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In This Issue...

"The more festive the celebration, the greater the decline in importance of the eucharistic prayer." Many pastoral musicians know the truth of this statement. At a large diocesan gathering, the opening rite and the liturgy of the word are celebrated musically and liturgically with great festivity. The presentation of gifts is accompanied by a quiet instrumental selection and the assembly is set for the great act of praise in the eucharistic prayer and... somehow, the recitation of the prayer by the celebrant does not seem to work. Something's missing. Is it the style of the celebrant, or is it the very nature of the structure of the eucharistic prayer itself?

Several solutions have been posed: one is to have the celebrant sing the eucharistic prayer; another, to provide a text that adds additional acclamations to the prayer; and, perhaps most radically, a third is to restructure the entire text to provide a more consistent dialogue between assembly and presider(s) throughout the prayer. Each suggestion has its advantages and disadvantages. The first (the celebrant sings) can be done today, but requires a singing celebrant. The second (adding acclamations) increases participation, but, as Fr. Gelineau has pointed out, simply interrupts the prayer at more places. The third (a new dialogic text) enriches the assembly's role in celebration but is basically unreplied and experiential. In this issue, we do not explore these solutions as much as provide a context for musicians to reexamine the eucharistic prayer, and the role of music in it.

In a presentation first given at Universa Laus (Sept. 1985), Eugenio Costa explores the eucharistic prayer in history, in current practice, and with a few suggestions for the future. Next, the role of poetry in liturgy (a topic of great importance in itself) is addressed through a discussion of the eucharistic prayer (Sullivan). The International Committee on English in the Liturgy (ICEL) has translated the Prayer of St. Basil with its multiple forms of acclamations. The explanation of their work, together with a reprinting of the introduction to the Eucharistic Prayers for Children, provides information about the current state of development of the eucharistic prayers in English. Finally, Tom Porter presents the basic elements of the prayer (thanksgiving, praise, intercession) for our reflective attention.

This issue also contains some important announcements about the Association: the formation of the Director of Music Ministries Division, the six regional conventions, the four cantor schools, the Master Cantor Institute, the Choir Director's School, Enrichment Seminar at Easter Week, the new publications, including the Advent Music by Everett Frese. The Association's national office is bustling with activity—as you are in preparation for Advent and Christmas.

In this season, we invite our membership to renew their effort to make the eucharistic prayer central to our religious practice and to deepen the covenant renewal through it and its great "Amen."

V.C.F.
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**Cover:** Bronze crucifix. Twelfth century. Werden sur la Ruhr, Ludgerikirche.
Letters

Today's Missal: What Happened?

For several years most of the parishes in our diocese have been using the publications from Oregon Catholic Press and have built a major part of congregational music repertoire upon them.

Very recently we were informed by Oregon Catholic Press that their 1986 editions will carry none of the NALR materials due to NALR's recent decisions to withhold their materials from other publishers.

I am very disturbed. I feel that our parishes and others are being manipulated by publishers. We have been given the option of throwing out our NALR repertoire and starting with new music, or buying the Glory and Praise hymnal from NALR as an additional source of music—a considerable financial burden for parishes within the framework of sixty days. Either way the publishers win and the parishes lose.

We are now in a planning time for Advent and Christmas and Lent with the reality that much of our congregational music will no longer be available to us. Oregon Catholic Press says that to use their 1985 books in 1986 is a copyright infringement. I believe that not only NALR but also the Oregon Catholic Press have dealt with parishes in a manner that is neither just nor viable in giving us so little warning that this change was coming.

Is there anything NPM can do to help us protest this NALR-OCP action?

Patricia E. Consier, O.P., Ph.D.
Diocesan Director of Music
Diocese of St. Augustine
Music Director, Cathedral of St. Augustine

Many people have written or called NPM to express concerns similar to those of St. Patrick. Because her letter seemed representative of many, we forwarded it to Oregon Catholic Press and Epoch/NALR. Their responses are printed below, in their entirety. —Editor

We at Oregon Catholic Press have the deepest concern for Sister Patricia and the other leaders of liturgical music in our subscribing parishes across the nation. We know full well that the loss of NALR's contemporary music in Today's Missal will deeply affect the music programs of many of the parishes we serve.

The timing of the change, we agree, was unfortunate. It was also beyond our control.

The suggestion that we somehow conspired with another publishing house to subvert our own best interests and those of our subscribing parishes bewilders and saddens us. The simple fact is that an important supplier of our music determined, for reasons of its own, to discontinue licensing its music for use in OCP publications. Legally, the supplier was entirely within its rights.

We must note that NALR executives for years had often spoke to us of their intention to someday publish their own missalette, and that when that day came, they would no longer license their music to Oregon Catholic Press. This summer that day arrived. We were notified, and we set about notifying our subscribers.

We do not minimize the loss of NALR music to those whom we serve. All we can do is pledge our best efforts to provide a continuing program of quality music from the best composers around the country and around the world. This was always our goal in the past. It will continue to be our goal in the future.

We will do everything we can to help our subscribing parishes through this transition, even if it means helping them move as smoothly as possible from our missalette program to another publisher. We have lost some good music this year; we will never lose our commitment to those whom we serve.

Owen Alstott
Publisher
Oregon Catholic Press

By the time you read this response you will have already received our brochure and sample copy of NALR's latest project, the 1986 Assemblybook.

I will try to outline some of the reasons for our recent business proposition with Oregon Catholic Press as well as a few comments with regard to NALR music in general.

I do believe we owe all the people of God's Church an explanation. As with most apparent conflicts in business there are two sides to every story. I suspect you may have only heard one side and appreciate your invitation to hear our side.

The discontinuation of permission for Oregon Catholic Press to use NALR copyrights did not occur as abruptly as it may appear. In 1982 NALR made clear to OCP their intention to develop new worship aids that would hopefully be an improvement over the current generation of missalletes. NALR granted temporary permission to OCP while requesting a proposal from them to continue on a joint-venture basis. Perhaps this temporary arrangement was not made clear to you, the subscriber of OCP missalletes. This joint-venture offer was also extended to another missalette publisher. As of this date OCP has not submitted an acceptable proposal. However, regardless of the outcome of NALR's licensing with OCP or any other publisher, NALR has announced the release of the Assemblybook, which will be available to all worshiping communities. This Assemblybook may be found on page 1 of this magazine.

NALR has in all ways been at the forefront of developing and marketing the very best in contemporary liturgical music. We feel we must have that established freedom to continually develop new products.

With regard to licensing other publishers to use NALR copyrights I would say that, unfortunately, this idea becomes less practical as time goes by. At this moment NALR administers over 1500 (fifteen hundred) copyrights. It is in the best interest of our fellow composers that we fully develop the potential of their work. OCP chose to use their missalette approximately 30 out of the 1500 songs available for their use. We at NALR feel that many more of our songs deserve to be in your hands. It is impossible to insist that a business competitor such as OCP allow NALR to be involved in the selection of our music to be included in their product. Therefore, it was imperative that we develop our Assemblybook so that many more and newer NALR songs could be used.

On a final note, Sister, since we are grateful to our principal market, the church, I would be happy to personally respond to all letters addressed to my attention by anyone desiring additional information. Thank you again for your letter and I hope I have answered your concerns.

Raymond P. Bruno
President, NALR
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Association News

Director of Music Ministries Division

The first official division of the National Association of Pastoral Musicians has been formed. It will be called Director of Music Ministries Division.

For a number of years, various people have felt that NPM, especially in its conventions, was no longer adequately serving the needs of the fully trained musician. Others felt that those persons who work full time as pastoral musicians in the parish have a set of special needs, not shared by most of the members of NPM. Salary needs, salary increases, job stability, and contracts are just a few that have been mentioned.

At the national convention in Cincinnati, a meeting of over 188 full-time musicians was held, and a decision was made to form a division of NPM for this group.

A steering committee, with J. Michael McMahon, Chairperson, Dr. Fred Moleck, Daniel Mahoney and Barbara Ryan, met at the national office on October 20, 1985 and established the rules for membership, and the goals and organizational structure of the DMMD.

Membership will be restricted to those persons who earn their living primarily from pastoral music, serving as directors of parish music programs.

A letter has been sent to those who attended the Cincinnati convention meeting, and a membership application has been sent to all members of the association, to invite application for charter membership in this division of the association.

The Goals and organization committee of the DMMD are six:

- Administration, responsible for establishing and maintaining the network of directors, and for organizing us at both the national and local levels.
- National Liaison, to help us communicate with church leadership at local, diocesan and national levels.
- Standards, to deal with issues of salary, benefits, certification and recognition.
- Education, to plan and sponsor special institutes for directors of music ministries, as well as special tracks at the national convention.
- Publications, to communicate with the members through a newsletter and a column in Pastoral Music.
- Clergy Liaison, to communicate with clergy on issues relating to music ministry, and to influence the liturgical and musical education in seminaries.

If you qualify for membership (i.e., if you are full-time, paid, director of music ministry for your parish), then you are invited to volunteer for committee participation.

The steering committee has agreed to continue in existence up to the 1987 national convention, at which time there will be an election of officers.

The first activity of the DMMD is the Enrichment Seminar to be held in Washington, DC the week after Easter, 1986 (March 31 – April 4).

This first step in the organizational expansion of the NPM will provide a response to the growing need of the full-time parish musicians.

Seminars and Workshops

Window on Christology—for Directors of Music Ministry, March 31 – April 4. A special enrichment seminar for examining the latest teachings on Christology, as presented by the Pontifical Biblical Commission. And an opportunity to examine our current repertoire in the light of this teaching.

Choir Directors' School

Based on the models of the very successful Cantor Schools, a School for Choir Directors begins this summer, July 14–18, in Portland, Oregon. The purpose of this week-long program is the continuing formation of pastoral musicians who are choir directors. This specific program is designed for advanced level directors and will be held in conjunction with the Master Cantor Institute (Cantor School, level II). Sessions in Liturgical Theology and Scripture will be combined with Conducting Techniques and Instrumental Leadership Methods.

The faculty includes James Hansen, Tom Conry, Ted Frison, and Patrick Loomis. Plan now to attend.

Master Cantor Institute

Following the experience of last year, a second level program will be conducted for those who have attended Cantor School I. This program will be held in conjunction with, but separate from, the new program for Choir Directors. The dates for the program are July 14–18, in

Members of the Pittsburgh Chapter.
Portland. Faculty includes James Hansen, Tom Conry, Thomas Blaylock, Ruth Dobson, Barbara Irvin, and others.

The repertoire sessions, the Liturgical Celebrations, social gatherings and rap sessions will be held in conjunction with the Choir Directors School.

We look forward to a large attendance at the beautiful University of Portland, and, therefore, we encourage early registration. It will be limited.

For further information about all these programs, contact the National Office.

Regional Conventions 1986

Plans for the six regional conventions for 1986 are now complete. Diocesan leaders in music and liturgy met with the NPM Core Committees in Rochester, New Orleans, Sacramento, Indianapolis, Richmond, and Bismarck to identify what is keeping parishes from more prayerful celebrations, and to build convention programs to answer their needs. The results of two of these meetings are listed below. The other reports will appear in the next issue of Pastoral Music. Check the map on the cover of this magazine to find your region and your convention, or attend the one that you find most interesting.

Indianapolis, Indiana
July 21–24, 1986
Gathering The Many
One of our main concerns as church is forming community. Yet, we not only find it difficult to define the term community, but also to define what constitutes membership in that community. Our society is pluralistic, multicultural, mobile. How do we gather people from such a society into a loving, ritual community? How do we sustain that community? What risks are involved?

The Indianapolis convention will focus upon four aspects of community formation: the art of assemblying; community needs a caring ritual people needs community; knowing ourselves and our communities; and creative diversity.

Core Committee: Joan Stucker and Larry Hurt, Co-coordinators, Dave Groeller, Charles Gardner, Mary Martha Johnston, and Rev. Bill Stumpf.


Sacramento, California
July 28–31, 1986
Embracing Creativity
Musicians, as artists, are constantly called upon to be creative, to bring a printed page of music to life.
All liturgy is a creative process and involves the ongoing dialogue between art and life, life and liturgy, liturgy and art.

There are many operative models of community, yet what does it mean to be a liturgical assembly? How can we respond creatively to the forces of pluralism, transience, and multiculturalism which shape our contemporary assemblies?

In order to provide competent leadership for our assemblies, ministerial formation for today's clergy and musicians should provide for the development of communication skills and broad artistic competencies.

These are the four perspectives from which the Sacramento convention will pursue the theme of Embracing Creativity. The various workshops and events during the convention will underlie, enhance, and prepare us for the demands of creativity.

Rev. Carl Steinauer is the local chairman for the convention. The Planning Committee includes: Sr. Maria Bierer, Ann Detsch, Mary Jeanne Favelli, Kim Ingraham, Chris Lund, Pat McCallum, Rev. Donald Osuna, Rev. Rod Stephens, Sally Stoner, and Marie Stricker.

Report on the Canadian Meeting in Cincinnati

Following are the minutes of the Canadian meeting at the NPM national convention at Cincinnati, Ohio, Wednesday, June 26, 1985.

Present at this meeting were representatives from the following cities: Montreal, Quebec; Ottawa, Ontario; Toronto, Ontario; Burlington, Ontario; Waterloo, Ontario; Calgary, Alberta; Red Deer, Alberta; Hamilton, Ontario; St. Catharines, Ontario; Emersburg, Ontario; Saskatoon, Saskatchewan; Victoria, British Columbia; Halifax, Nova Scotia.

Those present introduced themselves, where they were from and how long they were a member of NPM. Then each person said what he or she found helpful about NPM. Unanimous praise was expressed for the conventions and magazine.

Discussion followed on why Canadians don't have a national association. It was clarified that NPM was started, not by a national office, but by someone with a good idea. We cannot depend on our own National Liturgy Office but would have to do it on our own. We decided on forming a Canadian Network of musicians, giving each other news on what we are doing in our own dioceses. We would insist on acquiring,
from NPM, the list of Canadian members to include in our Network.

We also discussed having a regional convention of NPM in 1988 in either Montreal or Toronto. All agreed this would be good as long as it is allowed to be “Canadian,” with the use of the Canadian hymnal and other Canadian music, and having Canadians do some workshops.

We talked about what we need from NPM. Besides the list of Canadian members to circulate, we need NPM to recognize Canadian chapters as distinctive. We cannot be chapters of a National Association of another country. We want to be associations of our own linked with NPM, unless NPM changes its name to “North American,” or “International” instead of “National.” We do not have the same kind of diocesan and parish structures as the church of the U.S., so we need to be accepted as semi-independent and free from using the chapter manual for meetings. If NPM goes international, Canadian composers and liturgists need to be highlighted at the conventions.

News was then shared by all. Toronto is working on a week-long school of music for August; Montreal is sponsoring a Music Conference on September 21; Victoria is starting a liturgy commission with a music committee; Calgary is celebrating its 10th anniversary in ’86 with a conference (Jan. 30-Feb. 1) “Building God’s House.”

The meeting closed with enthusiasm high and people making friends and going out to supper together.

Report submitted by 
Sister Marjorie Moffatt, S.N.J.M.

FDLC Meeting

The annual meeting of the Federation of Diocesan Liturgical Commissions attracted about 250 persons to Grand Rapids, Michigan, October 7-10, for a combination of business meetings (for passing resolutions), talks and workshops, with the theme “Liturgical Spirituality,” and a concert honoring Bach, Handel, Scarlatti, and Schütz.

In the meeting and resolutions section of the gathering, a resolution for a central clearing house for facilitating copyright permissions and payments was approved. Additional resolutions reflected concern about publishing documents on such topics as the presider in Catholic worship; women altar servers, liturgical formation in seminaries, sacramental celebration without ordained clergy, liturgical celebration and artistic disciplines (e.g., music, visual arts, dance, literature, speech), devotions related to culture, and encouraging diocesan pastoral letters on liturgy.

Archbishop Daniel E. Pilarczyk, chairperson of the Bishops’ Committee on the Liturgy (BCL) joint sponsor of the event, reported the activities of the BCL for this past year. “We are entering,” he said, “into a Post-Vatican II era of liturgy, a second age, in which we are beyond the “quick fix” era of liturgical reform.” He described the number of projects, publications, and decisions that were taken by the BCL last year, and the plans for 1986 and 1987.

Excellent presentations were made by Gerald Austin, OP, Mary Collins, OSB, and especially Louis Weil, who focused on the role of music and the arts in shaping liturgical spirituality.

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“Fine arts are not the common ground of liturgy,” he said. “If the first arts are the access to faith, they are only a clue to faith. You are the music, while the music lasts.” He made the point that in any political context, in any period of oppression, “Beauty remains sovereign, illusive and free.” The nature of the fine arts is to illuminate the liturgical art, because it provides an encounter with reality. “Meaning is in the Doing” of liturgy, and that is true of the arts. A parish is not a cathedral model stripped down. Each celebration must have its own artistic integrity.

The complete text of this fine presentation will be published by the Liturgical Press.

BCL Clarification

There has been some question regarding the directive issued by the BCL stating “if the alleluia or the Lenten Gospel acclamation cannot be sung, it is to be omitted.”

The norm in the General Instruction of the Roman Missal (GIRM) (1975) provides the option of omitting the gospel acclamation if it is not sung: “If not sung, the Alleluia or the verse before the gospel may be omitted. However, that norm needs to be interpreted in the light of subsequent legislation. Number 23 of the praenotanda to the Ordo Lecionum Missae, promulgated by the Congregation for the Sacraments and Divine Worship on January 21, 1981, states: ‘The Alleluia or the verse before the gospel must be sung and during it all stand. It is not to be sung only by the cantor who intones it or by the choir, but by the whole congregation together.’

Since 1981 the Liturgy Committee and its Secretariat have consistently interpreted these seemingly conflicting norms in the following manner. Since the latter law is in some respects directly contrary to GIRM 39 then it has derogated from the former law. Since the acclamation must be sung, it follows that it may not be recited. And since that is true, then it must be omitted if it is impossible to sing it. In other words what has changed through the 1981 legislation is that the option of omitting the acclamation has been replaced by the necessity of omitting it when it cannot be sung.

This interpretation appeared in the revised edition (1983) of Music in Catholic Worship (endnote no. 30) and in the 1982 Liturgical Music Today (endnote no. 28), statements on liturgical music issued by the Bishops’ Committee on the Liturgy.

Rite of Funerals

A final revision of the Rite of Funerals has been approved for the United States to be mandatory effective November 2, 1986.

The title of the Rite will be “Order of Christian Funerals,” thus more aptly designating the church’s several “rites” — e.g., prayers with family and friends, the vigil, transfer of the body to the church, the funeral Mass or funeral liturgy outside Mass, the final commendation, transfer of the body to the place of committal and the committal rite — which comprise its liturgical ministry to the deceased and to the mourners.

The newly-named Order of Christian Funerals includes the following features:
1. a revised translation of the decree of promulgation, notes, texts and rubrics;
2. a pastoral rearrangement and presentation of the contents of the book;
3. a number of supplementary texts to cover pastoral circumstances not addressed in the Latin, e.g., interment of the ashes of a deceased person, a victim of accidental or violent death, prayers for a stillborn child, etc.;
4. Morning Prayer and Evening Prayer of the Office for the Dead from The Liturgy of the Hours.

The Order of Christian Funerals is arranged in such a way that it may be used by ordained and lay ministers. In the case of the Funeral Mass, the ritual is arranged so that it is used from the beginning of Mass up to and including the general intercessions and then for the Rite of Final Commendation.

Volunteer Needed

The national office is looking for a volunteer who will work in the area of advanced technology in music education. A number of microcomputer-based music equipment are being used and the national association is looking for someone is willing to stay in touch with this development for our field.

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Advance registration closes May 16, 1986

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June 23–27, 1986
Advance registration closes May 30, 1986

Portland, OR
July 7–11, 1986
Advance registration closes June 13, 1986

Baltimore, MD
August 4–8, 1986
Advance registration closes July 11, 1986
PITTSBURGH—The academic year began with a eucharistic liturgy at which the new officers were installed. Bishop Bevilacqua presided and preached. A dinner slide show completed the evening.

PROVIDENCE—This Chapter will be hosting a Cantor School in June, 1986, for the New England area. In October they provided a publisher’s showcase during their meeting.

PROVIDENCE—This Chapter will be hosting a Cantor School in June, 1986, for the New England area. In October

Cleveland—Began their new year with a social. An evening of prayer and reflection was held in November. In February the topic for the meeting will be “How to Combine Organ, Choir, and Guitar Ensemble.” The April meeting will be devoted to the study of hymn tunes and hymn texts. A Choir Festival will be held in May.

Columbus—The new year of meetings began with a mini-retreat from 2:30–6:30 on a Sunday afternoon. Their November meeting focused on the possibilities of singing the eucharistic prayer. A Festival of Choirs will be held in April and a Play/Pray Day will conclude the year in June.

Grand Rapids—This Chapter was deeply involved with the diocese in the liturgical music needed during the national meeting of the Federation of Diocesan Liturgical Commissions (FDLC), which took place in Grand Rapids in October.

Hartford—The meeting topics planned for the upcoming year include: Hymns or Refrains in Catholic Tradition, Music and the Missalette, an organ crawl, and a choir-fest called “Song in the Church: Rhythms of Faith.”

Metuchen—This Chapter has begun to publish a quarterly newsletter that will contain job listings, announcements of meetings and workshops, and other assorted pieces of information. The Chapter has decided to address three specific topics during the course of this year: Music in the Rite of Christian Burial, Children’s Liturgy, and the liturgical documents.

Montreal—A diocesan-wide Music Conference was held for the second year. It began with a Choral Reading Session on Friday evening, and then proceeded with a full schedule of events on Saturday: prayer, keynote address, 2 sets of workshops, and a eucharistic celebration, which included the commissioning of ministers by Bishop Crowley.

ROCHESTER—Will be hosting a 1986 regional Convention (July 14–17). Meeting topics for this year include Music for the Funeral Liturgy, Parish Music Groups Working Together during Holy Week, Music for Children’s Sacramental Celebrations, and Music for Wedding Celebrations.

Lake Charles, LA.—New Temporary Chapter, with Patricia Blackwell as Director.

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Introduction
1. The texts of the eucharistic prayer adapted for children must contribute toward their taking part more fruitfully in Masses for adults.

Thus the Directory for Masses with Children establishes that some texts of the Mass are never to be altered for children lest the difference between Masses with children and Masses with adults become too great. Among such texts are the acclamations and responses of the people to the priest’s greetings. The dialogue for the preface of these eucharistic prayers is therefore always the same as in Masses for adults and the same holds for the Sanctus, apart from what is stated in nos. 18 and 23.

2. In keeping with the Apostolic Constitution Missale Romanum, the words of the Lord in every formulary of the canon are also exactly the same.

3. Before the words Do this in memory of me a sentence has been introduced, Then he said to them, in order to make clearer for children the distinction between what is said over the bread and wine and what refers to the celebration’s being repeated.

4. Each of the three eucharistic prayers for Masses with children contains, with a very few exceptions, all those elements that, according to the General Instruction of the Roman Missal no. 55, make up the eucharistic prayer.

5. Not only do they contain the required elements, but they also express those elements that, following tradition, have always been expressed, for example, in the anamnesis or the epiclesis, but in a simpler style of language, suited to the understanding of children.

6. Although a simpler style of language was adopted, the authors always had in mind the importance of avoiding the danger of childish language, which would jeopardize the dignity of the eucharistic celebration, especially if it affected the words to be said by the celebrant himself.

7. Because the principles of active participation are in some respects even more significant for children, the number of acclamations in the eucharistic prayers for Masses with children has been increased, in order to enlarge this kind of participation and make it more effective. This has been done without obscuring the nature of the eucharistic prayer as a presidential prayer.

8. Because it is very difficult for only one eucharistic prayer to be used throughout the world in Masses with children, in view of cultural differences and the mentality of various peoples, it seemed appropriate to propose at least three texts differing in character (explained in nos. 23–25).

Translation of These Prayers
Into Various Languages
9. It is for the conference of bishops to choose one of the drafts proposed here and to see that the text is translated into the vernacular so that it corresponds fully to pastoral, pedagogical, and liturgical needs. This text must be approved by the conference of bishops and sent to the Apostolic See for confirmation.

10. It is strongly recommended that this work of translation be given to a group of men and women with competences not only in the area of liturgy, but also of pedagogy, catechetics, language, and music.

11. The committee of translators should always remember that in this case the Latin text is not intended for liturgical use. Therefore it is not to be merely translated.

The Latin text does determine the purpose, substance, and general form of these prayers and these elements should be the same in the translations into the various languages. Features proper to Latin (which never developed a special style of speaking with children) are never to be carried over into the vernacular texts intended for liturgical use; specifically, the Latin preference for compound sentences, the somewhat ornate and repetitious style, and the so-called cursus. The style of the vernacular text is in every aspect to be adapted to the spirit of the respective language as well as to the manner of speaking with children in each language concerning matters of great importance. These principles are all the more pertinent in the case of languages that are far removed from Latin, especially non-Western languages.

An example of translation for each eucharistic prayer in one of the Western languages is provided as a possible aid to the translator.

12. In translating these texts careful distinction should be made between the several literary genres that occur in the eucharistic prayer, namely, the preface, the intercessions, acclamations, etc., in keeping with the sound principles laid down in the instruction of 25 January 1969 for the translation of liturgical texts.

13. In addition, the conferences of bishops should see that new musical settings in keeping with the culture of the region are prepared for the parts of the prayers to be sung by the children.

Liturgical Use of These Prayers
14. Use of these prayers is strictly limited to Masses celebrated with children. But the right of the bishop as determined in the Directory for Masses with Children remains intact.

15. From the three texts of the eucharistic prayer the one that seems best suited to the circumstances of the children should be chosen: either the first for its greater simplicity, the second for its greater participation, or the third for the variations it affords.

16. Introducing new acclamations into liturgical use is made easier if a cantor or one of the children leads and then all repeat the acclamations in song or recitation. Care should be taken in the preparation of texts in the vernacular,
however, that acclamations have a simple introduction, for example, use of a cue word to invite the acclamation.

17. In place of the new acclamations found in these eucharistic prayers, the conferences of bishops may introduce others, provided these convey the same spirit.

18. It is necessary that children too learn to sing or recite the *Sanctus*, but the rule remains in effect that sometimes it is permissible to use “with the melodies appropriate translations accepted by competent authority, even if these do not agree completely with the liturgical texts, in order to facilitate the participation of the children. Wherever, among the various peoples, responsorial singing is the custom, the conference of bishops may also allow responsorial singing of the *Sanctus*.

19. The place for the acclamation by the faithful at the end of the consecration has been slightly changed. This is done for pedagogical reasons. In order that the children may clearly understand the connection between the words of the Lord, *Do this in memory of me*, and the anamnesis by the priest celebrant, the acclamation, whether of memorial or of praise, is not made until after the anamnesis has been recited.

20. To encourage participation by the children, it is permissible, in keeping with the *Directory for Masses with Children*, to insert special reasons for giving thanks before the dialogue for the preface. The regulations of the *Directory* no. 33 also apply for participation by means of gestures and postures. Above all, great stress should be placed on inner participation, and what is said in no. 23 about the celebration as festive, familial, and meditative is especially true of the eucharistic prayer.

21. To encourage this inner participation, which should be a matter of deepest concern for pastors of children, careful catechetical instruction must precede and follow the celebration. Among the texts that this catechesis will rightly clarify for the children, a preeminent place belongs to the eucharistic prayers, which will be used at the high point in the celebration.

A preeminent place belongs to the eucharistic prayers.

22. The rubrics for the individual eucharistic prayers appearing in the Latin text are all to be incorporated into the vernacular text.

Special rubrics for concelebration as are found in the four eucharistic prayers already in use are lacking in these prayers. In view of the psychology of children it seems better to refrain from concelebration when Mass is celebrated with them.

**A. Eucharistic Prayer I**

23. In order to accustom the children more easily to the *Sanctus*, Eucharistic Prayer 1 divides it into the two parts concluded by the acclamation, * Hosanna in the highest*. In keeping with no. 16, these acclamations may be sung or recited by repeating them after a cantor or one of the children. The third time the entire *Sanctus* may be sung by all. After the anamnesis of prayer 1, one of the acclamations approved for the four eucharistic prayers may be used in place of the simpler acclamation given in the text.

**B. Eucharistic Prayer II**

24. In Eucharistic prayer II, except for the *Sanctus* and the acclamation after the anamnesis, other optional acclamations may be substituted. The acclamations that have been inserted after the words of the Lord spoken over the bread and the wine must be regarded as a shared meditation on the eucharistic mystery and sung as such.

**C. Eucharistic Prayer III**

25. In Eucharistic Prayer III variable parts are indicated for only one occasion, namely, for the Easter season. It is intended, however, that similar variable parts be approved by the conference of bishops for other seasons and occasions and, after the requisite confirmation by the Apostolic See, put into use in keeping with the circular letter on eucharistic prayers no. 10. In preparing these texts care should be taken to ensure the due correlation of their three parts (preface, part after the *Sanctus*, epiclesis).

1 Directory for Masses with Children no. 39 [DOL 276 no. 2172].
3 See Directory for Masses with Children no. 22 [DOL 276 no. 2155].
5 See Directory for Masses with Children no. 19.
6 Directory for Masses with Children no. 31 [DOL 276 no. 2164].
7 See Directory for Masses with Children no. 22 [DOL 276 no. 2155].
8 See Directory for Masses with Children no. 12 [DOL 276 no. 2124].
9 See AAS 65 (1973) 344.
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Can the Eucharistic Prayer Ever Change?

BY EUGENIO COSTA

Eucharistic prayer texts, coming as they do from different churches of the early period, together with the way in which they have actually been used in celebration in accordance with different models within the Western and Eastern "ritual families," constitute an important instance of inculturation of the liturgy.

Today, the same problem has arisen, for several reasons. In modifying the Roman Rite, the liturgical reform has produced a certain number of new eucharistic prayer texts. They are to be translated into different languages and integrated into the modes of celebration that are gradually coming to the surface in different countries. It's the complete opposite of the way in which things were done in the early church; now we have Roman texts, points of reference, edited by experts—texts that each local church must make its own.

On the other hand, central authority has for certain places and in certain cases given its approval to locally-created eucharistic prayers (for example in Switzerland, Brazil, Kenya, Australia, etc.).

Singing and, to a certain extent (in the West), instrumental music, has been part of, and still is part of, the eucharistic action. One can pose the question as to whether singing and accompaniment are a primary constituent of the eucharistic action or merely a secondary element. At the level of content, they don't add anything; but at the level of ethos—in a global sense, made up of deep feelings of intense appropriateness and communication and of a feeling of "belongingness," singing and music are in fact essential elements of inculturation. Because of what they bring (and also because of the contribution of other factors), a certain "model" of celebration takes shape, which is characteristic of a given cultural and ecclesial area and which reflects the needs of a people, at the same time facilitating and easing the praxis of the rite for that people.

The eucharistic prayer is a significant case. It invites us to reread a chapter of the history of liturgy and to try to understand the real developments of a rite and the ways in which that rite has functioned. It makes us take a fresh look at our own responsibilities today, especially in the areas of musical creativity and animation. It asks us to be open to future perspectives that will compel us, as pastoral liturgists, to commit ourselves more deeply at every level and, as musicians, to be more active in every area of culture—not only in other continents but in our own European countries as well.

Basing myself on an article by Joseph Gelineau ("Tradition—creation—culture" in Concilium 1983), I would like to draw your attention to three distinct levels in any document about liturgical history, including those dealing with the eucharistic prayer:

(A) The great Tradition, which is that of the whole church. This is the starting-point from which we can a posteriori identify the elements that go to make up a rite. In their turn, these elements are rooted in certain basic anthropological data (figures and structures of behavior: high-low, interior-exterior, life-death), data that are present in all cultures. Everyone is in agreement about the elements that go to make up a eucharistic prayer: praise for the history of salvation, the memorial of Christ's sacrifice (with institution narrative—offering—invocation of the Holy Spirit), remembrance of and intercession for the church (living and dead), final doxology.

(B) The different ritual traditions: they were formed in the early period, before the 8th century, in the East as well as the West, in the Mediterranean basin. Apart from certain Western "rites," these traditions still exist. In these ritual "families" (Byzantine, Coptic, Roman, Gallican, etc.), the characteristics of the eucharistic prayers are:

- a particular way of arranging and emphasizing the constituent elements (e.g., a single invocation of the Holy Spirit, over the communicants—or equally the presence of a second invocation, over the bread and wine—and this before, or equally after, the consecration);

The assembly's role in the eucharistic prayer can be made more dynamic.

Eugenio Costa, liturgist at Centro Teologico, in Turin, Italy, presented this paper at the 1985 meeting of Universa Laus. The paper is translated by Paul Inwood.
the language and the structure of the text and the way in which it is articulated;

- the overall way in which the eucharistic action is celebrated (through ministers, gestures, chants, etc.). It's at this level that we find the eucharistic prayer in its state of inculturation. There is no abstract model, calibrated scale, or pattern that is handed on from one church to another. Instead, we have texts and gestures, words and chants, received in each one of the churches, with their own character, which fully realize the Lord's eucharist.

C) Finally, there exists a local level, at a given moment in time. I'm talking about a Christian community with its own clearly recognizable style (parish, monastery, cathedral church) and a eucharistic celebration at a particular moment in time, in the midst of an assembly gathered together to celebrate, hic et nunc, quantifiable as to date and time, with all its good and bad points. Obviously it is this last level that is the decisive one. Nevertheless, it encompasses all the preceding levels that we have referred to. Here we have behavior in celebration actually happening, both with reference to more general models but also with reference to particular aspects that are typical of the place where the celebration is taking place. It's often the latter that are above all known and loved by people (large bells and tinkling sanctuary bells, candles, incense, gestures, and postures of the participants, etc.). Alas, it is difficult to find documentary evidence regarding these concrete aspects of celebration. For the age closest to our own, we are able to benefit from people's personal memories.

The early period lived through inculturation to such a large extent that it is worth reminding ourselves briefly of the variety and richness of its eucharistic prayers.

- From the point of view of written texts:
  a) the period of creativity seems to have been between the 3rd century (eucharistic prayers of Hippolytus of Rome in his Apostolic Tradition and the Syro-Oriental eucharistic prayer known as the Eucharistic Prayer of Addai and Mari) and the 8th century (Gallican eucharistic prayer).
  b) The principal types of text are categorized according to the large groupings of churches of the period:
     - in the East, the Alexandrian (Coptic, Ethiopian) churches, the Antioch (Byzantine, Armenian, Maronite) churches, the Syro-Oriental churches beyond the Euphrates (Chaldean, Malabar rite). Each church used one or several eucharistic prayers and celebrated in its own tongue. There are many eucharistic prayers in the Antioch group, some of which are attributed to fathers of the church (e.g., St. Basil, St. John Chrysostom, St. Gregory of Nazianzen).

     - in the West, the Roman church (Roman Canon), the Ambrosian church (Ambrosian Canon), the Hispanic and Gallican churches (with many texts; but these latter 'rites' were supplanted by the expansion of the Roman rite). The liturgy was celebrated in Latin.

- From the point of view of structure of the eucharistic prayer, three principal types, i.e.,
  1) a series of prayers following one after the other, often containing changeable elements deriving ultimately from Jewish tradition (blessing prayers). Belonging to this type were the Syro-Oriental eucharistic prayers and the Western eucharistic prayers (cf. the Roman Canon in its form before the liturgical reforms). The people took part by singing the Sanctus;
  2) a long unified, priestly and trinitarian discourse, but often with several acclamations for the people. This is the Antioch type, with many variants;
  3) a responsorial prayer, with frequent interventions by the people, or equally a mixed structure 1 plus 2): the Alexandrian type.

- From the point of view of celebration:
  For the Eastern churches, let's just remember a few of the traditional elements: copious use of incense, dialogues, and litanies of intercession in the vernacular between deacon and people, the celebrant positioned behind the iconostasis. These aspects, among others, together with the written and spoken text, make up the totality of the celebration. The text is often hidden and inaudible. But, once inculturated in each church, the eucharistic action presents this sort of surface appearance.
In our Western tradition—in fact in the Roman Rite—the text of the canon was said in a low voice, from the end of the Preface-Sanctus to the end of the doxology (per omnia saecula...), from the 8th century onwards over a period of 1,200 years. What was the surface appearance of this rite? First and last, the back view of a celebrant, apparently silent. Little by little, this silence was stocked with extra elements, which were a way not just of filling a void but also of appropriating the action to a certain extent: the elevation of the consecrated bread, followed, a little while later, by the elevation of

The eucharistic action can be thought of as a continuum of sound.

The chalice, all of this preceded, accompanied, and followed by a peal of bells or the clanging of a carillon or the tinkling of a sanctuary bell (or even a military fanfare...) and greeted with incensings; the quiet prayers of devotion (rosary, stations of the cross): sometimes a rather long sermon; often, singing and instrumental music; the Sanctus and Benedictus of a polyphonic “mass,” or motets, or different kinds of chorales; or if you were performing a ‘missa brevis’ in the 18th century, the singing of the Kyrie would cover the whole of the celebration from the beginning as far as the consecration, immediately after which the singing of the Gloria would begin and continue right up to the end of Mass; “sonatas during the elevation” performed on the organ; the bringing-in of candles after the Sanctus... In this case, as in the East, the text remained hidden (except for the Preface, sung or recited in an incomprehensible Latin). Inculturation was achieved through the accumulation of decorative elements of an audio-visual kind, related to the consecration-elevation. These elements are of secondary importance when compared with the text but of primary importance for the taking-root of the rite. The predominant model was one of spectacle, with a dramatic climax.

II

After the reforms of Vatican II, the situation changed completely. The previous framework, with its models of behavior, was in fact demolished, and at the same time an attempt was made to create a new situation. The Roman Canon was proclaimed aloud, in the vernacular, and the people intervened three times (four, if you count the opening dialogue). New texts soon came along, each with its own character. For congregations of children, the structure and language were adapted and better articulated with the help of a certain number of acclamations. Local eucharistic prayers, approved for certain circumstances within the local church, were only variations on the theme. They spread out across the different
continents in a rather haphazard manner. Others were considered *ad experimentum*. The Ambrosian Rite also acquired two new eucharistic prayers.

In the Roman Rite, which had found its way into the most diverse cultures, the first step towards inculturation was without doubt the translation into local languages of texts issued by Rome. Is this sufficient for authentic inculturation? There is certainly a need to hang on to a basic ecclesial identity, but it is equally certain that encouragement needs to be given to multiple cultural identities according to the different regions and places where the church exists. Where the indispensable conditions for genuine inculturation are lacking, you end up by going down other pathways, which are false ones, even if you have not always made a clear decision to do so.

The first pathway is a rigid ritual formalism. The second is a kind of primitive inculturation (which is also, but erroneously, called creativity or spontaneity…). Each of these leaves aside something of the essential: cultural identity or ecclesial identity. Above all, we get the impression that the forms of behavior have not yet changed; and it seems that we are still celebrating a renewed eucharistic prayer with the devotional or spectacular forms of behavior (including musical ones) that we’ve inherited from a past that was not exactly glorious. The new rite is still far too much just a written text on the page.

So, what direction should we be going in? One that leads to a real understanding and reception of the eucharistic action, to a familiar, comfortable and “natural” celebration. This happens when the new form of ritual behavior is truly taken on board and interiorized by the people and its ministers. Once this objective has been attained, local communities will more easily be able to find their own style, at one and the same time special to them but anchored in the great Tradition.

The conditions that would favor this process have to do with the level of texts and the level of modes of behavior.

(a) The text/rite and its structures

According to church legislation, the official eucharistic prayers that we have today can be translated but cannot be subjected to a real refashioning process. This means that their hope of achieving adaptation/inculturation rests solely on certain choices to be made: between one formulary and another; and, within single text, between a great number of prefaces and also other variants (above all in the intercessions). It’s rather like an ingenious game of marquetry, but all the pieces have already been provided by the factory. Because of a desire to safeguard doctrine, plus a certain mistrust of the creative capacities of celebrants, no other official solutions have for the moment been allowed.

However, insofar as the eucharistic prayer is a discourse, an *oratio* on the part of the celebrant, we ought to be able to allow some possibility of orally modi-

Chants and music help the people make the prayer their own.

The articulation between the *oratio* of the celebrant and active participation by the people is unsatisfactory overall. The active role of the congregation is a descending curve: it begins with a contribution of some substance (dialogue before the Preface-Sanctus), followed by a brief intervention (memorial acclamation) and ending with a simple Amen (to the doxology). The Eucharistic Prayers for Masses with Children, and also certain texts that have been officially approved (especially those in African countries), prove that it is possible to articulate the unfolding of the action in a much more dynamic manner. If this model could be put forward on a wider basis, then the way would be open to some very interesting solutions that could be adapted in loco according to needs.

If the model were to become more flexible on the level of text and structure, the actual work of composers could proceed in new directions. In order to provide the eucharistic action with its own fullness once more, it is vital that the action be thought of as a real *continuum* of sound, from the beginning to the end. There is a place here for the use of recitatives, acclamations, litanies and instrumental backgrounds. The celebrant’s role could be based on adaptable verbo-melodic models. The people could be given simple melodic formulae, based on well-known *timbres* (i.e. melodic patterns) and suitable for use with variable texts. It is certain that chants and music, made from local ‘materials’ according to local practice and in a specific culture, are a decisive factor in the process of absorbing and making-one’s-own.

At this level, the work of inculturation is in part the task of experts and those in positions of responsibility in churches.

(b) Behavior in celebration

A greater adaptability of texts and structures must go hand in hand with a renewed capability for assimilation and celebration praxis. This presupposes first of all an ecclesial mentality (*ecclesia-gène*) which is able to see the urgency of inculturation and appreciate its real value. As far as the ministers of the rite are concerned (celebrant, concelebrants, cantor, choir, etc.), they are asked to have a real capacity for making the link be-
between the ritual blueprint and its actual realization.

For the people, it is important — above all through practice that is constant, attentive, and continuously undergoing checking — to induce in them adequate modes of behavior, while at the same time remaining open to more significant reactions (positive or negative). Leaders of song, especially, need to refine the art of arranging, of 'replay' (a Gelineau term) and of adapting sung repertoires.

At this level, the work of inculturation is above all a task that has to be carried out on the spot, alongside congregations and in intimate contact with their cultural milieux.

It is impossible — and in fact a contradiction in terms — to map out here and now, a priori, the forms and modes of behavior that will be born out of this plunging into the living tissues of churches and their cultures. I am not saying that we must submit the eucharistic action (or any other rite, come to that) to the blind pressure of prevailing cultural models (modes). As far as the rite goes, a culture can present positive characteristics, but it can also show stifling tendencies. However, the challenge must be thrown down, and at all levels including music. Certain debates on purely stylistic problems will in this way appear as being quite sterile. It is most desirable that musicians should agree to 'play the game' (of inculturation), having acquired the necessary savoir-faire and being aware of everything that is at stake.

III

A few difficult questions to bring us to the end of this paper:

• Can we bank on the birth of new “rites,” comparable to the old ones, at a continental or sub-continental level? Are cultural areas always tied to a precise geographical location? Can several cultural milieux not exist in the same region? Can we allow ourselves to think that these milieux are still stable today?

• Mobility of population is now quite widespread. How, on the one hand, can one deeply inculturate liturgical celebration while on the other hand be aware of the need to cater to the needs of the host community?

• There exist some situations (international meetings, congresses, pilgrimages, etc.) that we are tempted to cater to by means of 'transcultural' liturgies that are quite hypothetical, just as if a viable international model could actually exist. Isn't it preferable to have in mind a form of reciprocal welcoming by openly and openheartedly adopting the modes of behavior prevailing in the host(ess) church? Rather than fabricating abstract intercultural models, wouldn't it be better to practice genuine ritual hospitality?

Once again, these questions are to be found at the crossroads of ecclesiology, liturgy, and the modes of functioning within cultures.
Introduce Poetry Into the Eucharistic Prayer: A Radical Proposal?

BY FRANCIS P. SULLIVAN

There are often poetic elements in liturgical praying—uses of imagery to establish relationship, or reestablish it, or confirm it. Even the seemingly prosaic eucharistic prayers in the Roman Rite have a poetry—a very tamed one—a highly compressed narrative of a symbolic event, a location of participant in a court setting, allusion to epic scenarios, the death and resurrection of Jesus, allusion to heavenly existence in constant contact with earthly existence. However soberly all this is put, it is poetic and in some lines it is straight poetry.

A primary place in which to use new liturgical poetry might well be the eucharistic prayer. It is a poetic circumstance to start off with, people and president relating themselves to God through the narration of an event. It is the telling of the story that creates the relationships. In contemporary eucharistic prayers in the Roman Rite, the narration is truly minimal; it is really a quick sketch of a happening for ritual purposes. The remainder of the eucharistic prayer, still a personal and communal address to God, sketches out epic elements, gives tag lines to remind everyone of the spiritual universe each one inhabits with God. I think ecclesiological demands have suppressed poetic qualities in contemporary eucharistic prayers. We know from these prayers who is authorized to pray, under whom, about whom, and where. Suppose we approached it differently, suppressing the ecclesiological demands and emphasizing the power of the narrative of the last supper. Doing so would not simply mean placing biblical words in the right order. It would mean reenvisioning by way of poetic techniques of narrative what the meaning of last supper is, so that a relationship through narration could be established between the divine and the human.

First of all, the charm of the discourse, the narrative, must be operative. Language must be in such a state that it attracts attention to itself and to the meaning it contains. The language ought to work the way an icon works. Someone will have to do this envisionment. Someone will have to recognize the way modern narrative poetry works, either the folk kind or the contemporary classical kind. A story is being told to God and to believers by someone or someones in order to create a union. Such story works by the narrative details and not by ideological pointers. The narrative details in living storytelling of a poetic kind are likely to vary, but that simply shows that poetic narrative has rich possibilities, as if the same event is capable of many presentations. It is clear that varieties of language can bring varieties of illumination to the event being narrated. I would emphasize that the process is not one of cosmeticizing; it is one of envisionment, through a language form—narrative presentation—for the sake of creating presence and relationship.

I took a technique of language and storytelling from Richard Murphy’s book of poems High Island. He had in turn imitated the straightforward English speech of Galway, Ireland, people. I used that technique to construct a eucharistic prayer that would be a narration, one that would move like the beat of a muted drum and would create a feeling of power and reticence about the betrayal and death of Jesus and about his atoning presence in bread and wine. (Cf. Appendix A) The line beats are three stress. The imaginative details come from biblical allusion or from an experience of modern day Jerusalem. The somberness of mood comes from like moods in anglo-saxon poetry, particularly in the Advent Hymns. My hope has been that the combination of poetic elements will breed a fascination with the story primarily, then secondarily an awareness of union among those who hear the story with the Father of Jesus in whose presence the story is told. What I intend to happen must happen through a single voice presenting the narrative.

In the next example, I attempted a narrative colloquy, much like Bach’s oratorio style, a mixture of story and affective meditation on story. (Cf. Appendix B) I took as a model of style the anglo-saxon type language as it is found in the Advent Lyrics I mentioned above, Burton Raffel’s translation. I imitated also the metaphorical ways of that poetry, the use of nature imagery to breed
a feeling of nostalgia for a lost paradisal condition. I went so far as to imitate the four stress line and its caesural pause after the second stress. The pace of such a narrative is far slower than the three stress line of the first example. The meditational voice that interrupts the narrative copies again the anglo-saxon manner of going from narrative to prayer and back again to narrative. The rhyming of the “verba” imitates the naïve rhyming of medieval lyrics. The second half of this Eucharistic prayer actually becomes a series of bidding prayers. Still, the metaphorical language echoes the first part of the prayer.

A companion to the above example is a more compressed eucharistic prayer written as an alternate for the same Mass. I was afraid the four stress line of narration/meditation might prove to be too sluggish. So I returned to a three stress line and to the direct style of the poetry of Richard Murphy and his Galway peasants. (Cf. Appendix C)

A final example will bring out the sharing of the narrative between the president and the congregation. The story itself is subordinated to the appreciative praying of both president and congregation. What I wanted to emphasize was the way people value the known story, how they turn that story into a symbol of themselves and their world. As with the earlier examples, so with this, I have tried to stay very close to a folk poetry, something akin to the language of ballad or nature lyric. I came very near to the sentimental tradition, in fact. My reason for choosing folk styles, though they are not natural to me, was to get clarity and immediacy into the liturgical expression. I hoped no one would have to read the text while hearing it, or puzzle it out while reading it as a congregation in colloquy with a president’s voice. (Cf. Appendix D)

Liturgy is basically poetic because it attempts to make actual a relationship between the divine and the human through an artistic re-creation of a saving event. It isn’t just the language that is artistic. Music and bodily ritual are also calculated to actualize a sacred event. The language, however, is the chief means of artistic recreation—the language of scripture which is so radically symbolic, the language of meditation on scripture, the language of eucharistic prayer. Often liturgy is poetry itself, not just in the presentation of prophecy, apocalypse, symbolic discourse, psalms, but in the assumption of this poetry by the community as its self-expression, as if the community were the poet reading

Often liturgy is poetry itself.

Roman Muse, Capitoline Museum, Rome.

his or her own creation. The poetic act is the creation or re-creation of the experience of someone or something within the medium of language. When a certain tradition has events it wants to preserve, it need not suppress a poetic way of retaining them. It is possible to write poetry about controlled subjects, as the classical tradition makes clear. Something does happen to the events, however, when they are taken up into a poetic medium, e.g., the medium of narrative poetry. The poetry becomes itself as it presents the cherished material when it obeys its own nature in making that something present. Where it could fail is in accepting into itself language and language constructs that are sign-like, which work by pointing outside themselves, which prevent participants from experiencing the event within the language form.

It is difficult to write liturgical poetry, or to make a liturgy poetic, because so much of the tradition of belief
exists in sign language or ritual language, i.e., language whose meaning is secondary to the fact that generations have used the same formulae. It is also difficult because participants do not recognize that the whole liturgical experience is an act of imagination or a series of imaginative acts. Liturgical material intends to create or re-create a special kind of reality, a past as an actual present, a present as a future. The crucial people of the past are present to the liturgy and in a saving relationship to the participant. This has to be a work of imagination in language, ritual, and sound. Once the radically imaginative character of liturgy is understood, then the real problems of liturgical poetry can be faced.

I suggest that those real problems have to do with creating presence, through the art of language, of a generation of believers to God and inversely, by a reenactment of Jesus’ death and resurrection in atoning bread and wine. The generation’s own language of experience is crucial to the reenactment. Its language has been fashioned to handle the experiences in which its soul has been at stake. The crossing over of the biblical symbol has to be made possible also, and that biblical symbol has to undergo a powerful stretching. Think of scripture readings for a Mass for Peace, how it is no longer a matter of swords into pruning hooks, but warheads into medicines. The ancient poetic and the modern really must be hybridized. The analogies must be created.

Appendix A

He took twelve men to feast
the time God saved His people.
They thought of Him as Master,
But He got down and washed
their feet and they were servants
never again in their hearts.
But one man left the table
and he betrayed him for silver.

Then it was night and stars,
and an evil power abroad.
The sparrows kept to their nests.
The flowers closed for the cold.
Rubbish burned in the darkness.
The man who ate the lamb
of God became God’s lamb
in words He spoke over bread
and wine they would recall:

Take this bread and eat it,
it is my body, broken
for you. Drink this wine,
it is my blood, poured out
for you, for everyone alive.
Make this happen again
in memory of this night.

He took twelve men less one
to pray in the olive grove,
across the brook from the Gate
called Golden of the Temple,
the Messiah’s Gate of Glory.

There he knew despair,
and when they came who killed him
with a day’s long agony
and a cruel cross with thieves,
he had made the truth himself.
He was buried from the Cross,
but broke death’s stranglehold,
and he was seen by them
who had spent the time in fright,
and they knew deathless love.
Their bodies found many graves,
by seas, by mountains, by cities,
but death could not prevail.
The living kept faith with the dead,
and we have him in his words,
who is your son, as we are
brothers and sisters of him.
And we keep faith with his word.

This is the body and blood
of the son you sent for grace.

Appendix B

Cel. He knew his death the night before it.
He knew what man, what words of betrayal.
And there around were those who loved him,
one who would live his next day’s death.

Con. Father of Jesus, His story is out
and ours to tell You in this place of death
to put our lives again in Your hands.

Cel. He had no means but bread and wine.
The rest would fall, would leave him bare,
would not carry him, words of wind
and water, leaves of vine and trees,
life is lost in seasons and weather,
love is lost in the starving bone.

Con. Father of Jesus, His life is dear
to us, to our dead and our unborn,
we put our lives again in Your hands.

Cel. On Sion's hill near David's tomb,
near the Dung Gate and the Temple wall,
where psalmists longed to see God come,
Jesus blessed his bread and wine
and gave out food to his right men,
and gave out drink to his loved men
in words we say in this place of death:

*Take this bread and eat it well,
it is my body, and you can tell
everyone it is my life for all.*

*Take this wine and drink it well,
it is my blood, and you can tell
it is my covenant for all
that sins for mercy's sake should fall
under sorrow if you sorrow well.
It is forever as love can tell.*

Father of Jesus, talk of Him is old
and new and everywhere and nowhere.
When a woman comes to term it is grace
like Him, when a man dies without company
it is grace like him moving a compassion
in the silent earth and heaving sea.
New flesh is the way You give hope.
Old flesh is the way You have mercy.

Con. Let Him stand for the new and the old,
Your Son who was struck by birth and death.

Cel. Those who love Him are old and new,
broken or mended they carry His words
hoping their love will not break as glass,
become weapons to hurt the unwary hand.

Con. Keep them fierce in truth and heart
who have the gospels' charge to preach.

Cel. Where no word of Him has come,
talk from the earth, from the sky's self,
to any man or woman whose love
is open to the stranger or any lost soul,
who will feed hunger for justice sake
and give words to those starving for hope,
who care for lives that are open graves,
and deaths that are burning like trash.

Con. Father of Jesus, keep them the way
You kept Your Son when He was dead.
Give them life as You gave Your Son,
like flesh newly born of a woman's term.

Cel. Know droughts with Your heart, and victims,
know rapes in the flesh of your kind.
Know the rain that greens our eyes.

Know the touch that opens wombs.
Know our praise that is old and new.
Know we have taken Your Son for our voice.

Con.
May no bread be mouldy in the hiding
of a love or a heart or a speech or a home.
May no wine be soured in the hiding
of a love or a mercy or a truth or a peace.
May life know death, but death know life
standing for the sky as a woman’s Son.

Appendix C

Cel.
Shepherds were at his death,
soldiery and singing drunks,
a stir that brought people out,
and wonder in the elements,
a veil of sand on the sun,
and hearts opened by grief.

Con.
What Son is this, O Father,
how do You watch his going!

Cel.
The bread and wine were gone
into their flesh and blood,
the men had scattered to hide
from death that struck him down,
their man who opened up God
to them and their secret hearts.

Con.
What way is this, O Father,
how is He handed to You!

Cel.
In their minds he came saying
the night before in the warmth
of their supper room on the hill
of Sion with bread and wine
even as betrayal stalked him,
even where denial sprouted.

Con.
What way, this Son, O Father,
how strong a food His life!

Cel.
Take this bread and eat it,
it is my body, my own.
Take this wine and drink it,
it is my blood, my own,
a covenant forever to take
away all sin of humankind.

Con.
What way is this, O Father,
remembering Your Son, Your Own!

Cel.
Princes came reading the sign
over His head, and shepherds
were scattered, songs were laments,
the hated man was down,
or the loved man was down,
while the world kept to its track.

Con.
What Son is this, O Father,
how do You watch His going!

Cel.
The women stood, and John,
and thieves and gamblers, men-at-arms and awe-struck children,
silent were the songs of angels,
and the witness moon kept still
while one life meant the world.

Con.
What way is this, O Father,
how is He handed to You!

Cel.
Born is Jesus on a Cross
beneath a sign of horror.
His birth sends out a beat
to the drones of land and sea:
all souls hear forgiveness,
and heal the sins of blood!

Con.
What way, this Son, O Father,
how strong a food His life!

Appendix D

Cel.
We love the way Your Son behaved
his final night, heavenly Father,
a servant to his friends and You,
He held to them and You unto death
that next day, crucified with thieves,
no curse from Him in his despair.

Con.
We love the bread and wine he took
to bless and be His life and death
for everyone who sought You out.

Cel.
Remember that night, in Jerusalem,
a city soaked with blood since then
by those whose love for You was wild
and knew Him not by breaking bread.

Con.
We love His words as they come down
through faith to us to say again.

Cel.
Remember He said: This is my body
and gave it to them, the bread of atonement.
This is my blood, and gave it to them,
the blood He shed next day on a cross
to take away sin from us all
as we break His bread and drink His cup.

Con.
We love the way You sought His grave,
Holy Father, the third day of His death.
We love the life You filled Him with
and set Him back among His friends.

Cel.
Remember Jerusalem, Holy Father,
how many saints are buried there,
how many prayers for sin have risen,
how many crimes the stones hide.
It is our soul, Jerusalem, our sorrow;
it is our joy when peace will come.

Con.
Comfort those who are dead, comfort
the helpless, those who sin in despair.
Comfort Jerusalem in Jesus’ name
until its soul will sing Your glory.

Cel.
Remember our faith, Holy Father,
how it came to us, how it goes on,
care for those who loved us in it,
care for those we teach it to.

Con.
We love the seasons we spend with You,
prophetic voices, the singing, the dancing.
We love the share You take in life,
its beauty and terror, birth and death,
through Christ Your Son who learned it all
at our hands and in our hearts.
The Eucharistic Prayer's Basic Elements: Praise, Thanksgiving, Intercession

BY THOMAS J. PORTER

The eucharistic prayer, according to the General Instruction of the Roman Missal, is "the center and summit of the entire celebration," in which "the entire congregation joins itself to Christ in acknowledging the great things God has done and in offering the sacrifice" (par. 54). Yet when we are faced with the reality of parish celebrations we find that many people are not even aware of the basic form and content of the eucharistic prayer, much less aware of its importance to the "whole congregation." Even with the reforms of Vatican II, e.g., the use of the vernacular, the priest facing the people, the removal of unnecessary signing and bell-ringing, the "summit of the celebration" is too often spent organizing music, praying private, devotional prayers, or simply listening to the "priest's prayer."

According to the guidelines given to assist the introduction of Eucharistic Prayers II-IV, the purpose of a variety of texts is "to open more lavishly...the biblical treasures of the Christian life...and to assist in their being understood and vitally assimilated" (Consilium, Au cours des derniers mois, 2 June 1968). If people are to join fully in the eucharistic prayer, it is important that they have a sense of what they are praying. Too often the words and symbols remain separated from real life when no connections are provided by the "professionals." The same document goes on to emphasize that, "catechesis should...go immediately to the meaning of the prayers as they actually are today and to their bearing on everyday life." We are not calling people to analyze the prayers, but to pray them.

The basic elements of the eucharistic prayer are familiar to most everyone. They are praise, thanksgiving, and intercession. If we are able to draw people's attention to the use of these elements in their own prayer, then they may be more encouraged to participate actively in the common prayer of the eucharist. The themes and the imagery of the nine eucharistic prayers are not forbidden fruit, but the themes and images of our own lives. The following sections will explore the components of praise, thanksgiving, and intercession, their use in daily life, and their function in the eucharistic prayer.

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I. Praise

In C.S. Lewis’s book, *That Hideous Strength*, one of the characters states,

We both like Weather. Not this or that kind of weather, but just Weather. . . . Everyone begins as a child by liking Weather. You learn the art of disliking it as you grow up. Haven’t you ever noticed it on a snowy day? The grown-ups are all going about with long faces, but look at the children—and the dogs? They know what snow’s made for (p. 113).

As people celebrating the eucharist, we should experience the same delight, the same sense of awe, the same sense of giftedness that is expressed above over Weather. Praise, the response to our sense of being gifted, is at the heart of liturgical prayer. Children know how to praise. They do not limit themselves to proper observations and conventional responses. Rather, they experience with enthusiasm and wonder. They see things over and over, and are as delighted as if they were seeing them for the first time. Does the exhortation of Jesus to become as a child perhaps ring true in this situation also? Would not our experience of the eucharistic prayer be the “center and summit” if we would allow ourselves to be overcome by a sense of giftedness?

The ability to praise God is a prerequisite to “joining Christ in acknowledging the works of God and in offering sacrifice.” The eucharistic prayer is a canvas of praise upon which we lift our hearts to God with words and images such as,

In his love Christ has filled us with joy as we prepare to celebrate his birth, so that when he comes he may find us watching in prayer, our hearts filled with wonder and joy (*Preface for Advent II*).

We praise you for the earth, and all the people who live in it, and for our life which comes from you. . . . We are filled with wonder and praise when we see what you do for us through Jesus your Son (*Children I*).

Father, you are holy indeed, and all creation rightly gives you praise (*III*).

Father, all-powerful and ever-living God, we praise and thank you through Jesus Christ our Lord for your presence and action in the world (*Reconciliation II*).

II. Thanksgiving

Eucharistic prayer is, by its very name, prayer of thanksgiving. In our society we find it easier to thank than to praise. However, our thanks are most often directed to the present moment, e.g., thanking parents for a birthday gift. A truer sense of thanksgiving delves into our roots, remembering history, actions, and events that have contributed to the present moment, and may better be described as thanking parents for the gifts of life and sustenance than for a particular present.

The eucharist recalls the history of our salvation. It is the act of remembering the action of Christ at the last supper, and is in itself an act of thanksgiving. The words of Christ are described as giving “thanks and praise” to God, and as we “do this in memory of” Christ, we offer ourselves in thanksgiving as a holy and living sacrifice.

We offer you in thanksgiving this holy and living sacrifice (*III*).

We thank you for counting us worthy to stand in your presence and serve you (*II*).

We thank you above all for your Son, Jesus Christ (*Children II*).

We celebrate the memory of Christ your Son (*I*).

Who can be thankful without a joyful heart? Who can celebrate without excitement? Who can participate in the act of remembering without rising above physical concerns and limitations to experience God? As we learn to
People need to know what they are praying.

devolving these elements in personal prayer, devotions, and prayer services will make them more familiar to us and will enhance our experience of eucharist.

Encouraging people to participate in prayer forms that broaden their concept and purpose as the Body of Christ will enable them to participate in our eucharistic celebrations. Ralph Keifer states in To Give Thanks and Praise, "The Eucharistic Prayer will take on more importance for people when they recognize that it is an expression of their own offering of the Eucharist" (page 141). By acquainting people with the major themes of the eucharistic prayer and incorporating these components into familiar prayer forms, we will allow people the opportuni
Lots of Acclamations:
The Eucharistic Prayer of St. Basil

BY ICEL

As part of its program to develop new eucharistic prayers beyond the nine eucharistic prayers already approved officially for use in English (Eucharistic Prayers I-IV, Eucharistic Prayers for Masses of Reconciliation I-II, Eucharistic Prayers for Masses with Children, I-III), the International Commission on English in the Liturgy (ICEL) is preparing translations of a limited number of important ancient eucharistic prayers. The first of these, a translation of the eucharistic prayer of Hippolytus, appeared in January 1983; the second, the eucharistic prayer of Saint Basil, appeared in 1985.

The text of the eucharistic prayer of Saint Basil has been sent to consultants throughout the English-speaking world for a period of study and consultation, ending 1 September 1986. In this article, we present a brief explanation of the ICEL translation of this eucharistic prayer.

The antiquity of this text and its widespread use in earlier centuries, its present use by Byzantine Orthodox and Oriental Orthodox churches, and its own intrinsic merits explain the choice of the anaphora of Saint Basil for consideration and study by the western church. For such reasons the Consilium for the Implementation of

In the East, this prayer is normally sung.

the Constitution on the (Sacred) Liturgy seriously considered including this prayer with the other eucharistic prayers introduced into the Roman Rite following Vatican Council II.

The eucharistic prayer of Saint Basil possesses a number of features that recommend it to the western church. These are its extensive use of acclamations; its highly developed section of intercessions; its use of vivid biblical and traditional Christian images; its superb synthesis of salvation history (of which the present Roman eucharistic prayer IV is reminiscent); and its outstanding presentation of Christology. In typically Alexandrian fashion, this Christology emphasizes the transcendent while still retaining a fundamentally incarnational point of view.

The anaphora of Saint Basil belongs to the Antiochene type of eucharistic prayer. It exists in several major versions: Byzantine, Syriac, Armenian, and Egyptian. In the course of time it came to be the chief eucharistic prayer of the Coptic Christians of Alexandria and of all

This text is adapted from Eucharistic Prayer of St. Basil: Text for Consultation, The International Commission on English in the Liturgy, 1985.
Egypt, Orthodox as well as Catholic. Written originally in Greek, it was prayed for centuries in the Coptic tongue by Egyptians when Coptic was still in use as a spoken language. It is now more often prayed in Arabic, sometimes with the retention of some Coptic words or phrases. And, of course, it is normally sung.

ICEL’s translation of this venerable text is based on the Coptic version, which has the merit of its antiquity and regular use by the Copts, both Orthodox and Catholic, and is considered by many experts to be the best modern version of the prayer. Thus it is not intended to be a translation of the best available early Greek text, but rather an English equivalent of a liturgical text actually in use by an eastern church.

The English text is in no way intended to supplant existing English versions of the eucharistic prayer of Saint Basil currently being used by eastern Christians. ICEL’s purpose in preparing this text has been to transpose into western liturgical prayer some of the richness of the eastern liturgical tradition. With the goal of providing a version for consideration in the western church, it has been necessary to accommodate the Coptic text in a few of its features to a western liturgical context, specifically, to the Order of Mass as revised by the decree of Vatican Council II and to similar eucharistic orders. The process over the centuries in which churches have made their own the eucharistic prayers of other churches or traditions has often required the accommodation of the prayers to the order of service of the adopting church.

Because the present Roman eucharistic prayers are, by comparison with this and other eastern prayers, sparing in their use of acclamations, some modification of the many acclamations in the anaphora of Saint Basil seemed necessary. Their number has been somewhat reduced and their content made more uniform. Still it is hoped that the rich element of acclamation in this text will deepen western understanding of the eucharistic prayer as the prayer of the whole assembly. Next, the intercessions have been shortened, in part because of the prominent place of the general intercessions in the liturgy of the word in the present Latin Order of Mass. But the intercessions of the eucharistic prayer of Saint Basil may serve to broaden western appreciation of the place of intercessory prayer within the eucharistic prayer.

So for example, the Holy, Holy ends with the single phrase “full of your glory.” “Amen” is repeated ten times, sometimes alone and often with another phrase, e.g., “Amen. We believe.” Additional acclamatory texts are used throughout the prayer, such as “We praise you, we bless you,” “We give you thanks, Lord: We pray to you, our God” and “Kyrie Eliaison, Kyrie Eliaison, Kyrie Eliaison,” all of which come together in the acclamation that follows the institution narrative (anamnesis): “Amen. Amen. We proclaim your death, Lord, and confess your holy resurrection and ascension. We praise you, we bless you, and give you thanks, Lord; we pray to you, our God.” There is little doubt that in this text musical liturgy is normative, and music will be the facilitator to successful celebration between presider and assembly.

Pages from Eucharistic Prayer of St. Basil: Text for Consultation. ©1985, International Committee on English in the Liturgy. Reprinted with permission. All rights reserved.
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**The Word In Song**

**A Hymn Selection Guide**

A practical, informative and easy-to-use guide to hymn selection for parish celebrations.

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- A complete general topical index

Selecting scripturally thematic, liturgically appropriate music for liturgies is never an easy task...but with The Word In Song, the task is now easier!
Music Industry History

From Foxhole to PMB: The Story of World Library

World Library Publications traces its roots back to the foxholes of Germany during World War II, where Omer Westendorf served as a combat infantryman. Maastricht, Holland, a battle-scarred town to the rear of the action, served as an occasional haven for trench-weary soldiers who packed into their GI trucks to share one huge shower room with the town’s native miners.

“Since the trucks weren’t heading back to the front until late afternoon,” Omer recalls, “there was time to wander about the ancient city and enjoy the signs of a Christmas soon to come. Without much cash in my pockets, I found myself in a shop where I could get some Christmas cards, souvenirs with the Dutch ”Merry Christmas” (Zaig Kerstmis) on them, to send off a season’s greeting to the folks at home. After purchasing a few other items — cheap articles wrapped in cheap paper secured with a cheap piece of cord — there was still time to visit the beautiful Frauenkirche where the foundation stones are said to date back to the time of Julius Caesar. There was just enough time to go into the choir loft and examine the magnificent pipe organ before hurrying back to the waiting trucks.”

Back at the resting quarters, Omer discovered that his precious packet of cards and trinkets was gone. Where had he left it? Luckily, there were trucks to Maastricht every day or so, and Omer took the next opportunity to get back to the town, not to buy new cards — he was out of cash — but in hopes of finding those he had already purchased. Was there any real hope that he might retrace his steps and find that previous half-dozen cards again?

“They weren’t in the shop where I purchased them, nor in any other shop I had visited. If they were in the Frauenkirche, where would I look for them in that vast edifice? Luckily, as I entered the church, I spotted a sexton walking through the sanctuary. ‘Oh, yes,’ he said, ‘you left them on the organ console. One of the choir members took them home, just four blocks down at 6 Peeterskaade, the street that runs along the canal.’ My thanks were truly heartfelt as my excitement grew. I was going to get my cards back, see a canal for the first time, and visit some real Dutch people, all at the same time.

“When I reached 6 Peeterskaade, Mr. Aerts greeted me at the door and introduced me to his wife and his four children. Since there was no hurry to meet my truck back to the front, there was time for conversation, to my surprise, in easy-flowing English. I asked how it was that all the adult Dutch spoke English and my host explained that Holland, a small country bordering on Germany and Belgium with England just across the channel, needed several languages for reasons of culture, business, educational exchange, and so on.

“Since we had a common interest in church music, our conversation soon turned to that. I was curious what Masses they sang at the Frauenkirche. (In those times before Vatican II, the same settings of the Latin texts could be used in any country.) Mr. Aerts had single copies of several Mass settings in his home, including Nieland’s Missa Ave Maria and Andriessen’s Missa St. Ludovicus, which he showed me. I had never heard of any of the composers, but what a revelation! Here was music, some of it already fifty years old, that was stylistically far beyond the conservative Cecilian and somewhat boring stuff I had been able to find in the music stores back home in Cincinnati. My elation over the Dutch music almost eclipsed my joy in regaining my Dutch Christmas cards. The lost cards had led to the discovery of real musical treasures.”

Omer survived the skirmishes as the front line pushed through to a meeting with the Russians at the Elbe River. He returned unscathed to Cincinnati in 1946 and resumed his job as choirmaster at St. Bonaventure Church, just a block from his home. There, his Dutch experience bore fruit. “I began planning music right away, sending off to two Dutch publishers for some music and their catalogs. The five-week wait was almost more than I could bear, and I was ecstatic when 25 copies of the Nieland Mass for men’s choir and even more copies of the Andriessen Mass for SSA arrived. What if the older fellows laughed at the open fifths in the harmony and called it ‘Chinese music’; the high-school girls easily accepted the new sounds and found no music too difficult to master. And you can bet I ordered a lot of single copies of a heap of pieces 33
with permission to return what I did not wish to keep. The Dutch catalogs were too tantalizing to resist!

'I began to think: What about other countries—France, Germany, Spain, Italy, Belgium? There must be a wealth of musical resources yet unmined by American musicians. Soon I had the names and addresses of music publishers in all those countries and packets of music were arriving weekly, all on approval. Of course, on approval was meaningless since shipping music back cost as much or more than keeping it!

'But what surprises awaited me in those packages! Extraordinary music, without exception, from Holland; excellent music, though in a different style, from Germany and France. The most conservative music came from Italy. Each country had its own musical style. Moreover, the vocal arrangement peculiar to each nation seemed to indicate whether women’s or boy’s voices combined with the men’s voices. Most likely, choirs of men and women (frowned on in the 1903 Motu Proprio) were commonplace in those countries (unless the boys were exceptionally well trained). In Holland, STB was the usual arrangement, that is, boys replaced women. In Italy, the predominant mixed voice setting was ATB. Apparently boys there were trained to sing in the alto range.

'Soon I was in receipt of a personal letter from Mr. Zanibon, the 80-year-old owner of an Italian publishing firm from which I had ordered catalogs and single copies of music. The letter was in English, the result of Mr. Zanibon’s playing cello for some years in New York City. He wrote, “If you know any other organists interested in my music, please let me know and I will send you extra catalogs.” Well, I thought, “If I am going to distribute catalogs, why not music?” I wrote back to Mr. Zanibon and, in no time, I was his United States agent. I also had an invitation to visit him in Italy during the 1950 Holy Year.'

Actually, Italian music was of the least interest to me, so I contacted other European publishers regarding my serving as their agent. Every reply was affirmative. After a whirlwind journey through Europe to visit all those publishers, every one of whom treated me like a king, I was back in Cincinnati as head of a new business. 'Anyone want to buy Missa Festiva by Marius Monnikendam? World Library is now open!'

Omer describes the company’s first location: “One ramshackle room, 15 x 25 feet, a former barbershop, in a dilapidated house, bare except for a space heater improperly flued (where was the fire inspector?) with packages of music stacked on the floor. Shelves and secondhand furniture had not yet been bought.”

And so it was from 1950 to 1964. Red ink, about $30,000 of it, seemed permanent. Every penny Omer could earn at three jobs—organist at his parish, choir director at the Basilica of the Assumption, and choir director at a large private school—went right into the business.

World Library was a distributor, not a publisher, although a few Latin Mass settings of Nieland were published under the World Library name during the 1950s. They became instantly famous in the United States and formed a perfect bridge between the accustomed conservative school and a modern school of Mass composition.

But, during those years, a significant publishing step was taken on the suggestion of Paul Arbogast, a seminarist from the Diocese of Covington studying in Washington, D.C. In a kitchen-table discussion with Omer, Paul said: “There is much talk these days of a national hymnal. We seminarians have been using some hymns from the Episcopal 1940 Hymnal and we’re highly pleased with them.”

Omer remembers: “That proposed national hymnal, contents to be determined by national balloting, was instigated by my most aggressive competitor and would, of course, be published by the competitor. Paul insisted I come to Washington to hear what the seminarians were doing. So I went and found, to my astonishment, that the seminarians were no sanctimonious lot but the obvious forerunners of today’s ‘new breed.’ At a morning Mass at the Immaculate Conception Shrine, I heard them sing the new (for Catholics) hymns—memorable songs well sung by a congregation of seminarians.

‘A group of nine of us, including Paul Arbogast and two names that still appear in hymnals, Melvin Farrell and Michael Gannon, formed an ad hoc hymnal committee. These young gentlemen certainly knew more than I did about hymnody and current theology. They explained the meaning of the digits and strange sounding names appearing on the hymns. All I had to do was to assist them in choosing about 80 hymns. But I wanted some original tunes and texts that World Library could copyright. Otherwise, other publishers could issue the same collection of hymns in total. The tunes would come from foreign composers (my contact with American composers was limited); the texts from the seminarians. Soon we had a collection of 85 hymns ready to print under my chosen title, The Peoples Hymnal.’

‘But hold the presses! I received a call from the chancery office: ‘Mr. Westendorf, the Archbishop is not going to give you the imprimatur. His Grace has learned that there are Protestant hymns in this collection.’ Gloom descended. But Paul Arbogast, now Reverend Arbogast, assured me he would get the necessary approval from the Bishop of Covington, Kentucky. And he did, on August 19, 1955. That slim book, little used actually, was a landmark in American Catholic hymnody. Those seminarians deserve lasting credit for their forward-looking theological insights and their prophetic vision of liturgical music.”

Few realize that this small volume, which barely sold enough to cover expenses, introduced to Catholic congrega-
tions those "sacriligious" hymns that are now standard repertoire in every good Catholic hymnal. Songs more oriented to Catholic theology than the old Catholic standbys, songs such as *Crown Him with Many Crowns; Hail Redeemer, King Divine; On This Day, the First of Days; and Lord, Who at That First Eucharist* replaced such saccharine numbers as *Jesus Heart All Burning, We Adore Thee; Mother Dearest; and Good Night, Sweet Jesus*. And remember, this was before Vatican II. Latin was still the official language of the church and English hymns were sung only occasionally during so-called "low" Masses.

Omer, still busy losing money sending out foreign Latin Mass settings, wanted to publish a hymnal that included some select Gregorian Masses and hymns directly related to the various parts of the Mass. But who would write the hymns? He could find no hymn writers, even in the Catholic Poet Society of America. Omer's forte in high school had been poetry; so he decided to try his hand. But first he raided every Protestant hymnal he could lay his hands on in search of good tunes and texts. Sometimes he wrote entirely new texts oriented to the parts of the Mass, extending the work of his predecessors, the seminarians. As each new hymnal sold out, it was never reprinted, but enlarged and given a new title. In the nine years between 1955 and 1964, five different hymnals appeared including *Peoples Hymnal, Parish Mass Book, and Community Hymnal*. As publisher, compiler of hymnals, author of texts, Omer used many pseudonyms such as J. Clifford Evers, Mark Evans, and the Peoples Hymnal Committee.

In each successive hymnal, Omer responded to the developing attitudes of the congregation by replacing "thee" and "thine" with "you" and "your," and avoiding non-inclusive language.

Soon World Library was known as the first publisher to take an ecumenical step, introducing a body of Protestant hymns into the Roman liturgy. It was also the first to publish modern hymn tunes, composed by Russell Woollen, Henry Papale, Dom Paul Benoit, and others; hymns in modern English; a hymnal avoiding sexist terms, an English hymnal following the Vatican II decree on the liturgy; and a hymnal demonstrating that the new liturgy could be incorporated in a single book, thus establishing a model for all subsequent Catholic hymnals.

All this led up to the climactic year, 1964. The Council had spoken and the Catholic missal and music publishers were called to Washington for a three-day conference with the Bishops' Committee on the Liturgy. "There I was, sitting among my rival music publishers, all furiously taking notes. The new Mass, we were told, would be in English and include four hymns. Both hymnoy and psalmody, new terms for most of those present, would be incorporated in the Mass. Everyone hurried home, as I thought, to implement the program. And I was certainly ready for the race with a real jump on my competitors. I had plenty of hymns recently gathered or newly written in the hymnals already published. My editor, Betty Zins, our printers, and I held a brief meeting to make sure we could have a book ready in time for Advent to be showcased at the August Liturgical Conference in St. Louis.

"What would I have done without Betty Zins? She was my Girl Friday — also Saturday, Sunday, and every day of the week. She had been working at World Library since shortly after its founding. She was secretary, proofreader, editor, copyright manager, so well self-taught that other publishers (no direct competitor, of course) often sought her advice. One even tried to lure her away. Any successes achieved at World Library can be attributed in great measure to Betty, now Betty Zins Reiber. And our greatest success was the newest book off the presses in 1964, the *Peoples Mass Book*.*

To Omer's surprise, the 1,000 copies stacked on the display table at the St. Louis conference were the only new hymnals in evidence, and they sold immediately as single copies. Priests filled orders for entire dioceses, many of which could not be filled until after several more printings had produced 2,000,000 copies.

This was the triumph that, for the first time, brought World Library out of debt. It was time to move out of the tenement house location to new quarters on Central Parkway in Cincinnati. Originally called World Library of Sacred Music because the company had been an agent for foreign publishers, it now became World Library Publications, a publisher in its own right producing choral, organ, and congregational music.

However, the next five years proved that Omer was a better poet and musician than corporate executive. World Library was again, for various reasons, in financial trouble. The company was taken over by the J. S. Paluch Company, the nationally-known missalette publishers.

With headquarters now in Chicago, the General Manager is Patrick McGearry; the editorial director is Nick Freund; Betty Zins Reiber still serves as editor.

In August 1982, as World Library was just beginning the lengthy process of publishing a completely revised new edition of the *Peoples Mass Book*, Omer agreed to "return" to the company he founded and assist in the development of the new hymnal. He continues with the company and is assisting the editorial staff in a variety of new projects, including a new choral series appropriately named the Westendorf Series. And he says he is still happy that he found those Dutch Christmas Cards!
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Coalition to Save America's Music

Today's audio recording technology allows people to create their own high-quality music collection without ever paying a dime to the artists who create that music. Home taping infringes on the rights of copyright owners who have every right to the benefits of their work. The burden of lost revenue is carried on the shoulders of everyone in the music industry, from Prince to Pavarotti, from session musicians to music publishers, from record sellers to rack jobbers. The damage done by home taping affects everyone who cares about music.

There can be little doubt that home taping is on the rise. With inexpensive taping equipment so widely available, it is possible to acquire an entire recorded music library without ever buying a single record. In fact, nowadays as much music is taped as is bought; last year more than $1.5 billion in pre-recorded tape and record sales was displaced by home taping. The Audits and Surveys Report has determined that if people could not tape, they would have bought 325 million more albums last year.

The implications reach further than the pocketbook, however. Home taping without compensation means:

- Fewer revenues to be invested in new music and up-and-coming artists;
- Reduced support for more specialized forms of music (folk, jazz, classical, gospel, ethnic) that are economically subsidized by sales from big hits;
- Less incentive to create music, because creative work is not adequately protected.

Legislation currently before Congress, known as the Home Audio Recording Act (S. 1739 and H.R. 2911) offers a solution to the home taping problem.

First, it recognizes that steps must be taken to ensure that the music community receives its earned compensation for music that is taped at home. It requires manufacturers and importers of blank tapes and audio recording equipment to pay a modest royalty on these items. The royalty proceeds are used to compensate the creators and producers of copyrighted music which is taped at home. The royalties would be collected into a pool by the Copyright Office and distributed to record companies, unions, individual artists, songwriters, and music publishers.

Second, it also recognizes that home taping is here to stay and exempt individuals from copyright infringement when they tape for their private use.

The Coalition to Save America's Music!, a group of 25 national music organizations, supports the Home Audio Recording Act. The Coalition is sponsoring a letter writing campaign to Congress.

Anyone who would like more information on how to get involved in the campaign can write to: Margie Berman, Save America's Music!, 1200 New Hampshire Ave., N.W., Suite 480, Washington, DC 20036, phone: (202) 872-3647. (Collect calls are welcome.)

Worship and Arts

A California-based newspaper, Worship and Arts, calls itself "The Nation's Only Non-Denominational Publication Promoting Worship Arts in the Church." It is published bi-monthly, with listings primarily directed toward choir events. For more information, write to Worship and Arts, 11132 Wallingford Rd, Los Alamitos, CA 90720.

Oregon Catholic Press

A choral sampler, compiled by Dr. Elaine Rendler and Dr. Fred Molec, has been published by Oregon Catholic Press. The music was originally published by Word, Inc. which has withdrawn from the field of Catholic liturgical music publishing. Selections are by Ken Medema, Edward Walker, Austin Lovelace, Jim Hansen, and Dean Olawski. The music reflects a new series from OCP, containing Pilgrim Praise, Cathedral Praise, New Heven New Earth, Psalms for Sunday and Seasons, Sing and Be Glad, and Give Thanks to the Lord.


For more information, contact Oregon Catholic Press, P.O. Box 14809, Portland, OR 97224.

Modern Liturgy

Modern Liturgy magazine is now offering a ministry subscription plan for parishes wishing to receive more than one copy of the magazine. The rates go from $36 for one or two copies down to $8.00 per copy for orders of 10 or more. For more information, contact Modern Liturgy, 160 E. Virginia Street, #290, San Jose, California 95112.

Proclaiming the Passion

The Office of Sacred Worship of the Diocese of La Crosse has made available an alternate format for proclaiming the passion on Passion Sunday and Good Friday, as well as for the four evangelist accounts, in a single volume edited by Rev. George Szews. What makes this document most interesting are the options offered for celebrating the Passion with music interspersed.

Those readers of Pastoral Music magazine who are interested in creative ways of celebrating the Passion narrative would be helped by this publication available from the Office of Sacred Worship, Diocese of La Crosse, P.O. Box 4004, La Crosse, WI 54602.
A concert tour is a special experience for the members of any church choir, especially if the tour takes the group to Europe. For us, the choir of St. Philip the Apostle Catholic Church in Pasadena, California (director, Frank Brownstead), the experience took on an extra-special dimension, because we planned our tour ourselves. This was a departure from the usual concert tour arrangement process in which the choir director presents the tour to the choir as a fait accompli: “We’re going to tour the Marshall Islands for three weeks; it’ll cost $2,000 each; if you want to go, here’s the sign-up sheet.”

In May, 1984 Frank first brought the idea of a concert tour to the choir. The response was excitedly and decidedly positive. Since the choir breaks from late June to early September, it was too late to do more than say, “Next year….”

In September Frank asked that anyone who would like to participate in planning a tour remain after rehearsal, saying that he felt it was important that a tour be the product of the choir’s thinking and wishes, not his alone. Thus our unusual approach began. Those who attended that meeting became the Planning Committee, consisting of eight people (I was chairman) dedicated to coming up with a tour that would be exciting and affordable for as many members as possible. In our enthusiasm we wanted the tour to be the next summer, giving us nine months to decide these important questions: Where and when would we go? Who would go (choir members only? family? friends? parishioners? past members)? How would we travel? How much could we afford? It turned out that a big question was: Why are we going? Finally, we had to decide how decisions would be made—who should decide what, and how?

The Planning Committee proposed to the choir that everyone should participate in decisions regarding the important things— itineraries, number of concerts, cost, other kinds of activities, and who should go. The Planning Committee would implement the group’s wishes and make procedural decisions. An effort would be made not just for majority rule but for genuine consensus, so that a sense of group unity would prevail. The choir agreed, with some bewilderment concerning how this could be accomplished.

While preliminary negotiations began with several tour companies for proposals for various itineraries, the first effort was made to glean the choir’s wishes about the purpose of the tour. Members were asked to write “goal statements.” These were compiled into a summary statement that would guide the Planning Committee throughout all its efforts. Artistic, cultural, social, and spiritual goals emerged from individual statements, with a universal hope that the tour would be an expression of and contribution to choir unity. The final statement agreed to by the choir was: “We want a special kind of experience that only a performance tour with our choir can provide—to sing our music in settings only available in Europe, to share this experience with each other and with European audiences (possibly European musicians) on a schedule that will encourage our best singing and allow time to enjoy the places where we’re singing and along the way.”

The next step was to select a tour company and an itinerary. When all the proposals from the several tour companies had been evaluated by the Planning Committee, the choices were narrowed down to seven itineraries offered by three companies. Choir members were given ballots that included pros and cons for each alternative. When the ballots were counted, the choice was strongly for the widest-ranging tour, which was offered by Cultour, Inc. (offices in Northbrook, Illinois, Vienna, and Vicenza, Italy). The itinerary would take the choir in a circle from Frankfurt, Germany, to Lucerne, Switzerland, to Lake Como, Florence, Assisi, Rome, Fano,
and Venice in Italy, to Innsbruck, Austria, and to Heidelberg, Germany. Concerts and Mass participations would be in Piuskirche (a modern church in Meggen near Lucerne), a parish church in Varenna on Lake Como, in Il Duomo in Florence, in Chiesa del Gesù in Rome, in St. Mark’s in Venice, and in Basilica St. Wilten in Innsbruck. A choir exchange was scheduled in Fano. The tour would take place from July 1–15, 1985.

By now it was early November and we had seven months to raise money and tend to the administrative details. We had decided that there would be no “courtesy tours,” that everyone would pay so that the overall price would be

Our group memories tie us together forever.

lower. We also had decided that we would raise funds to pay for half the expenses of our four section leaders, and we hoped to help as much as possible those choir members for whom the tour was financially burdensome. The Planning Committee divided up the tasks and each had a specific area of responsibility: finances, fund-raising, communications (four members received regular memos regarding progress and deadlines), facilitation of arrangements (roommates, deviation, insurance, transportation of robes and music, a “travel tip” booklet), programs, and repertoire (the choir was polled and every effort made to sing in Europe the choir’s favorite pieces).

Although administrative tasks were handled by the Planning Committee, other choir members became involved in fund-raising. (It is a tribute to our choir’s spirit that many people who could not go on the tour, including two members of the Planning Committee, gave generously of their time and talents.) With the two Fund-raising Chairmen from the Planning Committee as coordinators, each event or activity had a different chairman from the choir. We had a lasagna dinner (which brought us into closer contact with our parish and bore the significant bonus of increasing parish support). We had a rummage sale; we made and sold holiday wreaths. Recitals and singing for special events brought in revenue. Our biggest money raiser was a Spring Benefit Concert. We met our financial goals.

At last the preparations were over and we boarded our flight to Frankfurt. For those who had never been to Europe, the choir tour was a perfect introduction, beginning with the Rhine cruise, which soothed away jet lag and put us into the flow of a new experience—through cathedrals and village churches, shops and museums, feeling our artistic, spiritual, and cultural roots for the first time. For those who had been to Europe before, the special dimensions of a tour with our own choir enhanced previous memories.

Our group memories tie us together forever: bursting spontaneously into song in a small church in a tiny village high in the Italian Alps, bringing us a sublime unity rarely felt on earth; being delighted in the verse and choral discipline of the Fano Community Chorus, then singing together with lovely appropriateness in that Adriatic seaside resort, Grieg’s “Ave Maria Stella”; being immersed in cascades of glorious Bach as our organist, William Beck, played in the baroque splendor of Chiesa del Gesù; feeling the power of Eric Hovland’s “Saul” soaring from the galleries followed by the serenity of Renaissance motets from the altar as we sang in St. Mark’s; and just about everyone’s highest moment, singing in St. Peter’s Square for the vast crowd assembled for the Wednesday morning Papal Audience, having Pope John Paul II come to us and greet us personally, shaking hands with many (patting one ecstatic soprano on the head), and posing with us for a picture to be treasured always.

Did we achieve the goals stated by the group at the beginning of our efforts? Not only did we share the special kind of experience only a European tour can offer, we attained a higher goal, expressed in the original goal statement submitted by alto Denise Hamelin: “To have that incredible thrill that can only happen in a choral experience, when the union of bodies, minds, and souls of those who have worked together toward a common purpose spills over and fills the total group to bursting, when the soul of the group and the soul of the music are ONE. I feel that although this can be achieved right here at home, the year-long physical and mental task of getting to Europe will help bring us to the place where we will be open to the moment of unification through music.”

This statement turned out to be not just a goal, but a prophecy. The only problem would be to identify “the” moment, because there were so many.

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Roundelay
BY FRED MOLECK

Plans were perking. The core committee had met and the various duties were assigned. The hotel site was determined, contracted, and locked in place. The liturgies were structured. The only thing left to do was to do it and that would occur many months from this day. After hours of meetings, bloody noses, and several questionings of orthodoxy, the musicians' convention was going to be a reality.

That description should sound familiar to many of those pastoral musicians who have been and who are involved in planning for the conventions of the Pastoral Musicians, local and otherwise. This Roundelay seeks to spin backwards in a fantasy run and propose what a convention might have been like in the seventeenth century. Not too far from historical truth; such an organization, a little like NPM, was in existence shortly after the close of the Council of Trent, and was brought into reality by a group of Roman musicians who thought it important to have some type of Confraternity to regulate the music in the churches of Rome.

About twenty years after the Council, Pope Sixtus gave approbation to the group with one of his bulls to the official naming of the Confraternity. Their concerns were about doing good, ranging from arranging marriages to burying the dead and the appropriate accumulation of countless indulgences. In all of the doing good, they attempted to corner the market in teaching music, printing music, and selling music in Rome. In 1624, Pope Urban the Eighth issued a bull prohibiting any music industry that did not have the Confraternity's approval. There must have been an outrage since he repealed it in 1626 in yet another bull. Undoubtedly, offers were made that could not be refused, even in the Eternal City, a custom since revered in the church south of the Alps. So, the Confraternity lost one.

One cannot help but wonder if the members of the Confraternity ever staged a convention for church musicians whose church was still reeling from the shock waves of the Reformation and whose income still came from patronage. The scene is early seventeenth century Rome and the musicians gather to the First Annual Convention of the Confraternity of the Musicians of Rome who have selected the theme: Counter That Reformation!

KEYNOTE: Counter that Reformation!
by Friar Eduardo di Foliari
An insightful exposure of techniques for remaining Catholic in a time of transition without generating excessive hatred for Protestants.

How to Transfer the Principles of Trent to your Parish's Worship Life by Sister Elena de Siena
Seventy-five ways to establish the grandeur of Pontifical Liturgy in the average Italian parish. Profuse handouts with easy to follow plans for your own parochial sede gestatoria.

Patronage, Who Has It? Who Needs It?
by Blessed Beatrice con compagni di notturno
Benefices, villas, commissions, publishing rights—all are covered in this presentation by the noted negotiator. Improve your fringes by attending this session which is done in tandem with: Unrefusables Offers for your Duke by Dom Gino Borgia
How to set up negotiations with the patron and the court staff with flawless, sure-fire methods that promise results, totally.

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Under the direct patronage of the convention's cardinal protector, the first definitive, but not mandatory, post-conciliar chant edition will be previewed. Present will be His Eminence, Giovanni Cardinal Sabatti, who will directly hand to each conventioneer his or her own copy of the Graduale. A "don't miss" event.

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All of these events and speakers sound vaguely familiar. Andiamo! subito.

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Reviews

Choral

O Sing a New Song to the Lord

O Sing a New Song to the Lord is Psalm 96 from the 1912 Psalter as set to an original hymn tune by Judy Hunnicutt. This piece would be good sight reading for an average choir and could show off a beginning ensemble. However, the most interesting thing about this piece is what might loosely be called its "compositional device." Here’s a quick and easy recipe for a legitimate way to dress up a hymn:

   These eight pages of music are a simple pasting together of different treatments or arrangements of the basic hymn tune and harmonization. The first verse is in unison with a two-part accompaniment (using many passing and neighbor tones). The second verse has a four-part accompaniment with the voices in unison except for the third phrase. Verse three is four part a cappella choir – using the parts that were played in the organ on verse two. This same music returns to the organ for verse four with voices in unison along with a soprano descant. There are short interludes between verses and the piece ends with an "amen." Although the congregation is not included in the score, by the time the fourth verse arrives, an assembly will be eager to have its turn and join in the fun.

Jesus, My Lord and God

In this three-page anthem for unison choir, John Ferguson has cast a simple text in a lilting and appropriate setting. The poetry of Ronald Klug is like a litany with each phrase ending “Jesus, my Lord and God.” A great deal of dignity and warmth is given to the text in the two verses, each set for unison choir with an organ accompaniment characterized by continual rhythmic and harmonic movement.

Although the melodic range is a ninth, this piece could be very suitable for children’s or especially junior high voices, as well as for adults. Ferguson has even provided an opportunity to combine the voices of two age groups by recommending that the second verse be used as a dialogue between two ensembles.

My Master From a Garden Rose

Gordon Young’s beautiful setting of his original text would be very appropriate for the Easter season and especially for Ascension. The piece is set in three-four meter and is only thirty measures long. The music and poetry are both extremely clear and well crafted. The harmonic rhythm (the frequency of chord changes) is rapid, as in a hymn, but the piece should be performed in a moderate tempo and with loving care. It is obviously with that sentiment that the work has been dedicated to the memory of Erik Routley.

   JOSEPH R. DALTON

My Heart Aflame

This well written English motet with text adapted from the Song of Songs by Leslie Mitchell contains two haunting but beautiful recurring melodic themes in the soprano line derived from the whole tone scale and accompanied in a variety of lush harmonies in the lower voices. Each melodic phrase, while short, is enhanced with a sense of forward motion. Characteristic of many twentieth-century British compositions, this piece includes changing meter, a few dissonances of the minor second, and occasional divisi in all voices. A fair amount of accidentals, especially in the alto and tenor lines, demands the talent of sensitive and well-tuned singing. While not for the average choir, this motet is a welcome addition to the choral repertoire.

Isaiah’s Good News
Valerie Ruddle. Arranged for SA or SAB with organ. Royal School of

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Introducing a Person of Note

Sister Joyce LaVoy, O.P. is a woman who feels blessed with seeing the church at all levels. She grew up with the church of Florida as a parish musician/classroom teacher before moving on to supervise music for the Miami schools for ten years and begin the Office of Liturgy and Music for the archdiocese. When a new diocese was created "up North" she once again broke ground by doing "every job possible" as Director of Worship for the church of Pensacola/Tallahassee. While in Florida Joyce was known for making some unconventional plays in the music arena. She once "quarter-backed" a 1,500-voice children's choir on national TV during half-time of a Miami Dolphins Orange Bowl game.

At the national church level Joyce served as one of the first women advisors to the Bishops' Committee on the Liturgy under Archbishop Rembert Weakland and also worked with the Federation of Diocesan Liturgical Commissions. After 23 years of sunshine, her forefront efforts took her to Ohio to initiate leadership in music and worship for her motherhouse community of Adrian Dominican sisters. As current Director of Liturgy and Music at St. Patrick's parish in Toledo, Joyce proasically describes herself as "just doing all the normal things like playing and conducting." She obviously takes leadership seriously since the "normal things" have included such mammoth tasks as banding together four parishes to produce Dom Helder Camara's poetic legacy to peace, "A Symphony of Two Worlds," which resulted in a healthy profit for relief to Brazil. Her convictions in justice and peace stem from the challenge she feels pastoral musicians face—to move from the dimensions of "warm fuzzies and feeling good" to prayer and action. Reflecting on her recent "privilege" of presiding at a liturgy at the Cincinnati convention, she sees musicians growing in that sense. She feels one of the most hopeful signs is the number of young faces and gifted people at NPM gatherings and our having moved from experiencing the liturgies as "one big critique" to the next plateau where "our flood of sound is a genuine flood of prayer." Sister Joyce LaVoy too is indeed one of those happy, hopeful, and prayerful signs.

Robert Strusinski

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Church Music, 1984. A.288; Member's price: 55c; non-member's price: $1.10.

There continues to be a need for good quality SAB choral music. Isaiah's Good News is good news for the small parish choir or youth choir. This delightful Advent anthem (text: Isaiah 40:9-11) is adaptable for SA or SAB choirs. The rhythmical vitality in this piece would be appealing to any young choir. Choirmasters may find this an excellent piece as a rhythmic study in choir training. The accompaniment is lively and straightforward, oftentimes incorporating the vocal parts.

Two Chorales from Sørlandet:
1. For God's People, Peace is Returning; 2. Lord Jesus, Show Me Mercy


These choral settings are arrangements of two Scandinavian folk tunes from Sørlandet, the first in e minor and the second in f-sharp minor. The English text was written by Norman Luboff. Both settings are arranged in a similar pattern. First, the initial folk tune is sung by the
sopranos. The second stanza is a two-part setting, one for SA the other for SB, and the third and last stanza is a chorale setting for SATB with occasional divisi for sopranos and altos. Both are fine arrangements of two lovely folk tunes characterized by well-balanced melodic phrases, good vocal ranges, traditional writing with some harmonic interest, and a sense of craft and skill. Well worth singing.

Anthony DiCello

Congregational

All You Works of the Lord

All You Works of the Lord is an antiphonal setting of the Old Testament canticle from the Song of Three Young Men. The text is especially appropriate for Morning Prayer and the Easter Vigil, as well as any services during the Easter season or Ordinary Time. The piece would best be used to accompany a procession because of its length and full sound.

The eight measure refrain for congregation and unison choir is set in a very hymn-like style. However, the refrain could be difficult for an assembly to learn because of the lack of symmetry in the rhythmic patterns and because certain accented words are placed on the third rather than first beats of a measure.

As a contrast to the full texture of the refrain, the verses are set for unison treble voices. Also in contrast to the refrain are the continual triplet rhythms, making the verses seem as if they are set in the time signature of 12/8. The final repetition of the refrain has a descent that helps reinforce the congregation’s rhythm. The final phrase is extended and ends the piece in a Picardy third.

In the Breaking of the Bread

Of the twelve songs in Bob Hud’s newest collection, In the Breaking of the Bread, the title song is probably the most noteworthy. Its binary refrain has a lovely melody that could easily be learned and remembered by a congregation and used as a communion hymn. Unfortunately this same melody is also used for the verses and with a much weaker text.

A greater development of melodic material along with more harmonic variation would improve the songs in this collection. Hud has written several very enjoyable tunes that could be made better by a greater cultivation of this basic musical material. For example, “Power of Love” has a short but very enjoyable melody with syncopations that give it Top Forty possibilities. With more variety in the choral arrangement and a more substantial text it could be an extremely worthwhile piece.

As a whole, the collection would be better if there were greater variety in melodic and harmonic style. A large number of the songs begin with step-wise melodic movement, usually upward movement and on an upbeat. The vocal arranging is almost always characterized by three-part treble writing in parallel motion to the melody. On the recording,

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these same vocal arrangements predomi-
nate but they are hard to distinguish
because the voices often seem to be
covered by the instrumental accompani-
ment.

In the Breaking of the Bread is the
seventh volume in the Contemporary
Accompaniment Series of Oregon
Catholic Press. Each selection has an ar-
rangement for piano or organ or both
and an obbligato part for a solo instru-
ment in C, as well as the usual lead she-
ets with vocal harmonies. The melody
and choral arrangements are also included
in the moderately priced choral edition.

Providing music that is economical
and usable for an average parish has been
a challenge to music publishers since the
liturgical folk music movement began in
the 1960’s. This collection demonstrates
that a great deal of improvement has
been seen in the manner in which music is
arranged and marketed. Let us hope that
the quality of music will continue to im-
prove and be worthy of a publisher’s and
community’s investment.

Joseph R. Dalton

Hymnody

Christian Hymns Observed:
When in our music God is
glorified

by Erik Routley. Princeton, New Jersey:

This is a significant book for pastoral
musicians for two reasons: first, it pro-
vides a broad historical perspective on
Western hymnody, and second, it draws
upon that history to illuminate issues and
principles for leading the assembly in the
sung praise of God.

Pressed by the immediate needs of
Sunday’s liturgy, we are tempted to think
that there is no time for us to be studying
the past. But Routley’s lively and concise
account of the history of Christian hym-
ody helps us understand the outpouring
of new congregational song that our age
has experienced: “hymns, we shall find,
have flourished most vigorously … [dur-
ing] periods when somebody somewhere
is tearing up the turf and asking ques-
tions and organizing rebellions and recon-
structing disciplines” (p. 6). That
description certainly fits our own time of
liberation theologics, ecological aware-
ness, peace movements, and political
turmoil.

Routley traces the different ways that
hymns have functioned, from forming
part of the liturgy to being polemical
statements for particular theological and
political movements to serving as “ar-
rows which would pierce where preach-
ing, even evangelical preaching could
not penetrate” (p. 40).

Routley’s historical consciousness of
hymnody places the selection and leader-
ship of the assembly’s song in a com-
prehensive intellectual framework. Pastoral
musicians who read this book will find
themselves asking deeper questions
about their choice of congregational music
than “What do the people like and
know?” Musicians may come to see how
their role involves them in a larger
historical process and how what they
choose has theological and pastoral im-
plications for the church. Thus, a chapter
devoted to Roman Catholic hymnody
considers the impact of Vatican II and
looks at how the church’s understanding
of congregational life is directly related to
the effectiveness or ineffectiveness of
hymns in the Mass.

The awareness awakened by Routley’s
historical account is sharpened even
more by his critical judgments. For exam-
ple, he describes how during the nine-
teenth century “the evangelical tendency
to adapt and re-fashion old material into
a style agreeable to their constituents”
had resulted in something “like an airline
meal: whatever taste or tang there was in
the original was usually removed in the
cooking” so that two reformers [Percy
Dearmer and Vaughan Williams] “en-
tered on the task of enlarging the con-
gregation’s vocabulary and refining their
taste” (p. 73). Routley identifies this as a
continuing goal for the church in our
time as he describes how much modern
hymnody is of a “sinfully undemanding
kind” (p. 84).

Routley, who died as this book was
going to press in 1982, had a passion for
the singing of God’s praise. Although I
do not agree with all of his conclusions,
especially his recalcitrant position on in-
clusive language and the need to print
erm texts as verse, I appreciate his hard
judgments because they compel us to ex-
amine the issues that pastoral musicians
and liturgists need to face together in
leading God’s people in songful praise.

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Near the conclusion of his book Routley writes: "For every point of danger in bad writing or bad composing I would award ten points of danger for bad use, bad choice, casual and insensitive attitudes towards hymns. And I would award a hundred for the unscrupulous use of them to soften up people and silence their criticism of what their local leaders want them to believe" (p. 106). Someone who sees with such acuity the power of song in the life of the assembly is someone whose judgments deserve our attention if not our affirmation.

Lift Every Heart: Collected Hymns 1961-1983 and some early poems

by Timothy Dudley-Smith

Why would pastoral musicians want to read a collection of hymn texts? Because every time they choose hymns for the assembly to sing they are asking people to mouth words about their faith and life, and musicians therefore need to develop their own critical sensibilities about the theological and literary merits of a hymn text as well as the musicality of its setting.

Timothy Dudley-Smith, a bishop of the Anglican church, is one of the best known poets who have participated in the great British "hymn explosion" of the last twenty years. His texts have appeared in a large number of hymn collections, both to traditional tunes and to settings that have been especially composed for his words.

His book opens with a lively, learned exposition of the difference between hymns and other forms of poetry. This is followed by his recounting the creative process of writing one of his best hymns, "O Changeless Christ," and then the main body of the book follows: his collected hymns, complete with extensive end-notes about the meter, possible musical settings, and reflections about the composition and theology of each piece. A small selection of early religious poems, more personal and intense than the hymns, concludes the volume.

All reviewers of such a collection will bring their own poetic and theological biases to the judgment they make, and I am no exception. As a liturgist and poet myself, I believe that contemporary hymnody must be in touch with tradition but must speak in a voice resonant with the more seeking, experiential, and less rigid faith that has arisen in our technological and pluralistic world. There are (and always will be!) unchanging elements in the liturgy that keep us mindful of the past, but new hymns are an occasion for opening us to the fresh winds of the Spirit, and that includes in my view the use of inclusive language, something that is only partially achieved in the present collection, though in fairness to the author much of the material was created before this was an issue.

Using these standards, I find Timothy Dudley-Smith's texts well crafted, with a fine dignity and feeling for tradition but lacking an urgent sense of the present historical moment. They tend to draw heavily on the same diction that has already been effectively employed by others for many centuries. "Jesus, Prince and Saviour" is a typical example of this.

Here is the first stanza and refrain:

Jesus, Prince and Saviour,
Lord of life who died:
Christ, the friend of sinners,
sinners crucified.

For a lost world's ransom
all himself be gave,
lay at last death's victim
lifeless in the grave.

Lord of life triumphant,
risen now to reign!

King of endless ages,
Jesus lives again!

This is solid, competent hymnic writing. The theology is sound and the technical aspects of meter and rhyme are well handled, but there is no new diction or insight that makes it ring true to the way faith is experienced now. If I were shown this hymn without any indication of the author, I might have guessed it was written two centuries ago. Although the church will always find a place for hymns of this type and although they are certainly to be preferred to the rhymes of self-indulgence that often pass for contemporary Christian song, still I found the total effect of the collection to be something like a modern congregation building a sanctuary in the style of an earlier age.

There are, however, many exceptions to my general judgment, texts where faith, theology, modern language, and
experience blend together with intense power. "He Comes to Us as One Unknown" is a striking example of this. It opens with these lines:

"He comes to us as one unknown, a breath unseen, unheard; as though within a heart of stone, or shrunken seed in darkness sown, a pulse of being stirred."

Here is language that is immediately accessible, free of hymnic clichés, and reflective of the struggle in twentieth-century theology to speak to Christ in new ways. In the final verse, the diction becomes more traditional, but at this point it sounds clear and fresh. The poet has led us to reclaim familiar words by drawing us there through the entire development of the hymn:

"He comes in truth when faith is grown; believed, obeyed, adored: the Christ in all the Scriptures shown, as yet unseen, but not unknown, our Saviour and our Lord."

And there are many other hymns in the book that employ a high level of poetic art to speak the gospel with power. "From Afar a Cock is Crowing" opens with a line that reminds us of Peter's betrayal, yet the bird turns out to be announcing the dawn of Easter day. With the deft use of that single image, Dudley-Smith reminds us of our denials and God's victory.

"The Lord in Wisdom Made the Earth" intertwines biblical language with unobtrusive biological diction so that the doctrine of creation is deepened, not abrogated by science. Verse two reads:

Beneath his hand the seasons turn, he rules the wind and tide; for him the fires of nature burn, the cells of life divide.

Creation moves as he decrees and wisely works its mysteries.

And these lines from a hymn about the parables of Jesus, "O Christ, Who Taught on Earth of Old," are nothing less than masterful in the way they pile image on image so that we can taste anew the richness of Jesus's teaching:

Of wedding-feasts and pearls and flowers, of debts, and half-completed towers, of sunny slopes where vineyards grow, we read more wisely than we know; for in your parables there shine the images of things divine.

What accounts for the difference between the striking power of these exceptional hymns and the reverent but less vital tone of the others? I believe the answer emerges through reading Dudley-Smith's opening essay, "Hymns and Poetry—a personal reflection" and the introductory note to his "Early poems" in which he remarks, "The poems lack, sometimes, the restraint and revision that belongs to hymn-texts, at least I can say that they sprang very directly from experiences and perceptions more vivid, more disturbing, than most that come to me now." In his own life the author tells us that there was long time when he could only write personal poetry and that his first hymn was something of a breakthrough. It appears to me that in making this transition from writer of personal poetry to hymn texts Dudley-Smith may have surrendered too much of his earlier intensity. Although I respect him for not succumbing to the overindulgent subjectivism that easily mars works of devotion, modern theology, the church, and the world are all alive with a more experiential consciousness that needs to be evident in our hymnody. Dudley-Smith, as many of his hymns reveal, has the artistry to accomplish this without reducing his verse to privatistic feeling. We can only hope he will be creating more hymns that balance his sense of tradition with his ability to touch the nerve of our own age. Meanwhile pastoral musicians should purchase this book and reflect on the essays and texts to bring greater clarity to their own judgments about the hymns that they select for the people of God to sing.

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**About Reviewers**

**Mr. Dalton**, formerly a member of the NPM national staff, is now a business student at Southern Methodist University.

**Mr. DiCello** is a faculty member at the Athenaeum of Ohio and director of music for Mt. St. Mary's Seminary, Cincinnati.

**Mr. Troeger** is associate professor of preaching at Colgate Rochester Divinity School/Bexley Hall/Crozer Theological Seminary.

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**Mark Schaffer**  
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Hotline

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

Positions Available

Liturgical Musician/Organist. Parish of 1,000 families in Mishawaka, Indiana; 15 minutes to N.D., has immediate opening for competent organist with voice skills. The goal is to create a prayingful environment with music for Sunday and weekday liturgies. Basic responsibilities include: select music, direct adult choir, train cantors, teach and direct music for school liturgies, participate in liturgy committee. Send resume and references to: Search Committee, St. Monica's Church, 222 W. Mishawaka Ave., Mishawaka, IN 46545. HLP-3474

Cathedral Music Director/Organist/ Director of Music Ministry. Cathedral Church of the Sacred Heart of the Archbishop of Newark, NJ, announces the opening of the full-time position of music director. Interested parties can obtain a job description by contacting Fr. C. Salemi, Cathedral of the Sacred Heart, 89 Ridge Street, Newark, NJ 07104. HLP-3475

Director of Liturgical Music. Full-time position in 1,250 family parish, Diocese of Grand Rapids, Michigan. Responsibilities: Choir director; music planning for weekend liturgies; resource to school, religious education, and special music groups; Funeral and Wedding Liturgies; member of parish ministerial team and parish Liturgy Commission; one of organists for weekend liturgies. Salary according to Diocesan guideline. Present interim director may apply. Begin June 15, 1986. Send resume to: Search Committee, Sacred Heart Church, 130 E. Summit, Muskegon Heights, MI 49444. HLP-3476


Organist wanted. Queens, New York. Pastoral Musician able to affirm contemporary church in large urban Queens parish. Salary negotiable. Call Fr. Finney (718) 784-2123. Full-time. No school work. HLP-3477

Organist/Music Director/Teacher. Full-time. Five hundred family parish with Parish School. Responsibilities: directing adult choir, cantors, coordinating musical/liturgical programs, teaching in elementary school and developing children/youth choir and music programs. Rural parish in southeastern Pennsylvania with easy access to Philadelphia and New York. Antique baroque tracker organ. Send resume and salary expectations to: Blessed Sacrament Church, P.O. Box C, 610 Pine Street, Bally, PA 19503. HLP-3478

Music Director/Organist. Full-time position for large suburban parish. Background in Catholic liturgy essential. Music degree and/or experience required. Worship II and complete Glory and Praise in use. Responsibilities include weekend liturgies, funerals, weddings, and other parish celebrations, accompanying adult and folk choirs. Send resume to Rev. Francis J. Speier, Our Lady of Perpetual Help Church, 2255 Central Grove Avenue, Toledo, OH 43614. HLP-3479

Minister of Liturgy and Music. Full-time position. Available starting Summer, 1986. 1,300 family parish, 90 miles south of Minneapolis. Team ministry, RCIA, RENEW, much liturgical vitality. Fine facilities. Seeking knowledgeable, proficient individual responsible for five choirs, ongoing liturgical ministry development, planning. Must have keyboard and choral skills. Salary commensurate with experience and training. Send inquiries/resume to: Personnel Commission, Church of St. Theodore, Box 890, Albert Lea, MN 56007. HLP-3481

Music Director/Organist. St. Charles Borromeo Parish is looking for a full- or part-time musician. Salary negotiable. For a copy of job description write to: St. Charles Borromeo Parish, 341 June Street, Worcester, MA 01602 or call the parish at (617) 799-4031. HLP-3482


Minister of Music. Full-time position in 2,200 family parish in the Diocese of Columbus. Established team ministry with commitment to liturgy and RCIA. Fine late model Wicks pipe organ. Several choirs including folk group. Skills needed: organ playing, choir directing, instructing, and diplomacy. Salary negotiable according to experience and training. Send resume and two letters of reference to: St. Mary Parish, 51 North Main Street, Marion, OH 43302, att: Rev. Silecch. HLP-3484


Minister of Music/Choir Director. St. Paul Catholic Church in Tampa, Florida. Contact: Msgr. Guido Calla (813) 962-6999 or write St. Paul Church, 4021 Stall Road, Tampa, FL 33624. HLP-3488

Musician Available

Musician seeking full-time organist position in the Washington, D.C. metropolitan area. Six years experience as organist. Contact: Miss Julie Allaback, 4366 Renna Drive, Orlando, FL 32817. HLM-3487

For Sale: Eight rank Wicks pipe organ, unified to 33 stops; completely playable when removed October 1985. Packed and ready for shipment. $12,500 or best offer. Serious inquiries contact: Dr. May Lee Scoville, Director of Music Ministry, Cathedral of Annunciation, 425 West Magnolia Street, Stockton, CA 95203. HLS-3486
ARIZONA

PHOENIX
January 13–16

DISTRICT OF COLUMBIA

January 18
Workshop: Celebrating Lent and Easter in the Parish. Focus sessions to address music, art and environment; the liturgies of Palm Sunday and the Triduum, liturgies of RCIA, reconciliation and preaching. Speakers include Dr. Anthony Tambasco, Rev. John Meier, Dr. Nancy Swift, RCE, Rev. Peter Fink, SJ, Rev. Robert Duggan, Laetitia Blain, Dr. Elaine Kendler, Thomas Fallon, Rev. Lawrence Madden, SJ, Laura Meagher, Rev. James Mongelluzzo, Rev. Joseph Nolan, Dr. Lawrence Stookey. Place: Georgetown University. Write: The Georgetown Center for Liturgy, Spirituality and the Arts, 3514 O Street, NW, Washington, DC 20007.

ILLINOIS

CHICAGO
March 7–9
Great Lakes Pastoral Ministry Gathering, sponsored by Eli Associates. Theme: Fulfilling the Vision... Our Call and Response. Speakers: Rev. Joseph Champlin, Marilyn Schaub, Rev. John Buscemi, Dr. Gregory Baum, Dr. Maria Harris, others. Music: Marty Haugen, David Haas, Michael Joncas. Fee: $75. Contact Conference Services by Loretta Reif, c/o The Gathering, P.O. Box 7412, Rockford, IL 61125.

INDIANA

FT. WAYNE
March 1

KANSAS

KANSAS CITY
January 25
Workshop: Celebrating Lent and Easter in the Parish. Sponsored by the Liturgy Office of the Archdiocese of Kansas City–Kansas in conjunction with the Georgetown Center. Write: Sr. Patricia Cushing, CSJ, Liturgy Office, Archdiocese of Kansas City, 2220 Central Ave., Kansas City, KS 66102. Phone (913) 621-4131.

LOUISIANA

NEW ORLEANS
January 10–11

MASSACHUSETTS

NEWTON
January 11
Workshop: Celebrating Lent and Easter in the Parish. (See full description under District of Columbia.) Place: Boston College. Write: The Georgetown Center for Liturgy, Spirituality, and the Arts, 3514 O Street, NW, Washington, DC 20007.

MISSOURI

ST. LOUIS
November 29–December 1
Institute for Gregorian Chant. Weekend conference of presentations and liturgies, stressing practical implementation of Gregorian chant in post-Vatican II worship. Write Stephen Magrue, Holy Cross Church, 8115 Church Rd., St. Louis, MO 63147. (314) 389-4076.

Please send Calendar information to:
Rev. Laurence Heiman, C.PP.S.
Director: Rensselaer Program of Church Music and Liturgy
St. Joseph's College, PO Box 815, 
Rensselaer, IN 47978

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Commentary

Same Salary Scale As Teachers

The map above shows average teacher salaries state-by-state, according to the National Education Association.

The Church in the United States today needs the services of many qualified musicians as song leaders, organists, instrumentalists, cantors, choir directors, and composers. We have been blessed with many generous musicians who have given years of service despite receiving only meager financial compensation. For the art to grow and face the challenges of today and tomorrow, every diocese and parish should establish policies for hiring and paying living wages to competent musicians. Full-time musicians employed by the Church ought to be on the same salary scale as teachers with similar qualifications and workloads.

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The Church of St. Nizier, Lyon, France [a translation]

About the year 150, St. Fothin 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 9th Century, Bishop Leodegrande 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 Bonnig finished the south steeple. In 1973, nave restoration began: Pillar foundations and south pillars were redone; then all pillars, arches and vault panels were rebuilt. In 1984, an Allen Organ was installed.

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