and the other sacraments. The primary audience for the booklets was the laity, and the early publications reflect this focus in their titles: The Liturgy's Inner Beauty and Why the Mass. The latter booklet contained the Ordinary of the Mass arranged for congregational participation, a concept totally new to most lay people in 1926.

The year 1935 marked the beginning of The Liturgical Press's long association with sacred music. With the publication of Parish Kyriale, a collection of 13 Gregorian Chant Masses in modern notation (an arrangement that was to be used many times in the future), Catholics were encouraged to join in singing the Mass. This was quickly followed by several other music publications, some extracted from Parish Kyriale, others, like Te Deum and Rorate Caeli, from other liturgical sources.

The first association with Gregorian chant, the official music of the Catholic Church, has been continued over the years. The Liturgical Press even published an instructional book on chant, The Solesmes Method by Dom Joseph Gajard, O.S.B., a monk of the French abbey. The Chants of the Vatican Gradual by Dominik Johner, O.S.B., was another publication of this first association.

A major musical milestone for The Liturgical Press was published in the late fifties. Under the direction of Fr. William Heidl, O.S.B. (Virgil Michel had died in 1938 and had been succeeded by a number of directors until Father William began his 28-year tenure in 1950), a group of liturgists and musicians contributed to Our Parish Prays and Sings, one of the finest and earliest hymnals promoting parish participation in the Mass. The millions of copies of the publication that were sold are a clear clue to its utility and appropriateness.

An organ accompaniment book soon followed and eventually grew into a double loose-leaf format with the subsequent editions of Our Parish Prays and Sings. The publication also prompted The Liturgical Press's first venture into the area of recordings. Music for Mass was a demonstration record of much of the music in Our Parish Prays and Sings. It was the first of a respectable list of records and tapes available today from The Liturgical Press.

The liturgy was not neglected during this period of interest in music. One of the major events of Catholic publishing during the late fifties was The Church's Year of Grace, an in-depth but easily understood study of the liturgical year by Dr. Pius Parch, an Austrian Augustinian monk. This five-volume

John Dominik is the advertising manager of the Liturgical Press.

Liturgy Directors . . .

and anyone else interested in having the source documents that implemented the changes begun by Vatican II will find them here, annotated, indexed, complete. The 554 official documents cover the period from 1963 to 1979 and are grouped under seven major topics. An indispensable volume for anyone involved in liturgical functions.

Cloth, 1500 pages, $45

THIS POPULAR MINISTRY SERIES now features four booklets of special interest to liturgists: Lectors ($1.25), Cantors ($1.25), Confirmation ($1.25), and Musicians ($1.25). These handy booklets are perfect for acquainting new ministers with their chosen tasks.
work was translated by Father William, and it remained the preeminent publication on the liturgy until replaced by the four-volume work. The Liturgical Year, by Adrian Nocent, O.S.B., published by The Liturgical Press in the mid-seventies.

A second para-liturgical publication was A Short Breviary. First issued for nuns and laity who wanted to participate in the Divine Office, either in community or in private, the abridged version soon appeared in several editions to accommodate other orders of religious.

During this growth, The Liturgical Press, sometimes publishing under the colophon of “St. John’s Abbey Press,” needed additional space and moved from area to area on the Abbey and University grounds until a permanent location became a definite necessity. A building that had been erected on the campus to house Air Corps cadets in World War II was the first separate facility The Liturgical Press moved into, but this too was shortly cramped for space and a new building, constructed especially for The Liturgical Press, with business and editorial offices, warehouse space, and a mailroom, was completed in 1963.

Two additions have since been constructed, but Press people still constantly seek “more room to work.”

In 1960 The Liturgical Press issued another innovation, a set of inexpensive Bible commentary booklets written for the non-technical reader. The first 14 volumes of the New Testament Reading Guides were followed by 31 volumes of commentary on the Old Testament.

The Benedictine devotion to chant was soon in evidence again with the publication of Fundamentals of Gregorian Chant by Fr. Dominic Keller, O.S.B. This was joined in the 1961-62 catalog by such other music publications as Marian Anthems, Song for Lent (an English language version of Attende Dominii), A Handbook for Plainsong for Choirs, and The Mass of the Angels.

Following the conclusion of the Second Vatican Council, The Liturgical Press was ready with one of the first fruits of the Constitution on the Sacred Liturgy. The Roman Breviary in English and Latin appeared in three volumes. At the same time, The Liturgical Press published two recordings by the St. John’s Abbey Choir, Polyphonic Motets and Chants and Gregorian Chant Masses, both still being published and both enjoying continued popularity, a tribute to the timeless nature of chant. Yet it was not only the music itself that was supported by The Liturgical Press. There were peripheral publications, like Voices and Instruments in Christian Worship by Rev. Joseph Gelineau, a significant analysis of the meaning of the music in the liturgy. The Message of the Mass Melodies, by Rev. John Murrett, M.M., was a similar although more limited treatment.

In 1965 The Liturgical Press became the first American publisher of the Catholic Edition of the Revised Standard Version of the Bible. This publication re-emphasized the balance The Liturgical Press was attempting to maintain between biblical and liturgical focus. Part of that effort was expressed in a completely new and much enlarged revision of the hymnbook, Our Parish Prays and Sings. The new version was available in two editions, one featuring music for Mass, with proper for Sundays and greater feasts, along with a variety of 276 hymns, and the other edition adding a number of sacramental rites, devotions, novenas, and other requirements for parish worship. The larger edition contained 800 pages and sold for as little as $1.10 in quantities of 900 or more.

Within two years Our Parish Prays and Sings had grown to six editions (seven, counting a small deluxe pocket edition) that fulfilled a variety of worship needs for any parish.

Following their involvement in preparing the various editions of Our Parish Prays and Sings, the editors at The Liturgical Press found that they had more music than could be used even in the various editions of the hymnbook. As a result, much of this music was published separately, either as individual Masses or as a compilation of songs and responses.

A number of new recordings also resulted from this increased involvement with the publication of hymnbooks. Gregorian Chants for the Feast of Corpus Christi, sung by the monks of St. John’s Abbey, and Corret’s Mass on the Eighth Tone, an organ composition played by Fr. Gerard Farrell, O.S.B., were added to the list, along with Sacred Music, a recording by the St. John’s Men’s Choir under the direction of Gerhard Track, former director of the Vienna Boy’s Choir. (Axel Theimer, another graduate of the Vienna Boy’s Choir, is currently director of the University Men’s chorus.)

Liturgical music was again served when The Liturgical Press published Sung Vespers by Rev. William A. Jurgens in the early 1970s. This period also saw the publication, or distribution of Twelve Hymns in SATB, arranged by Rev. Joseph Roff, Let God’s Children Sing, songs for children, The Hymnal for Christian Unity, a unique development in interfaith relations, Prayer and Song, a pocket hymn and prayer book, The Simple Gradual for Sundays and Holy Days, 32 different complete set-
tings, *Songs from the Psalms*, a rework-
ing of twelve familiar psalms to modern melody forms, and *Praise the Lord*, a hymnbook from England for parish or community use.

Despite what may appear to be a turn to modern melody, The Liturgical Press continued its strong association with Gregorian chant. *Jubilate Deo*, by John Lee, was a presentation of 25 of the more simple chants but in modern notation for the benefit of those untrained in reading chant notation.

In the immediate past, music has continued to be a major division of the publishing schedule of The Liturgical Press. The *Book of Sacred Song* (1964), successor to *Our Parish Prays and Sings*, still presents a wide selection of music for parish use. To commemorate the 1500th anniversary of the births of Sts. Scholastica and Benedict in 1980, The Liturgical Press invited Benedictine composers throughout the nation to submit their music for a commemorative book. A *Benedictine Book of Song* was issued containing 63 hymns, chants, and melodies for liturgical and para-liturgical use. Two volumes by Dr. Erik Routley, although neither contained musical notation, found a large and appreciative—if not enchanted—audience of musicians fascinated by the author’s wisdom, wit, and scholarship. *An English-Speaking Hymnal Guide* presented the texts, background, and metrical form of 888 of the most widely used hymns in English as shown by a survey of popular hymnals. *A Panorama of Christian Hymnody* introduced American readers to the pleasure of *reading* hymns as lyric poetry. Dr. Routley’s sprightly introductions to the chapters of the book were an education in the history of hymnody world-wide.

Of monumental interest to serious music historians is the 1980 publication *Papal Legislation on Sacred Music* by Robert F. Hayburn. Monsignor Hayburn’s research covered both sides of the globe, from Australia to Rome, and presents 400 papal decrees, statements, and letters concerned with music and its presentation in religious functions.

Original compositions continue to see light (or hear sound?) through publication by The Liturgical Press. Fr. Henry Bryan Hays, O.S.B., whose very early compositions won recognition in a George Gershwin competition, gathered a number of his original hymn tunes in a book titled *Swayed Pines Song Book*, named for a wind-swept stand of fir trees on the Abbey grounds, and Fr. Jerome Collier, O.S.B., whose Masses have appeared in earlier publications, recently composed a *Litany of Saints for Consecrations and Solemn Blessings*.

Recordings of music, now both discs and audio cassettes, are still testifying to a commitment to music by The Liturgical Press. *Grandeur: The 19th Century Organ, Requiem by Durufle, Missa Brevis, Missa de Angelis, The Organ Music of Girolamo Cavazzoni*, are only a few of the most recent releases.

Editorial work is now proceeding on the thorough revision of the *Book of Sacred Song* to be issued in the near future. Again, the Abbey in the pine forest of Minnesota exhibits its religious heritage and its belief in and support of music through the wide distribution of The Liturgical Press.
Music Industry News

Organ Restoration

The Gratian Organ Builders of Decatur, Illinois, has announced the restoration of the historic Pilcher 9 rank tracker organ, which originally belonged to three-time Illinois governor Richard James Oglesby.

The organ, built in 1871 in Louisville, Ky, originally stood in the Oglesby mansion, and has now been donated and moved to the Elkhart Christian Church in Elkhart, Il. The organ was restored over a six month period by Rodney Leslie Degner, president and tonal director of the Gratian Organ Builders, the oldest continuing pipe organ firm in the United States. For more information on the Gratian Organ Builders, write to Gratian Organ Builders, 1368 West Wood Street, Decatur, IL 62522.

New Essex Series Organs from Rodgers

Rodgers Organ Company has announced the availability of its new Essex Series organs. Available in two internal and external speaker models, and covering the $6,500 to $10,000 price range, the Essex Series 605 and 640 consoles are technically advanced designs providing smaller churches and home organists with the sophisticated individual note pitch generation systems that until now have been available only on Rodgers more expensive models. In addition, the Essex Series offers an advanced microprocessor control system, programmable combination actions, microprocessor self-diagnostics, and stop leveling. For more information, contact the Rodgers Organ Company,

Rogers Essex Series 605.

1300 N.E. 25th Avenue, Hillsboro, Oregon 97124.

National Music Review Council Formed

As more and more people become concerned about the increasingly graphic descriptions of violence and sex, as well as the promotion of suicide and alcohol and drug abuse in today’s song lyrics, a group of U.S. broadcasters has started the National Music Review Council (NMRC) to give a seal of approval to recordings which, through a consensus of youth and parent groups, broadcasters, record companies, and artists, are judged to have no objectionable lyrics.

In a statement of purpose, the organization said: “We hope to eliminate from contemporary hit music those lyrics which promote self-destructive influences as acceptable alternatives to the problems of life, and which also glamorize these influences as acceptable behavior and as the basis for peer-group approval.”

For more information on the NMRC, write to NMRC, 15250 Ventura Boulevard, Suite 310, Sherman Oaks, CA 91403-3201.

Archives of Modern Christian Art

The Archives of Modern Christian Art was established in 1981 to collect,
catalogue, and provide scholarly access to the record of Christian religious art and architecture in the modern world. Aware of the vast significance of this collection to the whole society, College of Notre Dame in Belmont, California has provided space and services in the expectation that others of like mind will join in supporting the work.

The Archives' collections begin at the 15th century, where the Princeton Index of Christian Art ends, and are worldwide in scope, though priority is normally given to the Americas from colonial times to the present. Much of the earlier European record is well documented, but comparatively little attention has been given to developments in the New World. Inadequate art education, old tensions among denominations and separation of church and state, among other factors, have tended to inhibit scholarship in a field that was once preeminent among the arts: i.e., art and architecture in the service of worship.

We live in an age when Christian churches of all denominations are being built and demolished at an unprecedented rate as technology and economic forces transform our cities and countrysides. Yet, until now, there has existed no single comprehensive archive where scholars and artists could study the complete record of these monuments and their contents. To respond to this need with the help of modern electronic and photographic aids (computers, micro-film, slides, video tapes and discs, etc.) promises rich rewards in terms of the spiritual growth of the church and her people. Not only is it evident that no history of the church can be complete without a history of church art and architecture, but it is also true that no new art is ever produced in a vacuum and that loss of contact with tradition is a fearful loss indeed.

In time the Archives will become an invaluable center for the multiple aspects of research concerning this heretofore neglected field. It will provide resources for cultural studies now handicapped for lack of adequate documentation. It will also serve as a guarantee for the perpetual identification of monuments and individual artistic works, many of which, in the course of years, will have disappeared. It will provide leadership and training for those who wish to explore this 'abandoned mine.'

Two years ago the Archives was chosen by the Interfaith Forum on Religion, Art, and Architecture to be the west coast depository for a duplicate of its collection of 5000 slides of modern religious architecture. This recognition is most edifying because it reflects the partnership we wish to establish with all Christian denominations.

Last year, sixty American Catholic bishops appointed diocesan representatives to assist us at the local level. This action is perceived as a powerful vote of confidence and a delegation of profound responsibility.

At present the Archives contains over 1000 volumes, 11,000 slides and photographs, 50 audio and video tapes, 13 periodicals in five languages and numerous files of ephemera and personal documents. While the collections are still small, the entire catalog is being computerized.

There is some urgency to this work. Many who have witnessed and participated in the field of sacred art before and after Vatican II will be thinking, eventually, of their own archives and what will become of all the memorabilia that "seemed so important at the time." The Archives of Modern Christian Art wishes them to know that they are in possession of a priceless link in the history of Christian art and architecture and that now, at last, there is a responsible organization that wishes to care for this treasure.

The Archives of Modern Art is located at College of Notre Dame, Belmont, CA 94002.

Rodgers Organ Company
The Rodgers Pipe Heritage," is a small, but useful booklet that presents the story of the Rodgers Organ Company and its development as a company dedicated to building fine organs. In 1974, Rodgers purchased the engineering records, drawings, and files of the Aeolian-Skinner Pipe Organ Company, and in 1974 acquired the Van Zooren Pipe Organ company. For further information, contact the Rodgers Organ Company, 1300 N.E. 25th Avenue, Hillsboro, Oregon 97124.

FROM NALR

Winter Risen

a new collection of liturgical music by Robert Fabing, S.J.

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

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

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Also by Robert Fabing, S.J.: Song of the Lamb; LP or Cassette - $7.98; Music Book - $4.95.

Available at your local religious goods store or directly from NALR, 11802 W. 23rd Ave., Phoenix, Arizona 85029.
The Magnus Liber Organi is an important source for medieval polyphony. With a name like Magnus Liber Organi, one must immediately respect it, sensing that it is a heavy-duty element in somebody's kingdom, church, or portfolio. It has the same ring to it as Tyrannosaurus Rex or the Discalced Brothers of Blessed Mary of the Redemption of Captives—however, all three are hardly buzzwords in American parish life. They did at one time or another carry formidable weight in the welfare of the church, before Jesus or after Jesus. For our purview, it is the Magnus Liber that generates some interest for the pastoral music maker of today.

The Liber, a smallish volume, contains the two, three, and four part motets of Leoninus and Perotinus, the masters of music in the late 12th and early 13th centuries in the Cathedral of Notre Dame in Paris. Its contents are found in a few manuscripts scattered through medieval Europe and England, but its authorship is determined by a mysterious monk/scholar who plays high homage to them in a medieval treatise called "Anonymous IV." This treatise is one of several in a collection of treatises compiled by Coussemaker in the nineteenth century. Yes, there are three other anonymous treatises before this one. But, consider the ignominy. This poor cleric risks life and limb by sailing the channel from his native England or Scotland or somewhere in the Isles. He is undoubtedly abused by the students at the University of Paris who ostracized him because he was not Gallican, and, more than likely, was not able to make University's soccer team. To top off his career six or seven hundred years later, he is relegated to "Anonymous IV," not 1, 2, or even 3—but "IVI!"

The Liber which Frater Anon announces in his writings is representative of a highly intricate and demanding art, the art of medieval polyphonic performance and its use in medieval liturgy. Ultra-high in its execution, both the music and liturgy signal a lofty and ceremonially-layered celebration worthy of the Gothic building that displayed the liturgy so well.

Suppose we project to the year 2685 and another Magnus Liber is discovered in an archeological site of a twentieth-century convention center. The time lapse is about the same of the medieval Liber with that of our experience of today. This fantasy Liber is not a book of organum, but a twentieth century volume four times the size of the Anonymous IV Liber and it is called the Magnus Liber Gloria Laude Benedictic III. Because of the seven century gap, its contents and its usage are mysterious for the twenty-seventh century musicologist.

For example:

The musicologist questions the letter names of E, or A or F above the single melodic line. There is no tie-in with the text which speaks of singing from mountains and singing a new song to the Lord. The letters might be a throw-back to the primitive notation of antiquity, which indicated pitch names. But, the two thousand year span negates that theory. Still then, these letters may be performance practices; E representing "extravagant" and A representing a manner to produce "awesomeness" and so forth. It remains a mystery. The single melodic line is clearly modeled after the very ancient single chant line, which was going through a new popularity among certain rightist sects in the church about this time. The popularity was brief and at best, quaint. The astonishment of the twenty-seventh century musicologist lies squarely on the durability of the book. Not its contents—all of that has been placed with the dinosaur and the discarded brothers—the durability of the front and back covers of the volume is the amazement. These blue colored covers appear to be in the same condition that they had over seven hundred years ago. The twentieth century was truly a century of forward looking folks. As one of its leaders had said, "Plastics—that's where it's at."

Albertus Magnus De Laudibus Virginis. French Flanders, ca. 1300. Wellesley College Library.

Some biographical data can be gleaned from the Magnus Liber Gloria Laude Benedictic III. The composers seem to be dominated by Gaelic and Nordic names. These names have cryptic initials written after them, which could make them members of a secret society of charity workers in the twentieth century. It is this society that eventually dropped out of existence around 2001 when it was absorbed by the Rosicrucians.

All of this demands that a large disclaimer in the form of a series of video tapes showing the many faces of pastoral music in the twentieth century parish should be buried in a time capsule in Notre Dame, either Paris or South Bend. So, when the musicologists after seven hundred years seek to reconstruct our parish scene, they will have something to build on rather than a singular Liber. The contents of these videos would show parish music making a lively art, full of choices, and extravagant in stylistic pluralism. All music choices to be compiled in yet another Magnus Liber, this time, perhaps, it can be called the Magnus Liber Musicae Populi Dei.

Dr. Moleck is the Director of Music and Liturgy at St. Bridget Church, 42 Richmond, VA.
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All Johannus organs are available in the Classic European cabinet shown above, with the Deluxe Handcrafted cabinet at right available on selected models.
Introducing a Person of Note

NPM is honored to welcome a woman of eminent academic record and pastoral perception to its staff of reviewers. Dr. Carol Ann Doran carefully balances her roles of mother, wife, and church music professor/director of Community Worship at Colgate Rochester Divinity School/Bexley Hall/Crozer Theological Seminary. Previously she served as organist/choir director at Episcopal and Presbyterian churches in New York state and teacher of organ literature at Eastman School of Music where she earned degrees in church music, organ, and music literature.

Doran’s professional activities have included offices with the American Guild of Organists, Liturgical Commission of the Episcopal Diocese of Rochester, North American Academy of Liturgy and the Association of Anglican Musicians, of which she currently is president. The most recent of her distinguished publications are New Hymns for the Lectionary: To Glorify the Maker’s Name (Oxford University Press) and Open to Glory: Renewing Worship in the Parish (Judson Press) both co-authored with Thomas Troeger with whom she has collaborated on numerous lectures and workshops. Their prodigious partnership has flowered into forward-looking hymn creations of a distinct contemporary caste. Several of Doran’s tunes on Troeger’s texts will appear in the third edition of Worship.

Regarding pastoral music formation, Doran believes “it is essential that pastoral musicians devote serious thought and effort to the establishing or adapting of local educational resources to provide appropriate musical, theological, and liturgical training for our work. Continuing education is central to the strengthening of our professional abilities.” We look forward to the contributions of this scholar, teacher, composer, performer and leader.

ROBERT STRUSINSKI

Congregational

Hymns, Psalms, and Spiritual Canticles


There is something about the weight and the substance of a cloth-bound book that communicates strength of tradition and direction for the future. The message received is that this book is important, and that it will serve the parish well for many years to come.

Hymns, Psalms and Spiritual Canticles (called A Parish Music Manual) has been compiled, edited and arranged by Theodore Marier, Choirmaster of St. Paul Church (Cambridge MA) with the assistance of the staff of the Boston Archdiocesan Choir School. It is published in a “unison pew edition” (642 pages, $12.00) and an “organ and choir edition” (1082 pages, $30.00). Both are cloth-bound and well printed, using an attractive format and easy-to-read type.

This collection has been published after twenty years of development and continuous daily use at the Church of St. Paul. In many ways it reflects choices made for the benefit of one congregational, but the materials contained in this hymnal form a rich resource upon which a developing program of congregational participation in the music of the liturgy could be built.

There are some aspects of the book, of course, which may be considered inadequacies. Keyboard (primarily organ) accompaniment is assumed; chording for guitar players does not appear. Certain kinds of music used in many Catholic churches is missing from this collection; Gelineau’s compositions, music from the Taizé community and contemporary folk music are not found, although “Gift of Finest Wheat,” by Wodendorf and Kreutz is included in this collection.

The “core” programs of the Mass, Responsorial Psalms, Morning and Evening Prayer (Service of Light), Compline (Night Prayer) and other services of communal worship use music that is described as “consistently homogeneous.” The total collection, however, which includes all other music for worship and the 264 hymns, contains a variety of styles of music ranging from monotone chants (Glory to God, # 7) through simple chants (Our Father, # 30), Gregorian (Requiem Aeternam, # 340), German Chorales (A Mighty Fortress, # 100), Genevan Psalter tunes (Comfort, Comfort Ye, My People, # 144), old and new English and Welsh tunes, music by contemporary composers (Hermann Schroeder # 47, Jean Langlais, # 48 and Paul Manz # 429) as well as 94 tunes by Marier himself.

This collection is a work of excellent quality that includes settings of 87 Psalms using congregational antiphons with verses for cantor or choir. Some Psalms have optional verses to be sung by SATB choir. An index (beginning on p. 603 of both editions) shows not only the page on which each Psalm is found but also the antiphon used for that Psalm and a list of “Psalms Hymns” (metrical versions) based on each Psalm.

The wealth of music resources included in this small volume is notable. Musical settings of all four Passions are included with the musical setting of the people’s parts given in the pew edition. There is music for Good Friday liturgy, the Easter Vigil, Ash Wednesday, Baptism, Confirmation, and Christian Burial. And in each instance, the page presents an attractive arrangement that invites us to participate. The hymns, versicles, canticles, and sequences are presented in alphabetical order. Fourteen use Latin texts printed beneath the
music; several of these have English translations printed on the page but not intended for singing.

Even this long list does not recognize all the contents of this collection, nor have we adequately described the extensive indices that Mr. Marier has included (tables for hymn selection for all three lectionary years, for Responsorial Psalms and antiphons as well as the usual topical index, first lines and common titles of hymns, etc.).

Every parish will have some musical favorite that is not included in this book, but an amazing amount of fine material is in it—certainly more than enough for the development of a parish music program that utilizes the strength of tradition and the best of contemporary composition.

Carol Doran

Choral

Nativity: Seven Contemporary Choral Settings
Royal School of Church Music. 1984.

Nativity is a collection of seven contemporary Christmas carol settings. Six are scored for SATB choir; one is scored for two treble voices. The quality of the compositions is extremely high. The choral writing is both challenging and interesting in its non-conventional harmonies and meters. An example is “Good King Wenceslas,” by Simon Reynolds, which is written in 7/8 using mildly dissonant chords with an independent, rhythmic organ accompaniment. There is a positive feeling of wholeness about these pieces. All the elements of music are used creatively to proclaim and mirror the texts.

The composers have supplied extensive dynamic and metronome markings to aid in the musical interpretation. The textures of the carols vary from the chorale-like “This Lovely Lady Sat and Song” by Bryan Kelly and “Christ’s Love-Song to Man” by Barry Ferguson to the contrapuntal “There Is No Rose” by Peter Chulow (written in 6/8 and 3/4 simultaneously). The setting of “Away In A Manger” arranged by Arthur Wills for two treble voices and organ is exquisite. Wills’ use of an independent vocal line woven around the tune and several moving lines in the organ part have an ethereal effect on the listener.

Four of the carols are written with organ accompaniment; three are unaccompanied. The organ parts will need to be studied carefully, but they are very idiomatic of the instrument. The English texts are mainly from the 14th and 15th centuries and may need some brief explanation for choirs and assembles.

A choir of average to above average ability will welcome the opportunity to sing this exceptional collection.

Recommended for Christmas, 1985

GlorySound: New Church Music Reference Kit, Vol. II

GlorySound is a collection of eighteen choral pieces for two-part, SAB, and SATB choirs. Liturgical churches may find Dale Peterson’s “Jesus Is God’s Gift,” Don Whitman’s “Songs of Thanksgiving,” and Dave Dunbar’s “Let Us Sing the Songs of Those Who Cannot Speak” useful for children’s and youth choirs.

For the most part, the collection appears to be more appropriate for non-liturgical churches and personal reflection and meditation. Musically, the majority of the collection is rather sen-
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Alice Parker

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Sentimental and uninteresting, in melody and harmony. In many instances, the music is not wedded well to the text, in feeling or proper word accents. Textually, weak and inaccurate theology as well as noninclusive language are encountered throughout most of the collection. In addition, most of the texts are non-scriptural.

There are many exciting musical sounds and forms being employed successfully and prayerfully in today’s liturgy. This reviewer offers the opinion that GlorySound, generally, will neither lead today’s assembly in prayer nor appropriately accompany the ritual actions of the liturgy.

PATRICK I. CARLIN

Two Songs for Christmas.


Fr. Jabusch’s Christmas songs “Baby Boy, So Weak and Little” and “One Day in Winter” are two distinctly new Christmas songs, with emphasis on the social justice aspect of the birth of Christ. Musically there are no problems, although the Hungarian melody of “One Day in Winter” may take a little “listening to” to gain the proper “modality” inherent in the song.

One of the distinctive characteristics of Fr. Jabusch’s texts is his tendency to use the art form as a “messenger,” akin to the “message” songs of the 60’s. It is almost as if he uses his lyric writing ability as an opportunity to give a pointed homily. As a result the message of his Christmas songs dives into the Christmas emphasis and the social implications inherent in the mystery of the Nativity.

JAMES BURNS

Six Dutch Organ Collections


J.G. Bastiaans, ‘Variaties over Psalm 24’ (MR 103, © 1982, $8.50);
Peter Elander, ‘Preludium et toccata over Psalm 68’, Kanonisch vooroor en Koraal over Morgenblads der eeuwigheid’ (MR 111, © 1983, $9.25);
Joop Klaassen, Psalminterpretus (LD 001, © 1983, $10.50);
Children

Bach for Boys and Girls

A year of concerts, lectures, and birthday parties have made the Bach celebration year a memorable one. With this widespread awareness we can now look forward to continued exposure of this great composer by knowledgeable choirs. A collection of six pieces for the 300th Birthday will continue to be a valuable addition to our children's repertoire. Included in the collection are four Geistliche Lieder (Sacred Songs) which were originally part of a large hymn book published in 1736 by Breitkopf and assumed to be composed by Bach. Two of these arias/anthem style songs are in unison and two are 2 part. The collection is further expanded with the familiar "My Heart Ever Faithful" arranged much in the style of Bach's Schubler Chorale Prelude for organ. The sixth anthem is "All Glory Laud and Honor" from Cantata No. 95, set in 3/4 time. There is also a descant suggested for oboe, violin, or flute. The texts and textures of these pieces have been skillfully edited by Mr. Burke to encourage and support our children's singing and appreciation of these Bach anthems. Each of these six anthems is available separately.

Daniel Copher

Review Rondeau

A Christmas Choir Sampling

Night of Silence. By Daniel Kantor. Unison and keyboard, opt. guitar, string quartet, flute/ooboe. GIA, G-2760, $6.00.

This gets my vote for winner of the batch not only because it's a big hit already, but because I've seen its magic in action! Besides, who's ever heard of a quodlibet on "Silent Night" that hasn't worked charms? Tasteful, restrained, engaging. You won't be able to keep the congregation from joining in.


Craig Cramer

Third Forum on Worship: Environment, and the Arts

FORM/REFORM: CREATING A HOUSE FOR THE CHURCH

some of the speakers:

some of the topics:
architecture and liturgical history, special problems in renovation and restoration, environment for seasons, acoustics, church interiors, vestures, and much more.

some of the extras:
commercial exhibits, liturgical artists exhibits, special art and architectural tours in the area, and liturgical experiences.

FORM/REFORM: CREATING A HOUSE FOR THE CHURCH will be held September 22-25, 1985 at the Shoreham Hotel in Washington, D.C. It is sponsored by the Georgetown Center for Liturgy, Spirituality, and the Arts. The fee is $120.

For more information and registration forms, contact: Conference Services by Lorettia Raif, P.O. Box 6715, Rockford, IL 61125.

Please send me more information about the FORM/REFORM: CREATING A HOUSE FOR THE CHURCH.

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47
Don't be scared off by rhythmic printing errors in the first measure. An extended "galloping, fast-paced bit of baroque" that looks like a lot of fun.


A gently flowing easy setting of this lovely folk carol from Oxford's Carols for Choirs 3.


Excellent a cappella writing based on a traditional Normandy melody. Well worth the ensemble demand. The following four selections can be heard on the superb recording, SING WE OF CHRISTMAS, by the Dale Warland Singers. (August Pub. Publ., record 23-1916), cassette 23-1919)


A conventional harmonic arrangement with lovely flute obbligato.

We Three Kings of Orient Are Arr. by Stephen Paulus. SATB with harp and oboe. August Pub. 11-2259, $80, 1983.

A lush, insightful setting of this customarily heavy-pulsed hymn requiring instrumentalists of the highest caliber and a secure choir.


Compact, clusterly a capella setting with soprano soloist requiring a big-scaled voice. Somewhat adventurous.


Dedicate 16th century text expertly set for the moderately advanced choir. Give the Warland recording a hearing for a definitive hearing of these lovely, contemporary motets.


An easy 3-part gem from the Oxford Book of Carols for treble voices, optional keyboard and alternating solo/tutti melody. High tessitura for soprano I demands light, free voices.


A narration of Luke’s Christmas gospel for choir, solo voice and bells. Choral acclamations frame this interesting proclamation which requires a good narrator with secure pitch and good range.

There is No Rose. By Gerald Near. SATB and organ. Aurocle Editions (PO Box 36421, Dallas TX 75235) 1983.

Individual sections in turn spin out lovely, picturesque lines of this known medieval text and combine for a haunting a cappella closing phrase.


A joyful, acclamatory setting of the alternate opening prayer for the Feast of the Annunciation. Thoughtful descent for children's choir or solo voice with a good thrust.

ROBERT STRASINSKI

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**About Reviewers**

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

Dr. CARLIN is minister of music at the Cathedral of the Sacred Heart, Richmond, Va.

Mr. COPHER is director of liturgy and music for the Church of St. Patrick, Edina, Mn.

Dr. CRANGER is organ professor at the University of Notre Dame.

Dr. DORAN is director of music at Colgate Rochester Divinity School/Bexley Hall/Crozer Seminary, in Rochester, NY.
Hotline

Positions Available

Music Coordinator: On beautiful Monterey Bay. Part-time (20 hours). Appropriate liturgical knowledge required. Send resume and request for job description to: Laurie Nowark, Resurrection Church, P.O. Box 87, Apts, CA 95001. HLP-3446

Organist/Choir Director. Full- or part-time for 350 family community in Salem, VA. Position available immediately. Proficiency on keyboard desired. Responsible for overall parish musical program. Other responsibilities include: Directing two choirs, (contemporary and traditional music), providing music for one Saturday liturgy, and two Sunday morning liturgies, weekly choir rehearsals, and holy days. Send resume to: Rev. James Parke, Our Lady of Perpetual Help Church, 314 Turner Road, Salem, VA 24133, or for more information call (703) 382-0491, Monday thru Friday from 9am to 4pm. HLP-3447

Organist/Co-Director of Music: Full-time position. Active 2400 + family new Cathedral Parish in S. Florida seeks enthusiastic, versatile organist/co-director of music. Responsibilities include weekend liturgies, weddings, funerals, accompanying adult, children, and folk choirs. Coordinating additional episcopal ceremonies and liturgies held in cathedral in conjunction with current Director of Music. No school. New top of the line Allen 3 manual organ. Degree in music required. Send inquiries/resume to Director of Music, St. Ignatius Loyola Cathedral, 9999 N. Military Trail, Palm Beach Gardens, FL 33410. HLP-3448

Liturgist. Full-time position. Responsibilities include: liturgy planning, training for all liturgical ministries, assist the Music Director in coordination of liturgies, part of planning and implementing of liturgies that celebrate other sacraments as a team member resource, supervise volunteers involved in liturgy and work in conjunction with the Liturgy Commission and its chairperson. Qualifications: prefer MA in Theology or equivalent with concentration in liturgy. Contact: St. Michael Parish, P.O. Box 766, Olympia WA 87507 HLP-3449

Director of Music for the Archdiocese of Chicago in its liturgy office with responsibility for program development and consultation. Music degree plus experience in liturgy performance and administration necessary. Send resume and two letters of reference to the Office for Divine Worship, 155 East Superior Street, Chicago, IL 60611, attn: Rev. Ron Lewinski. HLP-3451

Director of Music and Liturgy: For a large Catholic parish, responsible for all music in the church and adjoining school. Direction of the adult choir, boy's choir and folk group. This position also requires the planning of liturgy and classroom instruction in the school. Salary negotiable. All interested applicants send resume to St. John the Evangelist, 8908 Old Branch Avenue, Clinton, MD 20735. HLP-3434

Director of Music: Full-time; for 2500 family suburban Buffalo Parish. Organist, choir director; 7 weekend liturgies. Responsibilities include maintaining present adult choir of 30 voices, and developing parish children's choir. Additional responsibilities include: cantor training program, overseeing folk ensemble, and para-liturgical services. Music director would serve on the committee for the purchase of new church organ. Must have working knowledge of post-Vatican II Catholic liturgy. Applicant should have a minimum of a Bachelors degree in Music. Competitive salary based upon qualifications and experience. Send resume to Rev. James Monaco, Queen of Heaven R. C. Church, 4220 Seneca Street, West Seneca, NY 14224. (716) 674-3468. HLP-3435

Liturgist/Music Coordinator to be part of pastoral team at small residential college where liturgy is central to campus life and pastoral programming. Lay or religious woman with a sense of prayer and celebration to coordinate and lead all liturgical planning, music, drama, and ministries training. Degree in liturgy or experience in liturgical ministry and strong musical background required because of emphasis on and involvement in educational developmental programming and the RCIA. Send resume to: Director of the Pastoral Team, Box 45, College of St. Teresa, Winona, MN 55987, or call (507) 454-2930 ext. 313. HLP-3436

Liturgist/Minister of Liturgical Music: Full-time position for 2200 family parish. Responsibilities include: organist, director of choirs, liturgical planning/resource person, member of parish core staff, weekend liturgies, school liturgies, weddings and funerals, coordinator of all liturgical music functions. Send resume to: Search Committee, St. Peter's Church, 54 Mulberry Street, Mansfield, OH 44902. HLP-3437


Choir-Organist needed for The Basilica-Cathedral of St. Augustine, Florida. 11:30 AM Sunday service. One weekly rehearsal. Send resume to: Sr. Patricia E. Consier, O.P., The Cathedral, 35 Treasury Street, St. Augustine, FL 32084. For additional information call: Monday thru Friday, 9am to 4pm, 1-904-924-2806 or 2807. Weekends, call 1-904-824-9323. HLP-3439

Contact: St. Michael Parish, P.O. Box 766, Olympia WA 87507 HLP-3449
Music Coordinator: Part-time, for St. Dennis Catholic Church. Qualified musician to coordinate liturgical music. Send resume to: St. Dennis Liturgical Commission, 313 Dempsey Road, Madison, WI 53714. HLP-3440

Music Director. St. Peter's Catholic Church in Waldorf, Maryland has an opening for a Parish Music Director. Work involves running our various music groups and planning the liturgical music for our services with the parish Liturgy Committee. Salary is negotiable. For more information contact: Rev. Kevin O'Reilly at 843-8916 or write to St. Peter's Church, Box 42, St. Peter's Church Road, Waldorf, MD 20601. HLP-3441

Music Coordinator. Full-time. Liturgical, pastoral musician to plan and coordinate music ministries for Sunday masses, other solemnities, weddings, funerals, special celebrations. Skills needed: director/developer of choirs; familiarity with instruments, especially organ; development of cantor program. Priority to be given to singing/praying, assembly's full participation in liturgical services. Additional limited work on diocesan level possible. Good salary plus benefits. Send resume, academic and experiences to: Rev. J. Floyd Dwyer, Rector of St. Joseph the Workman, 530 Main Street, La Crosse, WI 54601. Telephone (608) 782-0322. HLP-3442

Assistant Organist and Choir Master. Baltimore Cathedral needs mature, liturgically aware person. Robert Twynham, Music Director. Must be willing to teach elementary school music Grade 1-8, direct handbell choir, train junior boys' choir, and assist with weekend liturgies. Please send resume to Robert Twynham, Cathedral of Mary Our Queen, 5300 N. Charles Street, Baltimore, MD 21210. For further information call (301) 433-9800. HLP-3443

Musicians Available

Experienced musician/liturgist seeks a supportive parish or cathedral in a metropolitan area with pipe organ. Master's degree in music. Excellent credentials. Write: P.O. Box 3113, Littleton, CO 80161-3113. Telephone (303) 795-5425. HLM-3444

Experienced Music Minister seeks full-time employment as either organist, or organist/minister of music/liturgist in a large parish. Skilled in a variety of liturgical music (chant, polyphony, folk/contemporary); Solo organ concerts throughout the USA and broadcasts over NPR. Salary minimum range is $20,000, plus special services and teaching. Would prefer southern or eastern USA. Can combine parish music skills with office management and administration if needed. Available summer 1985. Contact: Resident, 1387 Hayes #2, San Francisco, CA 94117, message: (415) 929-8858. HLM-3445

Pastoral Musician/Liturgist seeks full-time position of Liturgy and Music position in a parish where liturgy and team ministry are a priority. MM degree in Music, 1970, from Indiana University. 13 years experience in Catholic music and liturgy. Comfortable working with all styles and forms of musical expressions. Experience also includes parishes with fully developed liturgical programs. Contact: Joseph W. Henry, 5420 Willowcliff Road, Oklahoma City, OK 73122, or call (405) 495-8791. HLM-3450

As a Director of Music/Organist for the past 30 years, I am seeking the type of position in a Catholic Church that is sensitive to the musical needs of parish worship. Based on years of experience, I have found that following a concentrated program over a 3 year period will allow the choirs and congregation time for me to train their voices in tune and quality and to meet their spiritual needs in church music. In appreciation, I am seeking a starting salary of $20,000 and a 7½% increase for the second and third years. Future expectations would be negotiable. Contact: Gerald Dargis, 4553 Pike Avenue, Sarasota, FL 33583 or call (813) 923-2433. HLM-3452
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BERKELEY
August 5-9
Workshop: Dance and Biblical Faith. Doug Adams, Diana Apostolos-Cappadona, Carolyn Dietering, Carla DeSola, others. Write: Summer Session, Pacific School of Religion, 1789 Scenic Avenue, Berkeley, CA 94709.

SAN FRANCISCO
August 12-15

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LAWRENCE
July 29-August 5
Bach and Handel Three Hundredth Anniversary Tour to East Germany and London, led by James Moeser and Marilyn Stokstad. Write: Kittye Hagen, Sunflower Travel Service, 704 Massachusetts St., Lawrence, KS 66044.

MASSACHUSETTS

BOSTON
August 1-6
Tenth International Conference of the Societas Liturgica. Theme: "Baptism, Eucharist, and Ministry: A Liturgical Appraisal of the Lima Text." Write: Registration, Societas Liturgica, Marsh Chapel, Boston University, 735 Commonwealth Avenue, Boston, MA 02215.

HINGHAM
November 22-24
Weekend workshop for individuals and members of communities seeking to enrich their praying of the Liturgy of the Hours. Lectures and discussions center on theology of Liturgy of the Hours and practical and proven means of improving worship in each local community setting. Led by team of monks. Write: Glastonbury Abbey, Hingham, MA 02043.

MICHIGAN

DETROIT
August 19-22
Detroit Conference on Worship, Theme: Liturgy and Life, Transforming the Faithful. Speakers include Kevin Seasoltz, OSB, Joseph Champlin, Barbara O'Dea, Edward Braxton, Regis Duffy, William Burke, Alexander Pelouquin, Joseph Fete, Gerard Broccolo, Theresa Koernke. Write: Detroit Conference on Worship, P.O. Box 652, Severna Park, MD 21146. (301) 647-8145.

NEW YORK

BROOKLYN
September 28
Pastoral Congress of the Diocese of Brooklyn. Write: Diocesan Pastoral Congress, P.O. Box C, Brooklyn, NY 11202.

WASHINGTON, D.C.

September 22-25
Form/Reform: Creating a House for the Church; the third forum on worship, environment, and the arts, at the Shoreham Hotel. Write: The Georgetown Center for Liturgy, Spirituality, and the Arts, 3514 O Street, N.W. Washington, D.C. 20007.

Please send "Calendar" information to: Rev. Lawrence Heiman, C.P.P.S., Director, Rensselaer Program of Church Music and Liturgy, St. Joseph's College, PO Box 815, Rensselaer, IN 47978.
The HATRED which divides nation from nation, race from race, class from class,
Father, forgive
The COVETOUS desires of men and nations to possess what is not their own,
Father, forgive
The GREED which exploits the labours of men, and lays waste the earth,
Father, forgive
Our ENVY of the welfare and happiness of others,
Father, forgive
Our INDIFFERENCE to the plight of the homeless

All have sinned and come short of the glory of God.

FATHER, FORGIVE

and the refugee,
Father, forgive
The LUST which uses for ignoble ends the bodies of men and women,
Father, forgive
The PRIDE which leads us to trust in ourselves, and not in God,
Father, forgive
Be kind one to another, tenderhearted, forgiving one another, as God in Christ forgave you.
(St. Paul's Letter to the Ephesians)

On the night of Thursday 14 November 1940, the City of Coventry, England suffered a severe German air-raid, in the course of which the Anglican Cathedral was destroyed by fire. Two months after the raid, the Altar and the Charred Cross were set up in the Sanctuary of the ruined Coventry Cathedral. In the old vestries next to the Sanctuary, a group of young German volunteers have built an International Centre as a sign of Reconciliation. "Father Forgive" is inscribed on the wall behind the Altar in the ruins, where every Friday at 12 noon this Litany is prayed. These words pray for forgiveness for all wrongs being done by humankind. Many people throughout the world join in praying this Litany at noon on Fridays, as a link with Coventry Cathedral and a share in the world-wide ministry of reconciliation to which God has called his people. In the light of recent reactions to the Bitburg Cemetery visit, we present this litany for your reflection.
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