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In This Issue.

We report on a series of meetings held around the world in conjunction with liturgy, and especially with musical liturgy.

Pope John Paul II gave an inspiring presentation to those gathered on the occasion of the dedication of a new building for the Pontifical Institute of Sacred Music. He stressed the vocation of the musician, the quality needed in sacred music, the importance of education and practice, the need for vernacular songs, and commitment to both preserving the best of the old and promoting the best of the new. What an important message for every pastoral musician working in the United States.

Joseph Cardinal Ratzinger gave the opening address to the International Congress of Sacred Music, a group of 500 musicians for whom the preservation of the Gregorian chant is central. He stressed, in a highly technical presentation, the importance of linking the judgments about music with the incarnational nature of our religion, a powerful message indeed.

Joseph Gelineau prepared a resource paper for the meeting of Universa Laus, a small group of primarily European musicians, on his understanding of the modele operative. It translates literally into English as “operative model,” but in fact there is no adequate terminology in English for Gelineau's understanding. The text attempts to provide the meaning to the phrase in Gelineau's thought.

In this issue, in addition to these presentations, there are several reports of meetings that have taken place: The North American Academy of Liturgy, The Presidents and Secretaries of National Conferences of Bishops, Commissions on Liturgy (John Sullivan gives an extensive report); the dedication of The Hymnal 1982, the revised hymnal for the Episcopal Church in the United States; the dedication of the Pontifical Institute for Sacred Music. And, as usual, Fred Moleck gives us a good chuckle about his view of meetings.

Information about our (NPM) meetings—the regional conventions, the cantor schools (there are four), the Institutes, (one for advanced cantors and one for choir directors), and the new programs for the Directors of Music Ministry Division—complete the picture. But don't forget to look at calendar (for more meetings!).

Meetings is an unusual topic for this issue, but every pastoral musician knows the reality of meetings in their work. Our hope for this issue is that it will provide the opportunity for you to reflect on the importance of the various meetings in your work, educationally, socially, and for your decision making.

V.C.F.
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Cover: Street Musicians in Service of the Poor, Dublin, Ireland.
NALR's Assemblybook

Some Comments

The letters discussing NALR's new restrictions on the use of the company's copyrighted music—in line with its publication of the participation aid Assemblybook—that appeared in a recent issue of Pastoral Music(December-January, p. 4) reminded me of the difficulties the American Catholic church has had and continues to have in providing suitable participation materials for its people. I have a feeling that there is more to be learned from the discussion than who is legally or even morally right or wrong.

Although important, this is not the real problem. Liturgical celebration has much improved in the last twenty years. Books for the ministers have been provided and will continue to be revised and, it is to be hoped, adapted to the needs of the American churches. Both the quality as well as the quantity of liturgical music for all the rites of the Catholic liturgy has noticeably increased, liturgical musicians are receiving better training, and fine choirs are again adding their voice to the worship of our people. But where are really fine service materials for the people, materials that would let them know what Catholic worship is and, at the same time, allow them to enter into the many rites of the church which provide the basis for that spirituality which should inform the lives of all the baptized? I recognize that this issue has been discussed before and that many publishers have attempted a solution. For this we should be grateful since it might be argued that America's bishops, as well as its liturgists and liturgical musicians, did not come up with any satisfactory solutions over the past twenty years.

Every time a new worship aid appears I ask the question: is this really useful to the Catholic people? I did the same with NALR's new publication.

Since the company has advertised the Assemblybook as both a "revolutionary subscription alternative to the missalette" and an "appropriate liturgical and pastoral worship aid designed specifically for the assembly," it seemed to me that one should test the publication in terms of its usefulness both for the eucharistic liturgy and for the other rites which make up the whole of Catholic worship.

I realize that, as with all disposable participation aids, many of the things I will mention can be corrected in subsequent years. And I offer my remarks with this in mind.

The Assemblybook and its companion Scripture Book are printed on heavy stock; the type is quite readable. But why two books? To save money? And why leave out the response psalm from the Scripture Book so that one has to use both books in checking on the readings? It seems to me that an inexpensive hand missal would be better than the Scripture Book (and could be used from year to year).

Second, there is the question of the way the music is printed. It has not been newly engraved for this publication; the music, and the accompanying texts, are of different sizes and typefaces. Although the decision to stick with older plates may have been an attempt to save money, the appearance of the Assemblybook is definitely affected. (Parenthetically, one wonders why a project that has been in "NALR's plans for over three years" [Pastoral Music. Dec./Jan. p. 4] would not have provided the editors with sufficient lead time to take care of this problem.) Another question is why hymn texts are seldom printed with music.

Third, the music and musical texts: (1) there are 41 traditional hymns, most of them in the public domain. But of this number 16 can only be used at Advent/Christmas or Passiontide. That leaves 25 hymns for the rest of the church year, including Lent and Easter. Furthermore, despite the efforts in rec-
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NAAL Annual Meeting

The North American Academy of Liturgy (NAAL) met in Durham, North Carolina, in January, 1986 and presented its annual award to Rev. Gerard Sloyan. His address humorously recounted the events of liturgical renewal for the last 40 years and recalled for all present the great and “small” moments of liturgical renewal.

The liturgical music group explored papers by Mary McGann, “Music and the Eucharistic Prayer,” and by Edward Foley, “Music as Dabar.” A new setting for the eucharistic prayer, composed by Theophane Hytrek, was presented and commented on by the group.

The liturgical celebrations were directed by Fred Moleck and included Dolly Sokol, Ed Foley, and Gerard Sloyan in ministerial roles.

The Synod Praises Liturgical Renewal

The Synod Praises Liturgical Renewal

At the conclusion of the Nov. 24-Dec. 8, 1985 meetings in Rome, the Bishops issued a pastoral letter, “Message to the People of God.”

In the letter the bishops said that “The liturgical renewal is the most visible fruit of the whole conciliar effort. Even if there have been some difficulties, it has generally been received joyfully and fruitfully by the faithful. The liturgical renewal cannot be limited to ceremonies, rites, texts, etc. The active participation so happily increased after the Council does not consist only in external activity, but above all in interior and spiritual participation in living and fruitful participation in the paschal mystery of Jesus Christ. It is evident that the liturgy must favor the sense of the sacred and make it shine forth. It must be permeated by the spirit of reverence, adoration, and the glory of God.”

New School of Music

In November, Pope John Paul II dedicated the new home for the Pontifical Institute for Sacred Music in Rome. Formerly a convent, the new school contains a beautiful chapel and a newly built pipe organ. Following the dedication, Pope John Paul II addressed those present with a wonderfully open and encouraging message to church musicians and liturgists. (The complete text is included in this issue).

Monsignor Johannes Overvath serves as dean, and Cardinal Baum serves as chancellor of the Institute. The curriculum for the school was established in 1903 following the papal decree Tra la sollicitudine, but Cardinal Baum expressed hopes that a revision would soon be forthcoming.

The Hymnal 1982

The Hymnal most often used in the Episcopal Church, and officially recognized by that Church, has been called “The Hymnal 1940.” In 1982, a committee appointed by the Body of Episcopal Bishops accepted the proposal for revision of that Hymnal.

On January 10, 1986, a celebration of Thanksgiving and Dedication was held at the Washington Cathedral of Sts. Peter and Paul. The Dedication Ceremony included a Hymn Fest with many of the new selections from the hymnal joyfully sung by the celebrating assembly. The spoken text of the ceremony included an exchange between Bishop and Commission, with the Chairman stating:

“We believe our reflections and decisions have resulted in a hymnal that can present the Christian faith with timelessness and clarity—a hymnal that includes both the best of the old and new. A hymnal that is ecumenical and eclectic; a hymnal that can infuse our liturgy and enliven our worship.”

The Bishop then gave a solemn blessing of the hymnal with the following text, included here for the interest of the National Association of Pastoral Musicians and as a model of the reverence that the Episcopal Church holds for its church music.

The Lord be with you.
And also with you.
Lift up your hearts.
We lift them to the Lord.
Let us give thanks to the Lord our God.
It is right to give him thanks and praise.
Almighty God, our heavenly Father, from whom cometh every good and perfect gift, we call to remembrance your loving kindness and by your tender mercies which have been ever of old, and with grateful hearts we lift up to you the voice of our thanksgiving.

Hear us, good Lord.

For Prophets and Apostles and all earnest seekers after truth; for all godly and gifted men and women:

We praise you, O God.

For all poets, painters, makers of music, and masters of form and color and sound, who have power to unlock for us the vaster spaces of emotions, thus opening our blind eyes and unstopping our deaf ears to the beauty of your universe:

We give you thanks, O Lord.

For all those departed who from ages past to this day have created words and music for worship and praise of your Holy Name, and especially your servants Lee Hastings Bristol Jr., Calvin Hampton, Erik Routley, and F. Bland Tucker:

We give you thanks, O Lord.

Shout with joy to the Lord, all you lands.

Sing praises to God, sing praises.

[ALL RAISE HYMNS HIGH.]

O God, before whose throne trumpets sound, and saints and angels sing the songs of Moses and the Lamb: accept this, The Hymnal 1982, which we now offer to your great glory and dedicate in your Holy Name, + O Father, + Son, + and Holy Spirit.

AMEN. ALELUIA.

Consociatio Internationalis Musicae Sacrae

About 500 persons gathered for a series of concerts and presentations offered by the Consociatio Internationalis Musicae Sacrae (CIMS) in Rome, in November 1985. The opening address, offered by Joseph Cardinal Ratzinger (text included in this issue), was preceded by an impressive concert of his brother’s children’s choir from Salzburg, Monsignor Georg Ratzinger conducting.

A number of extraordinary concerts were offered as part of the program, especially a University Choir from Holland committed to preservation of the classical repertoire. Liturgies were primarily celebrated in Latin, using Gregorian chant as the primary source of music, with an occasional polyphonic motet included.

A business meeting attracted 54 representatives (interestingly 46 were German speaking) and new officers were elected. The other item of business was a letter read from the Commission of Liturgy of Switzerland exploring the pastoral limitations of CIMS.

Carol Doran and Tom Troeger

A new hymn book containing fifty-two hymns with music by Carol Doran and words by Thomas H. Troeger has been published by Oxford University Press. New Hymns for the Lectionary: to glorify the Maker’s Name contains a new and wonderfully poetic approach to hymn writing. We recommend that our members examine this new project. Congratulations to both for their fine work.

Virginia Sullivan Finn authors
Ministry Book

Spirituality for Lay Ministers is designed for lay ministers interested in moving their contemplative dimensions, already enhanced by music, into a deepened experience of prayer. It is written primarily for those in voluntary ministries. Ms. Sullivan was a major presenter at the Cincinnati NPM Convention. The book is available from Paulist Press.

1986 Music Director Tour to Rome

Due to the success of the 1985 music director familiarization tour (see Pastoral Music Notebook—January, 1986) and requests for a similar tour in 1986, Peter’s Way, Inc. announces the second music director familiarization tour during November, 1986.

This familiarization tour is for music directors who are interested in taking their choirs on an affordable tour of Rome to sing at St. Peter’s in a papal mass, during the papal audience, and at a concert for Vatican officials. Permission to sing at the papal mass will come to your choir through a special invitation initiated by Peter’s Way. You, as will your choir, will be accommodated in a religious “pentone” to insure a unique Italian flavor and still allow the most reasonable cost.

Experience first hand the wonderful opportunities available to your choir. Plan now to attend the 1986 familiarization tour of Rome, a tour for choir directors only—one director per parish. For further details, contact NPM or Peter’s Way, Inc., 270 Main Street, Port Washington, NY 11050, (800) 225-7662.

ANNOUNCING

DMMD

A NEW NPM DIVISION

Director of Music Ministries Division

To better serve the special needs of full-time, salaried directors of music.

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• Publishing
• Support
• Clergy Liaison
• Setting Standards

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Membership in DMMD is limited to NPM members holding single or regular/group NPM memberships who qualify as full-time, salaried directors of music ministries.

For more information, contact:
Director of Music Ministries
NPM, 225 Sheridan Street, NW
Washington, DC 20011
(202) 723-5800
It began in a crowded conference room at last summer’s convention in Cincinnati, when Fr. Virgil Funk met with 188 of us full-time salaried directors of music ministries. Did we as full-time professionals have unique needs that NPM was not equipped to deal with? Would the establishment of a new division of the association help to address those needs, and at the same time allow full-time directors of music ministries the opportunity to make their own special contribution?

The response of that group of 188 was overwhelmingly positive, and so the Director of Music Ministries Division (DMMD) is now being formed to translate their vision into reality. The DMMD will work in six key areas identified by our members:

- administration
- national liaison
- standards
- education
- publications
- clergy liaison

The steering committee and the staff of the national office have begun the work of recruitment and organization. It is exciting to see the first round of membership applications pouring into the national office. The response has been terrific so far.

Our first enrichment seminar, Window on Christology, is set to take place here in Washington during Easter week (March 31-April 4). Fred Moleck and our education committee are busy planning for future enrichment seminars and for a special track at the 1987 national convention. We are at present considering a seminar on management skills and parish music ministry.

This column, which will be a regular feature of Pastoral Music, is the first of our publication efforts. News of interest to the full-time professional will appear in future issues.

Barbara Ryan and Dan Mahoney are beginning work on a constitution and bylaws to be approved by our members at the national convention in 1987. By that time we also plan to present DMMD members with the opportunity to elect their own leaders.

This summer, we will be having a meeting for those interested in the DMMD at each of the regional conventions. Please plan to attend. If you have any questions or comments before then, please write!

J. Michael McMahon

The National Shrine of Our Lady of the Snows in association with The National Pastoral Musicians presents

Youth Sing Praise

JUNE 21 - 29

Y.S.P. is an exciting week-long program for high school age musicians. An original musical based on the “Book Of Creation” by STEPHEN SCHWARTZ (Composer of Pippin & Godspell) and CHARLES LISANBY (4 time Emmy Award Winner) will be performed at the conclusion (June 28) of this summer event.

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One of America’s top six pipe organ builders.
BUFFALO—Msgr. Henry Kawalec, the founding president of the Church Musicians Guild of Buffalo (now the NPM Chapter), accepted the gift of the Chapter for a trip to Rome to attend the 8th International Congress on Sacred Music. In 1946, Msgr. Kawalec and a group of clergy and musicians formed the Church Musicians Guild. The Monsignor’s continual nurturing and support of church music is a challenge and an inspiration to us all.

COLUMBUS—A Festival of Choirs is planned for April 27 at Holy Spirit Church. Dr. James Major from The Ohio State University will be the guest conductor. The end of the year will be celebrated in May with a Prayer/Play Day—a mini-retreat, pot-luck dinner, recreation, election of officers, and jam session.

DUBUQUE—April’s meeting was an evening of liturgical music, presented by Oregon Catholic Press’ clinic, Kathy Poelker. The Chapter will close out the academic year in May with a liturgy and picnic.

HARTFORD—Believe It or Not! The Chapter held a progressive pot-luck dinner in December and no one thought to bring the “spirits.” Word has it that the gathering was a great success anyway!

INDIANAPOLIS—The Chapter’s newsletter, “The Icon,” now has a logo. It was designed by Larry Hurt, who is also the designer of the Indianapolis Regional Convention’s logo.

LAKE CHARLES—This Louisiana Chapter was chartered in December, 1985, and is already producing a newsletter regularly. A logo will be designed once the newsletter is named.

METUCHEN—The Chapter offered a “short course” on music fundamentals during February. Musical concepts presented were: rhythm patterns, note names and locations on the staves, basic intervals, time signatures, meters. What a great refresher course—or an introduction to music basics!

MONTREAL—Two evening workshops were sponsored by the Chapter in January—Lent Liturgy and Lent Music. Both included a presentation on the general themes of Lent, which was then followed by a set of workshops (Liturgy evening) or a repertoire session (Music evening).

ORANGE—A Choir Festival is scheduled for May 2, with traditional, folk, and children’s choirs being welcomed.

ST. LOUIS—New officers were installed in January at a dinner and meeting. Meeting topics for the remainder of this year include: eucharistic prayers, the paschal triduum, and Easter’s fifty days.

All Chapters are urged to send reports and/or minutes of their gatherings to Tom Wilson (National Chapter Coordinator) at NPM’s National Office—225 Sheridan Street, NW, Washington, DC 20011.

Tom Wilson

Union Theological Seminary and the Riverside Church in the City of New York announce

The Third Harry Emerson Fosdick Convocation on Preaching and Liturgy
on the Occasion of Union Seminary’s 150th Anniversary 1836–1986

“Which Gospel Shall We Preach?”

October 6, 7, 8, 9, 1986

PRINCIPAL PREACHERS

William Sloane Coffin
James A. Forbes, Jr.
Joan Delaplane

PRINCIPAL LECTURERS

Desmond Tutu
Rembert G. Weakland
Phyllis Trible
Emilio Castro
Cecil Sherman
Donald W. Shriver, Jr.

An ecumenical, theologically pluralistic, preaching and teaching conference for pastors, teachers, liturgists, church musicians and everyone interested in preaching and liturgy. The conference, which will take place at Riverside, Union and neighboring locations, presents a three-tiered program of lectures, services of worship, interest groups, workshops, and “Thought for Food” mealtime speakers.

“Thought for Food” meals are moderately priced lunches and dinners whose cost is not included in the registration fee. A partial list of speakers at these meals includes Samuel Proctor, Gardner Taylor, Arthur Miller, Virginia Apuzzo, Robert Benton, and Marshall Meyer.

Cost: $100.00 registration fee ($85.00 if paid before July 31, 1986). Meals are not included.

For information, call or write Prof. Robert Seaver, Union Theological Seminary, 3041 Broadway at Reinhold Niebuhr Place, New York, N.Y. 10027 (212-662-7100, ext. 231).

I want to register for the Third Harry Emerson Fosdick Convocation on Preaching and Liturgy. October 6-9, 1986. My check for $____ is enclosed. (Checks should be made out to Union Theological Seminary).

Name ____________________________
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Phone (day) (________) ____________
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Featuring

- Practical sessions in liturgy, scripture (Psalms), history, and repertory for beginning and advanced cantors
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(202) 723-5800

*Member discount applies to individual NPM members and to cantors whose parish is an NPM regular member. Advance registration for non-NPM members is $345. Advance registration must be paid three weeks prior to regional school. See dates below. Commuter's tuition is only $195 and does not include room or meals. When registering on-site, please add $25 to above fees.

Regional Schools with a location near you:

Corpus Christi, TX
June 9–13, 1986
Advance registration closes May 16, 1986

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

Portland, OR
July 14–18, 1986
Advance registration closes June 13, 1986

Baltimore, MD
August 4–8, 1986
Advance registration closes July 11, 1986
For Musicians & Clergy: Planning

A Parable: The Sounds of Love

BY FRANCIS P. SULLIVAN

There was a man who bought a field. He thought to graze cattle on it. So he purchased rolls of barbed wire and fence posts to close it in and keep the cattle from straying. He strung three strands of barbed wire around his field, then let his cattle loose inside.

One day he found a small deer dead between the strands where it had caught itself. It was partially eaten by other animals. So he removed the carcass and repaired the wire and left. But the next day he found a young man and young woman sprawled and moaning beyond the broken wire. They were all cut up and their motorbike was snared in the wire. The man got help quickly and sent the two injured bikers to the local hospital.

And he thought, the wire is dangerous. I can injure the whole world just to keep a few cattle safe.

So he took down the barbed wire and put up plain wire, then ran a current of electricity through it to remind the cattle where they should stay. But the same things happened. A running deer hung itself. A cow tried to jump out and got its legs caught between the strands and was shocked into a frenzy by the time the man got there. And he could hear animal cries all night as they brushed against his fence. Then one day he heard a frightened child crying. So he took down the wire and the fence posts and he dug a trench around the field.

He said, if I fill it with water something will drown. If I dig it too deep something will starve. If I slope it right the cows will stay in and everything else will stay out. So he sloped it right.

The next day he heard the vroom of motorbikes and the frightened bawling of his cows and the crash of running deer through the woods and the crazed flapping of birds. So he ran to his field and saw his trench had become a ski jump for motorbikes. And there they were speeding down one slope and rocketing up the other, up into the air and down onto the soft pasture grass where they skidded wildly in a turn and raced back, stitching their way around the field. And the ones with the tightest turns were the winners. He could not stop them. He had to wait until they were tired and left until tomorrow.

Then he slowly calmed the cattle, herding them together under a shade tree near the water trough. And he looked at his torn up land. Anything he did to fence that field would harm someone or something. If he did not fence it his cattle would wander away.

So he filled the ditch and hired a man to ride the field and keep the cattle in. But the man was lazy and the cattle got lost. So he hired a woman but she had children and spent the nights with them.

So he came himself for both the day and the night. He marked the boundaries of the field with wind chimes so he would know in the dark where he was. He hung them in trees or in tall bushes. There were no wires, there was no trench, there was only himself. He got to know everyone and every sound by night and every stranger by day. And everyone and everything was aware of his presence, that he watched day and night, that he had no weapons, but only a heart that cared for life. People would come to that field and sleep there overnight. He often heard the sounds of love. And deer began to come and graze, twitching their noses and ears at him without fear. He became everywhere visible on that field, to the creatures of the night, to the creatures of the day. He found abandoned children, and people looking for a grave. So he said, my life is not my own anymore, nor are my cattle. I will sell my field and my herd and go and have a life of my own. But no one would buy the cattle and no one would buy the field. And then the man knew. Someone else had fenced him in. With each decision he had made, someone had fenced him in. So he said to that someone, you have done this to me. You have used me against myself. There is nothing I can do but care for this field until I die or all the creatures in it die.

There was no response. And the man felt empty. But the wind began. The chimes sounded. The trees moved. The cattle spread and the deer appeared with their young to feed in the field. A motorbike roared up but quickly cut its motor when it saw panic in the herds, and the man and woman on it watched the scene and talked to each other like an owl and an ox. Then when it was pitch black night, he heard the sounds of love and sleep and death. And he knew he loved it all.

And he knew something more. So he said to the someone, when I die, I leave all this to you. And you can never go.
At the time of Jesus there were two ancient institutions existing side by side with some rivalry—the Temple and the Synagogue. The former was the place of daily sacrifices and a very regulated cult, older than the synagogue. It was a specific place and had a liturgy for the Priestly caste of Israel. The Priestly caste ran the place, found their identity there, and in short were mostly what the Temple was all about.

There was also the synagogue. It was the institution of the laity. And we should note, and perhaps rejoice in the observation that, from the outset, it was the synagogue that set the pattern for the divine service of the primitive Christian community. The Temple belonged to the aristocratic hierarchy of Priests and the nationalistic Zealots. And the first Christians were decidedly antagonistic toward that crowd. It was the synagogue that drew people together for religious and secular occasions. This was not only the case in the provinces, but also in the metropolitan areas. At the time of the destruction of Jerusalem’s Temple, there were no less than 394 synagogues in Jerusalem. At the destruction of the Temple, sacrifice ceased and devotional worship replaced it. Even prior to that time prayer was considered to be as God-pleasing as the sacrifice. So it is in the synagogue that we find the Christian liturgy coming into being.

We do not have much knowledge of the synagogue liturgy from the time of Jesus. In fact, we know more about the Jewish liturgy from studying early Christian sources than from any other source. That is why it is so difficult to really say that one borrowed from the other when it comes to what went on, the psalms, or the liturgy itself.

It is fairly clear that there were three services in the synagogue each day: There was a morning prayer, another in the afternoon, and one in the evening. It would seem that the morning prayer was originally offered at dawn before the morning sacrifice in the Temple. The hours did not get fixed until about the first century of the Christian Era. The whole concept is based upon and reflected in Daniel 6:11; in Psalm 55:18 and for the Christians in Acts 2:15; 10:3, and 3:1.

By the time of Jesus, and perhaps 100 years earlier, the various categories of prayer were already established. Paul, because he was a disciple of the great Rabbi Gamaliel, was very familiar with the categories although he never lists all of them. The prayers of praise and exaltation were most esteemed, then expressions of thanksgiving; there were also individual petitions; and the lowest rank of all were prayers of supplication. These categories of prayer were taken over by the church. There were also doxological prayers, professions of faith, and another type that was entirely different from all others: Beraka. This is usually translated as a “Blessing” or “Benediction.” The Greeks translated it as euologia, but neither of these really captures what it means. It comes from the Hebrew word for “knee” and recalls the act of genuflection. However in a wider sense it has to do with acknowledgment, in a spirit of praise, of an act or gift of God. According to a rabbinic rule, it must begin with three prescribed words that address God directly in the second person. You will recognize the formula immediately:

Blessed are you, Lord our God, King of the Universe, who has not made me a slave. . . .

or

Blessed are you, Lord our God, Giver of the Law. . . .

There was a great deal of freedom in the synagogue service at the time of Jesus because a rigidly fixed liturgy was frowned upon by the sages as engendering routine-prayer. There was a set of prayers that was compulsory for every Jew. This set of 18 prayers, called the Amidah, was recited standing, and certain
passages were marked by genuflection. An ancient Jewish gesture, the folding of hands, was used, signifying submission to God’s will. The prayer was ended by the taking of one step backward, as a subordinate takes leave from his superior.

The greatest of the Hebrew doxologies is called the Kaddish. It was usually recited after a religious discourse, and used as a kind of pious dismissal. Think of this scene, knowing the background of the people involved:

Jesus has just completed a very powerful, thought-provoking, and faith-stirring discourse. There is silence in the group as everyone wonders about what they have heard, where this wisdom came from and what it means. Finally one of them speaks up, breaking the silence and says: “Lord, teach us to pray…” Jesus responds: “When you pray, you are to say: ‘Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done…”

Now, I want you to listen to the words of the ancient Kaddish.

Magnified and sanctified be his great name in all the world which he has created according to his will. May he establish his Kingdom during your life and during your days, and during the life of all the house of Israel, even speedily and at a near time, and say ye, Amen.

The similarity of the two first sentences of the Kaddish with the beginning of the so-called “Lord’s Prayer” is certainly no coincidence. So you see, again, who borrowed from whom?

Let’s take a look at an outline of a typical weekday service-order in the synagogue in order to see when and how these prayers fit in.

1) Morning:

There is a ceremonial salutation opening the service:
It goes something like this: “Praise ye the Lord who is to be praised.”
A Response followed: “Praised is the Lord; He is to be praised forever and ever.”

There follows then a Berakot prayer in praise of God, the creator of light.

This led to the Sh’ma (a prayer of creed) which was the core of the service, together with the Amida, the group of 18 prayers said standing.

The Amida was usually recited silently and it was permitted to add personal prayers of petition.

Finally the service concluded with the Kaddish.

2) Afternoon:

The order of this service is very simple. After one or two psalms the Amida and doxological prayers were recited and the service closed with the Kaddish.

3) Evening:

The ceremonial salutation was pronounced and followed by the counterparts of the morning service in the Berakot prayer.

The Sh’ma was recited followed by two ancient Berakot, one to God the “Redeemer,” and the second to God the “Guardian of Israel.”

Spontaneous prayers found place after this Berakot and the service closed with the Amida and Kaddish.

There were variations for the sabbath and the Festivals of Pilgrimage (which were Passover, Pentecost, and Tabernacles). The nucleus of the Sabbath liturgy was then, as it is now, the public reading of the Scripture. They proclaimed two readings: one from the Pentateuch and another from the prophetic literature. The ritual of Scripture was preceded and followed by several Berakot and the Kaddish concluded it.

The liturgies of the Festivals of Pilgrimage were somewhat different because every Israelite was expected to attend one of them at least once a year at the Temple in Jerusalem. The structure of these liturgies was basically the same with the addition of some parts that had a direct bearing on the feast.

The liturgies of the high holy days (New Year and Day of Atonement) found little place with the Christian community because these commemorations were so uniquely Jewish. The basic expressions of faith that these holy days emphasized were not part of the Christian faith. Consequently few elements of these services found favor in the eyes of Christians.

Now, direct Christian continuation of Temple worship was impossible and out of the question. Considering the indifference of primitive Christianity to rigidly organized worship, and its antagonistic feeling toward a “professional” hierarchy, one may safely discount the notion of the temple’s survival in Christian liturgies. The Jewish concept of prayer being a perfect substitute for sacrifice was accepted by all churches. The principle was implemented immediately after the fall of the Temple. The Christians began to substitute an image of a new Temple rebuilt in the minds of poets and theologians.

The most striking proof of the penetration of Jewish elements into Christian worship is given by the post-biblical Hebraisms found abundantly in the liturgies of the first three centuries. There was a continuation of Jewish traditions with Christian adjustments and it created many complex problems. Practices of prayer, such as fasts, vigils, processions, litanies, acclamations, etc., are all characteristics of the synagogue that found their way into Christian worship after due Christian alteration.
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DEDICATION OF THE PONTIFICAL INSTITUTE OF SACRED MUSIC, NOVEMBER 1985

BY POPE JOHN PAUL II

My dear brothers and sisters!

1. It is with pleasure that I accepted the invitation to preside at the blessing of the new organ and the dedication of the new quarters of this Pontifical Institute of Sacred Music, which my venerable predecessor St. Pius X had founded in the Palazzo Apollinare and which today has been transferred to this friendly abbey of S. Girolamo in Urbe.

I thank Almighty God above all for having rendered possible the move to this location so much more appropriate to the purposes of the Institute, since it provides better opportunities for musical studies and exercises. My thoughts of gratitude go to Cardinal William Baum and to Msgr. Johannes Overath, respectively the Grand Chancellor and Rector of the Institute, for the impressive words with which they have introduced this ceremony. I also wish to express my sincere thanks to all those who have been the instruments of Divine Providence in the remodeling of the buildings, in particular to the members of the St. Gregory Society who have generously supported the work accomplished.

To all of you, teachers, students, and friends of music present at this solemn gathering, I extend my cordial greetings with the wish that you be able to grow from day to day in the love of God, "singing and making melody in your hearts to the Lord" (Eph 5:19).

2. Today, on the vigil of the feast of St. Cecilia during the European Music Year, it is necessary in these surroundings to speak about the vocation and the formation of all those primarily concerned with the liturgy and its music. The conciliar Constitution on the Sacred Liturgy emphasizes the dignity and the importance of music within the liturgical action. This dignity demands of the church musician a true and proper vocation. And in the generosity of his or her response the musician will also find the strength to confront the difficult task that the study of this subject involves.

But since it is a matter of sacred music, whose roots are found in the liturgy, artistic gifts of the highest order are called for. The creation of works of sacred music demands a continuous effort in order to be able to express the Divine through the rich gamut of sounds, insofar as this is possible for human beings.

On the basis of its own interior dynamism, this calling or vocation tends to become adoration—an experience that is possible when "singing in the liturgy" is born of an authentic sentire cum Ecclesia. This continuous union with God is joined with artistic talent in a happy synthesis in which both elements enrich each other. It is here that one must seek the inexhaustible source of sacred art. The liturgy, experienced with the complete participation of the whole person, must accordingly be the primary preoccupation during the training of all those who desire to become church musicians.

Strive for a unifying vision of liturgy and music.

3. May the Pontifical Institute of Sacred Music in Rome, located so near the Chair of Peter, feel itself involved in the apostolic mission by bringing to life those programs of ecclesiastical renewal that the last Council has long since desired.

In addition to the traditional basic subjects such as Gregorian chant, organ, and classical polyphony—and these are realms of art that have become real apologies for the faith and thus the very sap of life that from the beginning has nourished the artistic and spiritual development of European musical culture—it is also necessary to recognize the rich gift that the entire church receives from a loving and factual knowledge of the treasures of the Oriental churches, of their liturgy and music.

Hence the Council also calls for renewed attention to various cultural factors. The introduction of the vernacular into the Roman liturgy demands full regard for local hymnological traditions. The new cultural sensibility and (even prior to it) a truly Catholic ecclesiastical view call for an opening of hearts and minds to the musical realities of non-European cultures.

It is urgently necessary to proceed according to the wise principle of conservare et promovere; preserve and...
promote. Make an effort, therefore, during your training and your practical exercises, to find the synthesis between liturgy and music, between liturgical studies and musical practice, between scientific research and pastoral tasks. For a long time, realities that by nature complement each other, such as liturgy and music, have been the object of parallel studies and attention, without that unifying vision that alone makes possible an adequate appreciation of either of them.

It is your task to deepen courageously each aspect of liturgical life until you achieve that proper balance that enables us to give a true response to all that the church and the world expect from musicians in the service of the liturgy.

4. As the Pontifical Institute, on the eve of its seventy-fifth anniversary, begins a new phase in its life, it is earnestly to be desired that these new quarters become, as it were, a crossroads at which the various forms of artistic expression, whose conscious purpose is the glorification of God and the edification of humanity, can encounter each other in liturgical life.

In this respect, special importance accrues to the gift of this new organ dedicated to the Blessed Mother, who in her Magnificat canticle exalted the humble who are capable of perceiving in their hearts the ineffable wonders of the Lord. With Mary, Mother of the Church and true Harp of the Holy Spirit, each one of us is invited to penetrate into the very heart of God. This is why I desire to quote for you the words of St. Ambrose: “Let Mary’s soul be in every individual, that he may praise the Lord; let Mary’s spirit be in every individual, that he may rejoice in the Lord” (Exp. Ev. sec. Lucam 2/26).

The study of church music would be a waste of time if it were not nourished by a churchly life marked by faith: a faith that renews itself through contact with the religious and artistic legacy of the past, but which confronts the cultural and artistic experiences of the present in the knowledge that fidelity to the God of history involves, both as premise and as consequence, an absolute fidelity to humanity—who has always yearned to beseeching beauty and to beseeching him who is the Creator of beauty.

5. But church music should also promote fraternal charity. It should help form the community by promoting the fusion of voices and of hearts and by uniting souls in one great yearning of praise to God, Creator of the universe and Father of all. This is why the last Council recommends that “Religious singing by the people is to be skillfully fostered, so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics” (Sacrosanctum Concilium Nr. 118). Those responsible for the promotion of sacred music are obliged to aid and support the participation of the faithful in the liturgy by appreciative regard for the ancient musical patrimony of the church as well as by the search for new forms, taking care that these be capable of expressing the sacred and of touching the religious sensibilities of contemporary people.

May the song that forms part of your studies thus become a distinctive sign of your Christian life and of your identification with the church, as St. Augustine admonished the Christians of his day: “Sing with your voices, sing with your mouths, sing with your hearts, sing with your upright lives” (Sermon 34/6).

With these thoughts I wish for you that your academic activity will derive a new impetus from today’s ceremony, and that you will be able to achieve good results in your personal efforts toward such a noble cause as sacred music, whose purpose is the glory of God and the beauteous splendor of divine worship.
"True Liturgy sings with the angels."

INTERNATIONAL CONGRESS OF SACRED MUSIC, OPENING ADDRESS, NOVEMBER 1985

BY JOSEPH CARDINAL RATZINGER

From the very beginning, liturgy and music have been quite closely related. Mere words do not suffice when humanity praises God. Discourse with God goes beyond the boundaries of human speech. Hence by its very nature the liturgy has everywhere called upon the help of music, of singing, and of the voices of creation in the sounds of instruments. The praise of God, after all, does not involve only humanity. To worship God means to join in that of which all creatures speak...

Saint Paul coined the expression logike latreia in Romans 12:1, but this is very difficult to translate because we lack a satisfactory equivalent for the concept of logos. It might perhaps be translated "logos-like worship" or worship fixed or determined by the Spirit, which serves the adoration "in spirit and in truth" cannot be rhythmic ecstasy, sensual suggestion or stupefaction, subjective emotional bliss, or superficial entertainment. It is rather subordinated to a message, to a comprehensive spiritual statement that is rational in the highest sense of the word. In other words, it is quite correct to say that such music must correspond in its innermost nature to this "word" in a comprehensive sense, indeed must serve it.

And so we are quite naturally led to another text that makes the really fundamental biblical statement about worship by clarifying for us the importance of the "word" and its relationship with us. I refer to that sentence in the prologue of Saint John's gospel: "And the Word was made flesh, and dwelt among us, and we saw his glory" (John 1:13). First of all, the "word" to which Christian worship refers is not a text, but a living reality: a God who is meaning, communicating itself, and who communicates himself by becoming human. This Incarnation is now the holy tent or tabernacle, the point of reference for all cult, which is a gazing upon God's glory and does him honor. But these statements of Saint John's prologue do not convey the complete picture. The passages will be misunderstood unless we take them together with the "farewell speeches" of Jesus, in which he says to his disciples, "If I go to prepare a place for you, I will come again. I go away, and I come unto you. It is expedient to you that I go, for if I go not, the paraclete will not come to you" (John 12:2 ff., 14:18 ff., 16:5 ff., etc.). The Incarnation is only the first step in a longer process moving to a final and meaningful conclusion in the Cross and the Resurrection. From the Cross, the Lord draws everything to himself and bears what is corporeal, i.e., humanity and the whole created world, into God's eternity.

The liturgy is subordinate to this movement, which we might call the basic text to which all liturgical music refers: music must be measured from within by the standard of this line of motion. Liturgical music is a result of the demands and of the dynamism of the Incarnation of the Word, for music means that even among us, the word cannot be mere speech. The principal ways in which the Incarnation continues to operate are of course the sacramental signs themselves. But they are quite misplaced if they are not immersed in a liturgy that as a whole follows this expansion of the Word into the corporeal and into the sphere of all our senses. It is this fact

Cardinal Ratzinger is prefect of the Sacred Congregation for the Doctrine of the Faith. This address is the text he delivered, in Italian, at the VIII International Church Music Congress in Rome, November 17, 1985.
that justifies and indeed renders necessary images, in complete contrast to Jewish and Islamic types of worship. This is also the reason why it is necessary to appeal to those deeper levels of comprehension and response that become accessible through music. Faith becoming music is part of the process of the Word becoming flesh. But at the same time, this “becoming music” is also subordinated in a completely unique way to that inner evolution of the Incarnation event that I tried to hint at earlier: the Word become flesh comes to be, in the Cross and Resurrection, flesh become Word. Both are permeated with each other. The Incarnation is not revoked, but becomes definitive at that instant in which the movement turns around, so to speak: flesh itself becomes Word, is “logocized,” but precisely this transformation brings about a new unity of all reality, which was obviously so important to God that he paid for it at the price of the Son’s Cross.

When the Word becomes music, there is involved on the one hand perceptible illustration, incarnation or taking on flesh, attraction of pre-rational powers, a drawing upon the hidden resonance of creation, a discovery of the song that lies at the basis of all things. And so this becoming music is itself the very turning point in the movement: it involves not only the Word becoming flesh, but simultaneously the flesh becoming spirit. Brass and wood become sound; what is unconscious and unsettled becomes orderly and meaningful resonance. What takes place is an embodiment or incarnation that is spiritualization, and a spiritualization that is incarnation or em-“body”-ment. Christian “incarnation” or “embodiment” is always simultaneously spiritualization, and Christian spiritualization is em-“body”-ment into the body of the Logos become man.

The consequences for liturgical music

a) Basic principles

To the degree that in music this conjunction of both movements takes place, music serves in the highest degree and in an irreplaceable manner that interior exodus that liturgy always is and wants to be. This means that the propriety of liturgical music is measured by its inner conformity to this basic anthropological and theological model. At first glance, such a statement seems far removed from concrete musical realities. But the statement becomes very concrete indeed when we consider the antithetical models of cultic music that I mentioned earlier. Or we can recall the Dionysiac type of religion and its music, which Plato discussed on the basis of his religious and philosophical views. In many forms of religion, music is associated with frenzy and ecstasy. The free expansion of human existence, toward which humanity’s own hunger for the Infinite is directed, is supposed to be achieved through sacred delirium induced by frenzied instrumental rhythms. Such music lowers the barriers of individuality and personality, and in it liberates itself from the burden of consciousness.

Music becomes ecstasy, liberation from the ego, amalgamation with the universe. Today we experience the secularized variation of this type in rock and pop music, whose festivals are an anti-cult with the same tendency: desire for destruction, repealing the limitations of the everyday, and the illusion of salvation in liberation from the ego, in the wild ecstasy of a tumultuous crowd. These are measures that involve a form of release related to that achieved through drugs. It is the complete antithesis of Christian faith in the Redemption. Accordingly, it is only logical that in this area diabolical cults and demonic musics are on the increase today, and their dangerous power of deliberately destroying personality is not yet taken seriously enough. The dispute between Dionysiac and Apolline music which Plato tried to arbitrate, is not our concern, since Apollo is not Christ. But the question that Plato posed concerns us in a most significant way.

In a way we could not imagine thirty years ago, music has become the decisive vehicle of a counter-religion and thus calls for a parting of the ways. Since rock music seeks release through liberation from the personality and its responsibility, it can be on the one hand precisely classified among the anarchic ideas of freedom that today predominate more openly in the West than in the East. But that is precisely why rock music is so completely antithetical to the Christian concept of redemption and freedom, indeed its exact opposite. Hence, music of this type must be excluded from the church on principle, and not merely for aesthetic reasons, or because of restorative crankiness or historical inflexibility.

Liturgy is participation in something larger, beyond the individual.

If we were to continue our analysis of the anthropological foundations of various types of music, we could render our question even more concrete. There is an agitational type of music that animates humanity for various collective goals. There is a sensuous type of
music that brings humanity into the realm of the erotic or in some other way essentially tends toward feelings of sensual desire. There is a purely entertaining type of music that desires to express nothing more than an interruption of silence. And there is a rationalistic type of music in which the tones only serve rational constructs, and in which there is no real penetration of spirit and senses. Many dry catechism hymns and many modern songs constructed by committees belong to this category. Music truly appropriate to the worship of the incarnate Lord exalted on the cross exists on the strength of a different, a greater, a much more truly comprehensive synthesis of spirit, intuition, and audible sound. We might say that western music derives from the inner richness of this synthesis, indeed has developed and unfolded in a fullness of possibilities ranging from Gregorian chant and the music of the cathedrals via the great polyphony and the music of the renaissance and the baroque up to Bruckner and beyond. This pre-eminence is found only in the West because it could arise only out of an anthropological foundation that unites adjoined to that integration of human existence that we encounter through faith in the Incarnation. Such redeeming release is more toilsome than that sought in ecstatic frenzy, but this toil is the exertion of truth itself. On the one hand, it must integrate the senses into the spirit, in accord with the impulse of the sursum corda. Pure spiritualization, however, is not the goal, but rather integration of the sensitive powers with the spirit, so that both taken together become the complete person. The spirit is not degraded by taking in the sense faculties, but actually receives thereby the complete richness of creation. And on the other hand, the senses are not rendered less real when they are permeated with the spirit, because thereby they participate in the spirit's infinitude. Every sensuous desire is really quite limited and ultimately incapable of intensification because an act of the senses cannot go beyond a certain limit. Those who expect release from an act of the senses will be disappointed, or "frustrated," as we say today. By being integrated into the spirit, the senses receive a new depth and reach into the endlessness of the spiritual adventure. Only there do they recover themselves completely — on condition, of course, that the spirit too does not remain uncommunicative. In "lifting up your hearts," — sursum corda — music of faith seeks the integration of persons, and finds it not within itself, but only by going beyond itself into the Word made flesh. Sacred music, which forms a part of this framework of movement, thus becomes mankind's purification and ascent. Let us remember, though, that this music is not the product of a moment, but participation in history. It cannot be realized by an individual, but only in cooperation with others. And thus such a sacred music also expresses entrance into the history of the faith, and the mutual relationship of all members of Christ's body. Such a sacred music bequeathes joy and a higher type of ecstasy that does not extinguish personality, but unites and thus liberates. Such a sacred music gives us a foretaste of that freedom that does not destroy, but which unites and purifies.

Genuine liturgy is not opposed to the technical, but to the artificial.

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the spiritual and the profane in an ultimate human unity. And the preminence disappears to the degree that this anthropology vanishes. For me, the greatness of this music is the most obvious and immediate verification of the Christian image of humanity and of the Christian faith in the Redemption that could be found. Those who are truly impressed by this grandeur somehow realize from their innermost depths that the faith is true, even though they may need to travel some distance in order to carry out this insight with deliberate understanding.

This means that the church's liturgical music must be
b) Remarks on the present situation

The musician, of course, will ask: How can that be accomplished? In the last analysis, great works of church music can only be bestowed or presented, since it is a matter of going beyond oneself, which is something that cannot be accomplished without help; whereas according to the well-known mechanisms of stupefaction, frenzy of the senses is producible. But all producing ends where the truly great begins. It is this limitation that we must first of all recognize and acknowledge. To that extent, the beginnings of great sacred music necessarily lie in reverence, in receptivity, and in that humility that is prepared to serve and to minister while partaking of already existing greatness. It is only the person who at the very least lives radically within the inner framework of this image of humanity, who can create the music appropriate to it.

The church has posted two additional signposts. In its inner character, liturgical music must fulfill the demands of the great liturgical texts: the Kyrie, Gloria, Credo, Sanctus, Agnus Dei. This by no means implies that it should be strictly limited to expressing the text, as I mentioned earlier. But in the inner direction of these texts, liturgical music finds a guideline for its own statement. And the other signpost is the reference to Gregorian chant and Palestrina. This too does not imply that all church music must be an imitation of such music. In this respect, there was actually many a restriction in the church music renewal during the 19th century as well as in the papal documents based upon it. Correctly understood, the reference to Gregorian chant and Palestrina simply means that we find here a standard that provides orientation. But the results of creatively applying and transforming such orientation cannot of course be determined.

One question remains. Humanly speaking, can we hope that new creative possibilities are still open here? And how is that to come about? The first part of the question is actually easy to answer, because if this concept of humanity is inexhaustible in contrast to the other one, then it also opens up continually new possibilities for artistic expression in proportion to the degree to which it vivifies the spirit of an age. And therein lies the difficulty for the second part of the question. In our own time, the faith has to a great extent receded as a public formative force. How is the faith supposed to become creative? Has it not been forced back on all fronts into the position of a mere subculture?

By way of reply, we might say that in Africa, Asia, and Latin America we are apparently on the threshold of a new florescence of the faith that could also give rise to new cultural forms. But even in the western world, we should not be frightened by the term "subculture." In the cultural crisis we are currently experiencing, new cultural purification and unification can break forth only from islands of spiritual composure. It is already apparent that Christian culture forms itself anew wherever new departures of faith occur, and that joint experience inspires and opens new paths that we could not previously see. However, J. F. Doppelbauer has quite rightly pointed out that genuine liturgical music often and not by accident bears the traits of later or mature work and presupposes that growth and ripening have taken place earlier. Here it is important that there exist the "antechambers" of popular piety and its music as well as religious music in the broader sense, which should always remain in fruitful exchange with liturgical music. On the one hand, the "antechambers" will be fructified and purified by liturgical music, while, on the other hand, they prepare the way for new forms of liturgical music. Out of such freer forms there can develop elements capable of entering the joint action of the church's universal worship. Here, too, is the realm in which the group can try out its creativity, in the hope that one day something will emerge that can belong to all.

Conclusion: Liturgy, music and the cosmos

I would like to conclude my remarks with a fine quotation from Mahatma Gandhi which I recently found in a calendar. Gandhi mentions the three "living areas" of the cosmos and notes that each of these involves a specific manner of existing. Fish live in the sea, and they are silent. Animals on earth bellow, bark, and bray. But the birds who inhabit the heavens sing. Silence is proper to the sea, braying is proper to the earth, and singing belongs to heaven. But we have a share in all three, for within us we bear the depths of the sea, the burden of the earth, and the heights of heaven. Hence we possess all three properties: silence, bellowing, and singing.

Today, I would like to add, we see that for people deprived of transcendenence there remains only braying, because they desire to be earth and nothing more, indeed try to make the heavens and the ocean deep to be their earth. True liturgy, the liturgy of the communion of saints, gives people once again their completeness. It instructs them once again in silence and in singing by opening for them the depths of the sea and by teaching them to fly—the existence of the angels. By "lifting up the heart," true liturgy allows the buried song to resound in us once again. Indeed, we could now actually say that true liturgy can be recognized by the fact that it liberates from everyday activity and restores to us both the depths and the heights: silence and singing. True liturgy is recognizable because it is cosmic and not limited to a group. True liturgy sings with the angels, and true liturgy is silent with the expectant depths of the universe. And thus true liturgy redeems the earth.
1986 REGIONAL CONVENTIONS

National Association of Pastoral Musicians
Six Regional Conventions
Six Unique Musical and Educational Events
Six Exciting Programs

WHAT THE CONVENTIONS OFFER YOU

COME AND PRAY. There is no sound like the voices of hundreds of pastoral musicians lifted up in sung prayer. At morning prayer, evening prayer, and especially at the eucharist, participants at all the Regional Conventions join in giving thanks and praise to God. Come and join in these life-giving celebrations!

COME AND SEE. The music and liturgy exhibits are always an important feature of any NPM convention. This is the place for on-the-spot shopping for your liturgical and musical materials: books, organs, handbells, resources, vestments, recordings, and especially MUS/C. All six conventions provide an array of exhibits offering the latest and best materials, with experts on hand to help you make the best use of all the resources available.

COME AND SING. There is no better way to find new music than by attending the Publishers' Showcases. These showcases give you a chance to try out new music for your choirs, cantors, and assemblies. Several showcases are scheduled during each convention, and the array of publishers is outstanding: Augsburg, Choristers Guild, Concordia, D.C. Cook, GIA, NALR, OCP, Schulmerich, WLP, and more. Simplify your repertoire planning and have fun singing!

COME AND MEET. Special gatherings for the exchange of information and concerns are scheduled at each convention for several specific groups: NPM students, Cantor School alumnae/i, NPM Chapter members, Director of Music Ministries Division members. Share your ideas and insights with your peers.

COME AND BE. The music never stops at an NPM convention. The excitement of each day overflows into the night as people sing and play. The music fills the lobbies, halls, and balconies. Bring your guitar, your flute, your violin, and your voice. Meet new people. Make new friends!

OTHER CONVENTIONS AND CONFERENCES

REJOICE! A Conference on Black Liturgy
This six-day conference is sponsored by the Office of Black Catholics, Archdiocese of Washington, DC. This year's theme is "Church! Yes, Lord!" Conference dates are June 15-20, 1986. The site is the Howard Inn in Washington, DC. For further information contact the Office of Black Catholics, Archdiocese of Washington, P.O. Box 2920, Washington, DC 20017. Telephone (301) 853-4579.

HISPANIC. The Institute of Hispanic Liturgy is sponsoring "The Liturgy in the Parish" in Chicago, IL during the second week in October, 1986. For more information contact: Rev. Arturo Perez, Office of Divine Worship, 1800 North Hermitage Avenue, Chicago, IL 60622. Telephone (312) 486-7008.

BLACK. The National Office of Black Catholics Afro-American Culture and Worship 16th Annual Workshop will be held on July 13-19, 1986 at the National Shrine of Our Lady of the Snows in Belleville, IL. For more information contact: National Office of Black Catholics, 810 Rhode Island Avenue, NE, Washington, DC 20018. Telephone (202) 635-1778.

Due to the excellent quality of these programs, NPM is not providing special programming for Black and Hispanic musicians and clergy at this summer's regional conventions.
Gathering to Sing: A New Way

June 16–19, 1986

Richmond, Virginia
Marriott Hotel

Our first efforts in liturgy after Vatican II focused on getting the assembly to sing—literally, to sing anything. Rightly or wrongly, we equated that singing with full, conscious, and active participation. These efforts have influenced our musical practices, our choice of repertoire, our definition of music ministry, our goals for measuring success in parish worship. Yet, on the whole, we have barely scratched the surface in fully realizing the assembly’s potential for full, conscious, and active participation.

Come to Richmond and explore the theoretical elements, the musical elements, and the experiential elements that are part of Gathering to Sing: A New Way.

1986 REGIONAL CONVENTIONS

KEYNOTE AND MAJOR TALKS

If You Know These Things, Blessed Are You If You Do Them

John Foley

Has the Second Vatican Council really called us to a new way of participation? If so, what does that sound like; look like? How is this new way of participating connected to our Tradition? Discover the ritual, social, and musical elements of active participation. A thought-provoking overview that sets the tone, and opens the challenge.

Rev. John Foley, SJ is a musician, composer, and founding member of the St. Louis Jesuits.

Musical Participation in an American Mode

Edward Foley

A musical analysis of the “old way” and the “new way” of full, conscious, and active participation. Our musical styles and forms have been affected by the need for instant participation. Discover the fundamental criteria we can use to judge the liturgical effectiveness of musical compositions. This presentation will be followed immediately by a live musical demonstration of its main points.

Rev. Edward Foley, Capuchin, is an instructor in liturgy at Chicago’s Catholic Theological Union. He has also written many articles and reviews for liturgical and musical periodicals.

How We Got to Where We Are

Elaine Rendler

A critique of our participational techniques; affirming the positive and discarding the unworkable. Remembering those embarrassing moments when nothing seemed to work; and sharing the exhilaration of a fully-participating assembly. This presentation will be followed immediately by a live musical demonstration of its major points.

Dr. Elaine Rendler is a member of the staff of The Georgetown Center for Liturgy, Spirituality, and the Arts, Washington, D.C. She is a lecturer, musician, and music editor.

With One Voice

Judy Loehr

This Diocesan Minister of Music in the United Methodist Church shares the techniques and ideas which have brought about active participation within her worshiping community. Discover what is being used ecumenically to enhance the worship within the Protestant tradition. Find out what is transferable. Rejoice in our common approaches!

Ms. Judy Loehr is Director of Church Music and Worship Resources, Section on Worship for the General Board of Discipleship of the United Methodist Church. Ms. Loehr is also the Minister of Music at the First United Methodist Church in Coral Gables, Florida.

Wrap-Up

A round-table presentation on Thursday morning pulls together all of the various strains of GATHERING TO SING: A NEW WAY. John Foley, Elaine Rendler, Edward Foley, Richard Proulx, Fred Moleck, with Rev. Virgil Funk as moderator, encapsulate their thoughts and experiences on full, conscious, and active participation. How has the convention reinforced their views? Interest should be very high for this final session of the convention, so plan to stay throughout Thursday morning.

1986 REGIONAL CONVENTIONS
Welcome to Richmond, one of the South's fastest growing areas, yet one which has retained its sense of “Southern Hospitality” . . . where the old and new walk hand-in-hand: a tobacco warehouse converted to a fine restaurant; a railroad station now a major shopping mall; a turn-of-the-century hotel refurbished to its original grandeur. There are many attractions suited to every taste including theaters, museums, music, and restaurants. The convention headquarters hotel, Richmond Marriott, is part of the newly opened 6th STREET MARKETPLACE: a skylit gallery of fine shops, food stalls, kiosks, cafes, and restaurants amid landscaped walks and terraces.

Richmond is a city of “small town caring” and metropolitan opportunities. You will take home fond memories of an enjoyable stay in Richmond, Virginia.

Convention Host: Diocese of Richmond, VA
Local Convention Coordinator: Mr. Richard Barnett, Director of Music Ministries at St. Edward's Parish in Richmond.

SPECIAL EVENTS

Hymn Festival: A New Way to Gather
Tuesday evening’s Hymn Festival features Richard Proulx, Organist-Director of Music at Holy Name Cathedral in Chicago, IL, leading the assembly in a glorious celebration of musical praise. Fred Moleck, Director of Music at St. Bridget's Parish in Richmond, provides an educational and entertaining commentary, while convention attendees supply the voices. This Hymn Festival provides an unforgettable evening of sung praise.

Virginians Gather to Sing
Some of Virginia's best musicians present a gala performance on Wednesday evening at the Virginia Commonwealth University's Concert Hall. This event focuses on the rich tradition of music in Virginia, and on composers who are native Virginians. Instruments and voices, reflection and jubilation, traditional and contemporary: all add up to a memorable occasion.

Wednesday Afternoon Options
1. ORGAN CRAWL. Visit several area churches and hear instruments of varying specifications. Also, a short presentation on the methods used in each particular church which best encourage congregational participation is planned.

2. HISTORICAL RE-ENACTMENT. A gripping, dramatic presentation of Patrick Henry's famous “Give me liberty or give me death” speech is recreated in its historical context, St. John's Church. An enjoyable adventure into our historical past.

Fred-N-Frank Revue
For those night owls who enjoy having their funny-bones tickled, this humorous event is just what you are looking for. If you think conventions are just for serious business, or that pastoral musicians are stuffed shirts, the Fred-N-Frank Revue should change your mind. Come, relax, and enjoy!
1986 REGIONAL CONVENTIONS

THE HEART OF MINISTRY

June 30 - July 3, 1986
New Orleans, Louisiana
Clarion Hotel

When did you discover that you were called to be a musician, a liturgist, a priest? What made you stay with it when your friends moved on to something else? Come and discover what is at the heart of ministry. Share the story of your call and response with other musicians, liturgists, and clergy. Help reveal, with other ministers, the connectedness of conversion, commitment, motivation, and pastoring.

This convention program is specially designed to enable clergy and musicians to discover together the connectedness of their ministries. The catechetical method developed by Thomas Groome will be used to facilitate this process. This Special Track has limited registration.

KEYNOTE AND MAJOR TALKS

Mr. James Hansen is Coordinator and Master Teacher for the NPM Schools for Cantors, a nationally known author and clinician.

Fidelity in Service: The Psalms of Praise
Patricia Sanchez

The movement from confusion to clarity, from death to life, typifies human existence. Hear how our Hebrew ancestors praised the gift of life and the gift of fidelity. Recall how the Church uses these psalms throughout the liturgical seasons and within liturgical celebrations.

Ms. Patricia Sanchez served as a missionary in Uganda and is presently Diocesan Consultant for Adult Education in the Diocese of Biloxi, MS. Ms. Sanchez also writes for Celebration, a publication of the National Catholic Reporter.

To Share the Story: To Dream the Dream
Richard Fragomeni

Ministry is discovered in the desire and commitment to serve. We fully discover our personal vocation in telling the story of God’s call and our response. The call is perceived in many ways, and the variety of responses are numerous as well. All ministries are allied in this call and response process.

Rev. Richard Fragomeni is a priest in the Diocese of Albany, NY, liturgist and music coordinator for RCIA workshops given by the North American Forum on the Catechumenate, Ph.D. candidate in Liturgical Studies at The Catholic University of America in Washington, D.C.

Fidelity Amidst Disintegration:
The Psalms of Lament
James Hansen

Every person’s life contains some periods of disintegration, uncertainty, disorganization, and disorientation. The Psalms of Lament teach us how our Hebrew ancestors dealt with adversity. And, the times and ways in which the Church sings these psalms teach us the Christian approach to adversity.

SPECIAL EVENTS

Opening Event:
You won’t want to be late for this very special, New Orleans-style gathering. The color, sounds, and excitement of the local culture reinforce the festive nature of this gathering of musicians and clergy, as together we discover the Heart of Ministry.

Hymn Festival: Songs of the Ministers

Gather at Holy Name Church on historic St. Charles Avenue for a celebration in song. Robert LeBlanc leads the local musicians and you, the assembly, in a praise-filled evening of music and commentary. Join together, and with your voices, shake the dust off the rafters!

Multi-Cultural Event: The Many Sounds of Ministry

Hear how the traditional sounds of our cultures have served our liturgical celebrations, and how they’ve been adapted over the past twenty years. Vietnamese, Black and Anglo choirs perform their best traditional and contemporary liturgical music, as well as that which has brought us from “there” to “here”. An entertaining and educational evening you won’t soon forget.

New Orleans Nite-Life

Following the NPM presentation on Thursday evening, convention attendees can choose one of several options for sampling New Orleans famous nite-life. Explore the French Quarter. Taste the variety of local cuisines. Investigate the riverfront. Experience jazz at its best. Or, how about a cruise on a Mississippi River Boat?
The Heart of the Old South

French, Creole, Cajun, Jazz, Historic—all these terms describe New Orleans, “The City that Care Forgot.” The charm and hospitality of the Old South mixes with the exotic smells and sounds of the many cultures that have shaped this city’s history. The Clarion Hotel, convention headquarters, is located on historic Canal Street, just a few blocks from the French Quarter and the Mississippi riverfront. Several art galleries are also located nearby, as well as the famous St. Charles Avenue streetcar line.

4th of July in New Orleans!

Use the convention as a beginning for your vacation, and take advantage of the convention hotel rates throughout the following July 4th weekend. There’s plenty to see and do, and the housing price can’t be beat. For more information on places to go, things to see and do, contact the Greater New Orleans Tourist and Convention Commission, 1520 Sugarbowl Drive, New Orleans, LA 70112. Telephone (504) 566-5011.

Convention Host: Archdiocese of New Orleans
Local Convention Coordinator: Rev. Ellis DePriest, SM—Director of Diocesan Office of Worship.

SPECIAL SESSIONS FOR CLERGY AND PASTORAL TEAM MEMBERS

Clergy, and the pastoral staff who ministered with clergy, can find a wealth of insight and practical experience in workshops specially designed to meet your needs. Don’t miss these unique opportunities to delve into the heart of your ministry.

Monday, 3:15-4:30 PM
DEVELOPING PRIORITIES AND CONTINUING EDUCATION
Rev. Eugene Walsh, SS

One liturgical priority for priests is taking time to plan. The need for ongoing education and renewal is at the heart of ministry, and thus also a priority. Setting priorities and keeping them straight is no easy task, but the work is well worth it.

Tuesday, 2:30-3:45 PM
LEADERSHIP AND THE ASSEMBLY
Rev. Eugene Walsh, SS

The importance of the assembly and leadership by the clergy are two aspects of a healthy Catholic community. A discussion of some problems, including the proliferation of

CONVENTION SCHEDULE

Track 2, CULTIVATING OUR TRADITION, for Vietnamese musicians and clergy, and those who minister within Vietnamese communities. Leaders of the Vietnamese Community in the U.S. have planned special morning sessions, dealing with the specific liturgical and musical concerns of this community. This is a national gathering. Cultivating Our Tradition includes presentations and demonstrations. The participants in this Special Track also participate in the convention liturgies, workshops, showcases, jam sessions, and special events.

Track 3, THE HEART OF MINISTRY, for musicians, liturgists, educators, clergy, and anyone interested in the art of pastoral liturgy. Each day features a major address, liturgical celebrations, workshops, showcases, special events, and jam sessions. There is always plenty to do. The Exhibit Hall will be open throughout the convention.

Monday, June 30
7:30 - Registration
10:30 - Opening Event
12:00 - Lunch and Exhibits
2:00 - Keynote: Rev. Richard Fragomeni
3:15 - Special Interest Sessions I
4:30 - Dinner and Exhibits
7:30 - Hymn Festival - Mr. Robert LeBlanc
10:00 - Meetings/Jam Sessions

Tuesday, July 1
8:30 - Morning Prayer
9:00 - Tracks 1, 2 & 3 meet separately
10:15 - Address to all: Mr. James Hansen
11:15 - Tracks 1, 2 & 3 meet separately
12:30 - Lunch and Exhibits
2:30 - Special Interest Session II
3:45 - Meetings
5:00 - Dinner and Exhibits
7:30 - Evening Prayer
8:15 - The Many Sounds of Ministry
10:00 - Jam Sessions

Wednesday, July 2
8:30 - Morning Prayer
9:00 - Tracks 1, 2 & 3 meet separately
10:15 - Address to all: Ms. Patricia Sanchez
11:15 - Tracks 1, 2 & 3 meet separately
12:30 - Lunch and Exhibits
2:30 - Special Interest Sessions III
4:00 - Reception for NPM members
5:00 - Dinner and Exhibits
7:30 - Evening Prayer
8:15 - NPM Event
9:30 - New Orleans Nite-Life

Thursday, July 3
8:30 - Morning Prayer
9:15 - Rev. David Power
11:00 - Eucharistic Celebration
12:30 - Convention Ends
Hope and Beyond: The Pastoral Potential
Don G. Campbell

Gather the rich liturgical traditions of the past, envision the potential of the pastoral musician in the global assembly of the future. Realize the practical possibilities of today.

Ms. Don G. Campbell is a researcher for the Lifelong Learning Center in Austin, TX, and the Robert Muller United Nations School in Arlington, TX, an author, and an internationally-known lecturer.

Assembly is to Ministries as Whole to Parts
Robert Hovda

The basic minister in liturgy is the assembly of the baptised. Anyone exercising a particular office of ministry is first of all a member of the assembly. This is the norm. Discover how musicians and other ministers exercise appropriate functions of leadership, inspiration, challenge, and community building.

Rev. Robert Hovda is a priest of the Diocese of Fargo, ND (retired), and a well-known author and lecturer.

Pastoral Musician: A Working Definition
Elaine Rendler

Discern the differences between musician, church musician, and pastoral musician. Sharpen your focus on a definition for this newly developing ministry. Further develop your insights into the liturgical, musical, pastoral and spiritual components of this ministry.

Dr. Elaine Rendler is a staff member at the Georgetown Center for Liturgy, Spirituality, and the Arts in Washington, D.C.

The Care and Feeding of Pastoral Musicians
John Ferguson

An exploration of the nature of the ministry of pastoral musician. Focusing on the kinds of nurturing necessary to support this ministry. Developing the necessary competencies to effectively carry out this ministry.

Dr. John Ferguson is Professor of Organ and Church Music and Minister of Music to the student congregation of St. Olaf College in Northfield, MN. He is an author, composer, and music editor.

Focus on Rochester

Rochester is the photo capital of the world, being home to Eastman Kodak and the International Museum of Photography. Rochester is also home to the Eastman School of Music. The NPM Convention will be held in the heart of downtown Rochester, within walking distance of the Eastman School of Music, numerous restaurants, and historic churches. Rochester is also in the backyard of the picturesque Finger Lake region of New York, which boasts several wineries. Also, Niagara Falls is within easy driving distance.

Come to Rochester, situated on the shores of Lake Ontario, and enjoy its many parks and museums.

Convention Host: Diocese of Rochester, NY.
Local Convention Coordinator: Mr. John Kubiniec, Associate Director for Liturgical Music, Office of Liturgy, Diocese of Rochester.
SPECIAL EVENTS

Rochester and Beyond

The Gathering Rite features the musicians of Rochester and the dynamic presence of Leon Roberts, noted composer and Music Director at St. Augustine’s Church (Washington, D.C.). Celebrate with talented musicians, as we recall our past and focus on the future.

TUESDAY AFTERNOON OPTIONS
(Choose one of three offerings)

1. SHOWCASES – Music for Times and Seasons: The Liturgical Year by Ronald Hayde is a unique approach to the ever-popular Music Publishers’ Showcases and is offered on Tuesday afternoon. Rev. Ronald Hayde begins the afternoon with an hour-long presentation. He explores the Church’s year (cycle A), with special attention given to musical options. Also included in this talk are reflections on current theology and pastoral action, with an eye to future trends. Methodologies for planning, using the Lectionary and Sacramentary, are discussed as well.

Next, attendees sing through a collection of new music from various publishers, grouped together according to specific liturgical seasons. Here’s an enjoyable way to plan next year’s liturgical celebrations with the music right at hand.

Rev. Ronald Hayde is chairperson of the Music Commission for the Diocese of Rockville Center, NY, editor of Source and Summit—the diocesan liturgical newsletter, and a member of the Diocesan Liturgical Commission.

2. ORGAN CRAWL Hear some of the great organs that Rochester has to offer. The featured instruments include: a 70 rank Aeolian (1903) organ in the private home of George Eastman—founder of Eastman Kodak, a 1903 Steere organ, and a 1975 tracker by David Moore. Experience good service playing organs, as well as some delightful recital instruments.

3. TOUR EASTMAN SCHOOL OF MUSIC Visit the training grounds of many of today’s famous composers and musicians: The Eastman School of Music of the University of Rochester. It also serves at THE music resource of the Rochester area. The tour includes the instructional and concert facilities, as well as the world-renowned Sibley Music Library.

TUESDAY EVENING EVENTS
(Choose one of the two options)

1. ORGAN CONCERT by Dr. Joyce Schemanske, Music Director and Organist at St. Anne’s Episcopal Church in Atlanta, GA. This varied musical program includes some of the earliest compositions for organ, as well as some 20th century compositions. Thrill to the sound of the 56 rank Fisk (1983) organ at the concert’s co-sponsor, the Downtown United Presbyterian Church in Rochester. This concert is part of the church’s July Organ Recital Series.

2. LITURGICAL ENSEMBLE FESTIVAL Listen and sing along with some of the best liturgical ensembles (folk groups) from the convention region. Then, reflect while three of our clinicians (Elaine Rendler, David Haas, Maureen Morgan) critique the ensemble’s vocal performance, instrumental performance, and their overall effectiveness as a liturgical ensemble. Make your own comparisons between these performing ensembles and your own back home.

Groups interested in performing at this event should submit their request BEFORE April 4, 1986 to: Liturgical Ensemble Festival, Office of Liturgy, 1150 Buffalo Road, Rochester, NY, 14624.

Hymn Festival: The Song of the Assembly

Wednesday’s Hymn Festival gathers the best compositions from the various liturgical seasons, various musical styles, for various sized groups of people. Join with Dr. John Ferguson and a choir of local musicians for an unforgettable experience. Worship, 3rd Edition will be featured.

Convention Banquet

Following the Hymn Festival, all convention attendees are invited to attend a special convention banquet. The banquet is open to everyone for a $15.00 fee with pre-registration, or $20.00 for on-site reservations. A social hour will precede the banquet. Mr. David Haas will present an after dinner talk entitled “Come and Journey with Me.”

Follow-up to Wednesday’s Major Address

Immediately following Dr. Elaine Rendler’s address (Pastoral Musicians: A Working Definition), convention attendees are invited to join in one of three follow-up sessions.

1. DEFINING THE PASTORAL MUSICIAN: THE DISCUSSION CONTINUES. Here is your chance to interact with Dr. Rendler, to seek clarifications, to add your own insights, and to draw out new implications.

2. CLEARING THE VISION. Don Campbell will facilitate a process workshop dealing with communication skills, conflict resolution, coping with uncertainty and burnout.

3. JOB DESCRIPTIONS, SALARY NEGOTIATIONS, STANDARDS. Rev. Virgil Funk will lead this gathering of clergy and musicians in a group process to develop professional standards, job descriptions, and salary specifications for pastoral musicians. Here’s your chance to set a direction for the future.
GATHERING THE MANY
July 21–24, 1986
Indianapolis, Indiana
Radisson Plaza Hotel

Forming community, Gathering the Many, is one of our main tasks as Church. We find it difficult both to define the term community, and also to determine what constitutes membership within a specific community.

Diversity is part of our experience of Church, as well as of our nation. The acts of gathering, nurturing, and celebrating require that we address our diversities in a creative manner. Learning to do this is the focus of our gathering in Indianapolis. Come be a part of this diverse gathering. Experience what it means to Gather the Many. Learn how to create community and embrace diversity.

KEYNOTE AND MAJOR TALKS

The Art of Assembly-ing
Tad Guzzi

Unity embraces diversity. Acculturation is an art we will need to practice. Affirming our diversities enriches us all, while uniformity can be deadening. The challenge is laid before us.

Dr. Tad Guzzi is Professor of Religious Education at the University of Calgary in Calgary, Alberta. He is also a well-known author and lecturer.

Leading Them Home
Dolly Sokol

How can parish leadership care for the needs of individuals? Leading people to communal caring and communal prayer can begin to meet those needs. Explore ways to affirm, facilitate growth, and develop community. Reflect on our effectiveness.

Ms. Dolly Sokol is Assistant to the Director of the Office for Diocesan Worship in the Archdiocese of Chicago, IL, musician, author, and clinician.

Song as Mirror and Bridge
Carol Doran

Self-knowledge is necessary for an individual’s growth and development. Likewise, the better a community knows itself, the more able it is to develop and mature. Explore the riches of self-knowledge we gain through our hymns and songs.

Dr. Carol Doran is Associate Professor of Church Music and Director of Community Worship at Colgate-Rochester Divinity School in Rochester, NY.

Creative Diversity
Robert Strusinski

Move beyond tolerance to a stance of integration. Affirm your diversities. Explore the tensions between unity and uniformity. Can we really integrate all of our diversities?

Mr. Robert Strusinski is Chapel Music Director and Music Instructor at the College of St. Thomas in St. Paul, MN. He is also Music Review Editor for NPM and Music Director for recordings of Michael Joncas.

INDIANAPOLIS: The Crossroads of America

The charm and hospitality of the midwest combine with the thrill of the Indianapolis Motor Speedway and the many new professional sport’s facilities. The result is a vibrant city in the middle of a great nation.

Surrounded by the gentle rolling farmland of the midwest and intersected by the Interstate Highway system, Indianapolis is easily accessible from all surrounding states.

The Radisson Plaza Hotel is located at Keystone Crossing and Interstate 465. The hotel provides free transportation to and from the airport, and there is plenty of free, on-site parking. This facility stands in the midst of an elegant shopping and entertainment complex known as “Keystone at the Crossing.” This setting will surely provide for all of your needs.

Convention Host: Archdiocese of Indianapolis
Local Convention Coordinators: Ms. Joan Stucker and Mr. Larry Hurt.
SPECIAL INTEREST SESSIONS I
Preparing the Musical Liturgy
Ms. Joan Weissert
Folk Groups: More than Percussion, Please!
Mr. Allen Buhoveckey
The Art of Assembly-ing: Reprise
Dr. Tod Guele
Church Happens before Church Happens
(Clergy Session) - Rev. James Telthorst
Weddings: the Rite, the Music, the Assembly
Mr. Charles Gradner
Building a Parish Music Program: An Organist’s View - Mr. Robert Batastini

SPECIAL INTEREST SESSIONS II
Preparing the Musical Liturgy: Part 2
Ms. Joan Weissert, Rev. James Telthorst
Choral Techniques
Mr. Robert Strusinski
Creating Celebrations: A Model for a Liturgy Committee (Clergy Session)
Rev. Patrick Collins
How’s Your Hearability?
Mr. Allen Buhoveckey
Animating the Assembly
Mr. Paul Inwood
Composing for 20th Century Christians
Mr. Stephen Schwartz

SPECIAL INTEREST SESSIONS III
Preparing the Musical Liturgy: Part 3
Ms. Joan Weissert and Rev. James Telthorst
Lay Presiding: A Gift, A Challenge
Ms. Dolly Sokol
The Times of our Lives
Dr. Carol Doran
Liturgical Law in Pastoral Perspective (Clergy Session) - Rev. John Huels
Basic Organ Skills
Rev. Robert Schilling
Building a Parish Music Program: A Guitarist’s View - Mr. Tom Conry

SPECIAL INTEREST SESSIONS IV
Lay Presiding: A Gift, A Challenge
Ms. Dolly Sokol
Beyond the Basics in Liturgy Planning
Mr. Tom Conry
Creating Celebrations: A Model for a Liturgy Committee - Rev. Patrick Collins
Funerals: the Rite, the Music, the Assembly
Mr. Charles Gardener
New Liturgy, New Music
Mr. Paul Inwood
Developing Christian Community Among Today’s Youth - Rev. Ronald Brassard

1986 REGIONAL CONVENTIONS

Unity Within Diversity

SPECIAL EVENTS

FAMILY TREE—A new musical for voices and synthesizers with lyrics and music by STEPHEN SCHWARTZ (Godspell, Pippin) and book by Charles Lisoby.

This retelling of biblical history from creation to Noah is performed by YOUTH SING PRAISE. Now in its fourth year, this program strives to foster musical growth among high school aged students who give evidence of exceptional talent and dedication in the service of the church at worship. This summer program is co-sponsored by NPM and the National Shrine of Our Lady of the Snows in Belleville, IL. Mr. Frank Karl is the director of the Youth Sing Praise program, and Rev. Ronald Brassard serves as the musical director.

SCHWARTZ

YOUTH SING PRAISE

Festival of Psalms
The psalms have been the heart of Judaic and Christian worship for several millennia. Utilizing many textual styles, these songs convey a multitude of emotions. Through the centuries, musicians have sought to convey these textual styles and emotions in a fitting manner for public worship.

Gather on Tuesday evening and experience the psalms in their variety. Allow the sounds to sweep over you. Join your voices in psalms of praise and lament. Treasure the expressive diversity.

Convention Banquet
On Wednesday evening, all convention attendees are invited to attend this special evening meal that follows the celebration of the Eucharist. Reservations are required for this event, so be sure to mark the appropriate box on your registration form. The price is only $15.00 with pre-registration; $20.00 for on-site reservations. Plan now to dine with your friends, old and new.

BATASTINI

Can We Talk?
Even wise men can disagree. Hear Mr. Tom Conry and Rev. Patrick Collins debate the issues: WE HAVE LOST A SENSE OF THE SACRED. These educated and experienced ministers have a lot to say. Hear the creative insights spawned by diverse views.

BATASTINI

Taize Midday Prayer
After the morning Showcases on Wednesday, all convention attendees are invited to gather for Midday Prayer in the style of Taize. Mr. Robert Batastini of GIA Publications will lead the musical forces. Volunteers for the various ministries (lectors, instrumentalists, choir) can sign up during registration on Monday, July 24.

You may be familiar with the music. Now enter into the experience it was composed for.
Creativity is an essential part of life, not an option that is delegated to the “artistic fringe.” Creativity is at the heart of being a musician, and at the heart of liturgy.

Gain a fuller understanding of yourself as minister and creative artist, serving a specific community, in dialogue with contemporary society.

Affirm the creative dimensions of musical liturgy. Experience the interaction of arts within liturgy. Take part in the ongoing dialogue between art and life, life and liturgy, liturgy and art.

Creativity: Variations on a Sacred Theme
James Empereur

Creativity is an indispensable part of the life and work of the liturgist and the liturgical musician. Leading others in prayer, especially sung prayer, requires a creative spirit. The creative prayer-leader facilitates the community’s spirituality by inserting its story into the larger story of Christ. Discover the ways of creativity.

Rev. James Empereur, SJ is Associate Professor of Liturgical and Systematic Theology at the Jesuit School of Theology in Berkeley, CA. He is founder and staff member of the Institute for Spirituality and Worship, Chairman of the Doctoral Program in Proclamation and Worship and in Theology and the Arts at the Graduate Theological Union.

Creativity: The Musician’s View
Tom Conry

As creative artists, musicians must know and use the various art forms in their ministry to the community. Music without creativity is noise. Liturgy without creativity is mere rubricism. The musician, as the community’s story teller, calls forth, as well as proclaims, the image of the community.

Mr. Tom Conry is a team member of the Kolomna Community in Portland, OR. He is a well-known composer, musician, author, and liturgist.

Creating Music: The Assembly’s Role
Donald Osuna

Experience the range of possibilities for creative music-making by the assembly. Discover new ways of injecting life into the assembly’s sung prayer. More than a talk: more than a demonstration; a creative, involving experience.

Rev. Donald Osuna is Director of Music at the Cathedral of St. Francis De Sales in Oakland, CA.

Communications: A Basic Necessity of Ministry
Frank Brounstead

Clear and concise communication is a vital part of ministry. Not only must musicians communicate clearly with the clergy, but also the pastoral team must be able to clearly communicate with the assembly. Creativity increases in proportion to the clarity of communication. Explore the means to better communication.

Mr. Frank Brounstead is Director of Music Ministry Program at Mt. St. Mary’s College in Los Angeles, CA, Director of Music at the Church of St. Philip in Pasadena, CA, and Director of Music at St. John’s Seminary in Camarillo, CA.

Breaking Open the Images of the Assembly
James LoPresti

How would you describe your parish community—a melting pot, a patchwork quilt, a dish of chop suey? How one defines community effects the way one describes community. Models for community abound, and the very multi-culturalness of our society, along with the diversity of membership within our communities, calls for a creative vision. Join in that vision.

Rev. James LoPresti, SJ is director of the Loyola Pastoral Institute in New York City. He is also a well-known lecturer, author, and faculty member at Immaculate Conception Seminary in Huntington, NY.

Forms and Consequences of Worship
Doug Adams

Experience how different art forms have different consequences in shaping our perception of God in the world and our valuing of individual, family, and communal activities outside of worship. Explore those art forms that embrace diversity in corporate worship, enlarge our horizons of where and how God is active in the world, and encourage expression of the pluralism in our families and larger communities.

Mr. Doug Adams is Professor of Christianity and the Arts at the Pacific School of Religion in Berkeley, CA. He is also a noted author and lecturer.

CONVENTION SCHEDULE

Monday, July 28
8:00 – Registration
10:30 – Opening Event
11:00 – Keynote: Rev. James Empereur
12:00 – Lunch and Exhibits
2:00 – Special Interest Sessions I
3:30 – Mr. Tom Conry
4:30 – Dinner and Exhibits
7:00 – Musician as Story Teller
9:00 – Jam Sessions

Tuesday, July 29
8:30 – Morning Prayer
9:15 – Rev. Donald Osuna
10:30 – Special Interest Sessions II
12:00 – Lunch and Exhibits
2:00 – Showscases and Exhibits
3:15 – Mr. Frank Brounstead
4:30 – Dinner and Exhibits
7:00 – In Your Love Remember Me – Walker
9:30 – Jam Sessions

Wednesday, July 30
8:30 – Morning Prayer
9:15 – Rev. James LoPresti
10:30 – Special Interest Sessions III
12:00 – Lunch and Exhibits
2:00 – Showscases and Exhibits
3:15 – NPM Event
4:30 – Meetings
6:00 – Eucharistic Celebration
7:30 – Poolside Cocktail Party
8:30 – Banquet

Thursday, July 31
8:30 – Morning Prayer
9:15 – Showscases and Exhibits
10:30 – Mr. Doug Adams
Presentation and Closing Event
12:00 – Convention Ends
SPECIAL INTEREST SESSIONS I
Exploring the Variety of Musical Forms
Sr. Barbara Long
And Now the Choir Will Sing...
Ms. Patricia McCollam
Vocal Techniques for Cantor and Choir
Mr. Frank Brownstead
The Musical Quality of Christian Liturgy
Rev. James Empereur
Seasoned Grace: Advent and Christmas
Sr. Suzanne Tooan
Introduction to Liturgy: Part 1
Sr. Sharon McMillan

SPECIAL INTEREST SESSIONS II
Acculturation: One Community’s Experience
Rev. George DeCosta, Mr. Clayton Kua
and members from the Mala Puka O Kalani Community in Hilo, HI.
Skills for the Liturgical Consort (Basic)
Mr. Marty Haugen
Singing Mass Alive at the Organ
Ms. John Balcaz
Seasoned Grace: Lent and Easter
Sr. Suzanne Tooan
Introduction to Liturgy: Part 2
Sr. Sharon McMillan
Creativity and Ritual: Beyond the Basics
Mr. Tom Cony

SPECIAL INTEREST SESSIONS III
Skills for the Liturgical Consort (Advanced)
Mr. Marty Haugen
Introduction to Liturgy: Part 3
Sr. Sharon McMillan
Seasoned Grace: Ordinary Time
Sr. Suzanne Tooan
Animating the Assembly
Mr. Christopher Walker
Establishing a Children’s Music Program
Ms. Constance Fortunato
Creativity and Liturgical Law
Rev. James LoPresti

SPECIAL EVENTS

Thursday Morning Prayer
The community from Mala Puka O Kalani in Hilo, Hawaii leads the convention in morning prayer. This extraordinary parish group provides a unique experience of creativity and acculturation, as well as one of joyful prayerfulness.

BODY AND SOUL DANCE COMPANY

Musician as Story Teller
A special Monday evening presentation featuring the Body and Soul Dance Company and the Jerry Murphy Jazz Trio. A Jazz Choir, a Renaissance Trio, and a Black Gospel Choir are also part of this event. Embrace the performing arts in a setting of reflection, prayer, and celebration.

Through the sounds of the ages – chant, polyphony, hymnody, jazz, the Black Gospel tradition – the arts have the power to reach and unfold the inner part of our lives. On this evening, pastoral musicians are called by name, surprised, and reminded of who we are and whose we are.

The evening program is directed by the Rev. Carl Steinauer and Sr. Maria Bierer, Diocesan Office of Worship, Diocese of Sacramento.

Special Wednesday Evening Schedule
Wednesday evening begins with the celebration of the Eucharist, Bishop Francis Quinn of Sacramento presiding. Following the convention Eucharist, a no-host cocktail party continues the celebration of the participants at the university’s Recreational Pool Lodge. This gives an added opportunity for convention goers to socialize, exchange ideas, and enjoy a refreshing summer evening. The convention BANQUET follows – a poolside barbecue – western style, of course.

For those who have purchased the University Housing Package, the banquet cost has been included. Commuters may purchase banquet tickets for $15.00 on the opening day of the convention.

Come to Historic and Beautiful Sacramento
There is a lot to see in Sacramento: the newly restored Capitol Building, the Railroad Museum, Old Town, and much, much more.

Just a few minutes down the road from Sacramento is Davis, CA, home of the University of California at Davis where the NPM Western Regional Convention is to be held. The city and the University are closely tied together, providing an integrated development with lots of OPEN SPACE.

University of California at Davis is part of the nine-campus University of California system. One of the school’s premiere divisions is the Music Department, internationally noted for its work in the area of the avant-garde, and in recent years for its musicological research and performance of Early Music. The campus also offers a multitude of recreational facilities. Parking is also plentiful. Attendees may purchase a parking permit during registration at the rate of $1.00 per day.

Convention Host: Diocese of Sacramento
Local Convention Coordinator: Rev. Carl Steinauer and Sr. Maria Bierer, Diocesan Office of Worship.
MUSICIANS: SERVANTS OF THE LITURGY

August 4-7, 1986
Bismarck, North Dakota
Mary College

To be a pastoral musician means to be a servant of the liturgy. To be a good servant of the liturgy there is a need for quality musicianship, along with the understanding of the basic elements of worship. This holds true for musicians in rural communities, as well as those in cities.

As servants of the liturgy, we need to understand the symbols and ritual patterns of liturgy. We also need to know the Church’s documents. Our diverse communities require a style of music that serves both the community and the liturgy patterns. The tensions between professionalism and competency must be addressed, as well as the divergencies between rural parishes and city parishes.

Come to Bismarck Expand your horizons. Deepen your commitment. Increase your competency.

KEYNOTE AND MAJOR TALKS

Striving for Competency: Every Day, In Every Way
Sr. Thomas Welder

Striving for competency is an invitation to prepare, celebrate, reflect on, and evaluate our liturgical celebrations. Discover what it means to be a competent liturgically, musically, and pastorally. Explore the special competencies needed in rural settings. Be affirmed and challenged in your role as servants of the liturgy.

Sr. Thomas Welder, OSB is President of Mary College. She is also a musician, choir director, and music educator.

Liturgy: Music, Art, and Festivity
Rev. John Buscemi

Liturgical Mass, as a human action, involves ritual patterns, symbols, and creativity. The role of the arts in worship are of great importance. Reflect upon the ways in which people participate in liturgy. Define the fundamentals. Explore various approaches.

Rev. John Buscemi is a priest in the Diocese of Madison, WI. He is a well-known liturgical design consultant and lecturer.

From Theory to Practice: My Personal Experience
Rev. Aelred Tegels

How does a person, knowledgeable in liturgical practices, approach implementing these theories in a concrete situation? Discover one person’s experience: the joys, the struggles, the successes, and the frustrations. Gain new insights into the process of liturgical renewal.

Rev. Aelred Tegels, OSB is editor of Worship magazine and a professor of Liturgy at St. John’s University, School of Theology in Collegeville, MN.

Where Do I Go From Here?
Ms. Dolly Sokol

The convention is almost over. How do I take back to my parish what I have learned, what I have experienced? Suggestions on how to implement new ideas and techniques learned at this convention. Strategies for next week, next month, and the next year. Reflections on how to continue to grow as servants of the liturgy.

Ms. Dolly Sokol is Assistant to the Director of the Office of Divine Worship in the Archdiocese of Chicago, IL. She is a well-known liturgical consultant and clinician.

CONVENTION SCHEDULE

Monday, August 4
3:30 – Registration
7:30 – Opening Event
8:00 – Keynote: Sr. Thomas Welder, OSB
9:30 – Meetings and Jam Sessions

Tuesday, August 5
8:30 – Morning Prayer
9:00 – Sr. Jose Hobday
10:15 – Special Interest Session I
11:30 – Lunch and Exhibits
1:30 – NPM – 10 Years and Growing
2:45 – Rev. Eugene Walsh, SS
4:00 – Showcase 1
5:00 – Dinner and Exhibits
7:30 – Hymn Festival – Dr. John Ferguson
9:30 – Meetings Jam Sessions

Wednesday, August 6
8:30 – Morning Prayer
9:00 – Rev. John Buscemi
10:15 – Special Interest Session II
11:45 – Taike Midday Prayer
12:45 – Lunch and Exhibits
3:00 – Rev. Aelred Tegels, OSB
4:15 – Showcase 2
5:30 – Showcase 3
7:00 – Evening Prayer
7:30 – Bar-B-Q and Dr. John Ferguson

Thursday, August 7
8:30 – Morning Prayer
9:00 – Ms. Dolly Sokol
10:15 – Special Interest Session III
12:00 – Eucharistic Celebration
1:30 – Convention Ends
SPECIAL EVENTS

Hymn Festival: Songs of the Servants

On Tuesday evening, Dr. John Ferguson will lead the convention in a hymn festival, a glorious celebration of musical praise. Join with local singers, Dr. Ferguson at the organ, and all the convention participants in an evening of quality music.

Dr. John Ferguson is Professor of Church Music and Minister of Music to the student congregation at St. Olaf College in Northfield, MN. He is an author, composer, and music editor. He also maintains a busy schedule of recitals and workshops.

Pitchfork Bar-B-Q

Wednesday evening begins with a celebration of evening prayer, which is followed by a traditional "pitch fork" western Bar-B-Q; a real treat for those who know the tradition, and a very special event for "green horns." This relaxing evening also includes an after dinner talk by Dr. John Ferguson entitled: "Ritual, Ministry, and the Bar-B-Q." Dr. Ferguson will entertain us with his reflections on the pastoral musician and the Lord's High Feast: the greatest Bar-B-Q of all!

Taize Midday Prayer

After the Special Interest Sessions II on Wednesday, all convention attendees are invited to gather for Midday Prayer in the style of Taize. Mr. Robert Bastian of GIA Publications will lead the musical forces. Volunteers for the various ministries (lectors, instrumentalists, choir) can sign up during registration on Monday, August 4.

You may be familiar with the music of Taize. Now enter into the prayer experience it was composed for.

Something Special Just for You in Bismarck

The spirit of the old west lives on in Bismarck. Bismarck sprang up when the Northern Pacific Railway reached the East bank of the Missouri River. Today, Bismarck is a center of government, trade, energy, and transportation.

North Dakota is known for its friendliness, and Bismarck is no exception. You'll experience that famous western hospitality first-hand from the moment you arrive until the moment you leave.

The convention location is Mary College, the first and only Catholic college in North Dakota. Using the expansive plains of the West as a setting, Mary College and Annunciation Priory display some of Marcel Breuer's finest architectural renderings. Come and enjoy the beauty.

Since there is a limited number of dormitory rooms at Mary College, 50 rooms have been set aside for our use at the Sheraton Galleria. This hotel is just two miles from Mary College. Be sure to indicate on your housing reservation form your choice of Mary College or the Sheraton Galleria.

Convention Host: Diocese of Bismarck, ND.
Local Convention Coordinator: Mr. Thomas Porter, Director of Diocesan Office of Worship

SPECIAL SESSIONS FOR CLERGY and PASTORAL TEAM MEMBERS

Clergy, and the pastoral staff who minister with clergy, can find a wealth of insight and practical experience in workshops specially designed to meet your needs. Reflect on and discuss the various ways in which you are servants of the liturgy.

Tuesday, 10:15-11:30 AM
PRESIDER: SERVANT OF THE LITURGY
PART 1
Rev. Eugene Walsh, SS

Discover the multiple ways and levels in which the priest/presider interacts with the rituals and the rites: pontificator/presider-functionary.

Wednesday, 10:15-11:30 AM
PRESIDER: SERVANT OF THE LITURGY
PART 2
Rev. Eugene Walsh, SS

This presentation deals with the liturgical year and pastoral planning: the flavor of the seasons, their scripture and songs, major and minor celebrations within the seasons, the need for clergy and musicians to work together in the liturgical planning process.

Thursday, 10:15-11:30 AM
ENVIRONMENT AND ART IN CATHOLIC WORSHIP
Rev. John Buscemi

A presentation on the basic elements which we must deal with as we renovate present church buildings or construct new ones. Principles and applications.

1986 REGIONAL CONVENTIONS

Understanding the Ritual
Mr. John Balka is Director of Music and organist at St. Mary’s Cathedral in San Francisco, CA. He is also a noted teacher and concert performer.

Ms. Anita Bradshaw is Assistant Director of the Virginia Department of Volunteerism; choir director, cantor, and chairperson of the Liturgy Committee at St. Bridget’s Parish in Richmond, VA.

Ms. Mary Beth Brock is a cantor, lector, choir member, liturgy planner, and children’s choir coordinator.

Mr. Ron Brothers is organ instructor at Southeastern Louisiana University, and organist at St. Thomas More Parish in Baton Rouge.

Ms. Katie Buckna is a performing member and modern dance instructor with Mahakata Dance Theatre in Fargo, ND, and a liturgical dancer at Natividad Church in Fargo.

Mr. Allen Buehner is President of the Diocesan Music Commission in Cleveland, OH, chairperson of the Liturgy Committee at St. Colette’s Parish, and song leader/guitarist at St. Colette’s.

Sr. Nancy Burkin, SSJ is the Associate Director of Parish Worship in the Office of Liturgy for the Diocese of Rochester, NY, and a candidate for a Doctor of Ministry degree.

Mr. J. Melvin Butler is Director of Music and Organist at the Downtown United Presbyterian Church in Rochester, NY, Assistant Professor of Church Music at the Eastman School of Music.

Ms. Annick Colbert is a pastoral musician and well-known choir director in Lafayette, LA.

Rev. Patrick Collins is a priest in the Diocese of Peoria, IL, Director of the Office of Worship for the diocese, author, and clinician.

Mr. Paul Costino is Associate Director of the Georgetown Center for Liturgy, Spirituality, and the Arts in Washington, DC.

Rev. George DeCosta is pastor of the Malia Puka O Kalani community in Hilo, HI.

Mr. John Devorick is Music Director at St. Elizabeth Ann Seton Church in Mechanicsburg, PA, and a member of the Music Committee for the Diocese of Harrisburg, PA.

Sr. Delores Dufner, OSB, is a staff member of the Office of Worship for the Diocese of St. Cloud, MN, teacher, clinician, and composer.

Mr. Peter Finn is Assistant to the Executive Secretary and coordinator of ICEL’s subcommittee on music and subcommittee on the liturgical psalter.

Ms. Constance Fortunato is a teacher, composer, lecturer, and author of “Music For Children,” “Sing to the Lord,” and “Children’s Music Ministry: A Guide to Philosophy and Practice.”

Mr. Charles Gardner is Director of Music for the Office of Worship in the Archdiocese of Indianapolis, IN.

Mr. Richard Gibala is Director of Music for the Diocese of Pittsburgh, Coordinator of the Pittsburgh Chapter of NPM, and Director of Music Ministries at St. Winiﬁed’s Parish in Mt. Lebanon, PA.

Ms. Jackie Graham is Assistant Director of the Office of Liturgy for the Diocese of Fargo, ND, and choir director at Holy Spirit Church in Fargo.

Ms. Helen Grommich is Director/Coordinator of Liturgy at St. William’s Parish in Argusville, ND, and Liturgy Coordinator at St. Mary’s Cathedral in Fargo.

Mr. Lee Gearhart is Director of Music for both the Diocese and the Cathedral of Corpus Christi, TX, as well as Executive Director of the Cathedral Concert Series.

Mr. David Haas is composer-in-residence at the St. Paul Seminary in St. Paul, MN, clinician, composer, and recording artist.

Mr. Marty Haugen is musician/composer-in-residence at the Holden Village Retreat Center in Chenal, WA.

Rev. John Havel, OSM is Associate Professor of Canon Law at the Catholic Theological Union in Chicago, IL, author, and lecturer.

Sr. Jan Ihl, PBVM is Religious Education Consultant, Presentation Center in Fargo, ND. She is also the author of “Liturgy of the Word for Children,” published by Paulist Press.

Mr. Paul Inwood is Director of Music for the Diocese of Arundel and Brighton, England and a member of the St. Thomas More Centre for Pastoral Liturgy in London.

Dr. Marilyn Jenkins is Director of Music and Liturgy at the Church of St. Mary Our Mother in Horseheads, NY. Dr. Jenkins has performed numerous recitals in the U.S. and in Scandinavia.

Rev. Jerome Kautzman is pastor of Sts. Peter and Paul Parish in Strasburg, ND, and St. Aloysius Parish in Hague, ND. He is also chairman of the Worship Commission for the Diocese of Bismarck.

Rev. Robert Kennedy is a priest of the Diocese of Rochester, NY, and a doctoral student in Liturgical Theology at the University of Notre Dame.

Rev. Thomas Kramer is pastor at the Cathedral of the Holy Spirit in Bismarck, ND, and a former staff member of the Education Department for the United States Catholic Conference (USCC).

Mr. Clayton Kuo is a lay minister and organizer/chairman of the Big Island Liturgy and Arts Conference in Hilo, HI.

Rev. Dale Lodiginski is Executive Director of the Office of Liturgy for the Diocese of Fargo, ND, andpastor at St. John the Evangelist Parish in Grafton, ND.

Rev. John Leonard is pastor of the Church of the Epiphany in Richmond, VA, Chairperson of the Diocesan Council of Priests, and Chairperson of the Diocesan Liturgical Archdiocesan Commission for the Diocese of Richmond, VA.

Ms. Judy Lewis is Minister of Music/Director of Liturgy at the Church of the Epiphany in Richmond, VA.

Sr. Barbara Long, OP is Associate Director of the Office of Worship for the Diocese of Monterey, CA. She served as the local coordinator for NPM’s 1982 regional convention in Santa Cruz, CA.

Sr. Camille Martinez is Director of the Office of Worship for the Diocese of Lake Charles, LA, and Vicar for Religious.

Sr. Rebecca Mayer, OSB is Associate Director of the Office of Worship for the Diocese of Bismarck, ND, and Director of Liturgy for Annunciation Priory in Bismarck.

Ms. Patricia McCallum is Director of Music Ministries at St. Barbara’s Parish in Santa Ana, CA, and the Director of the NPM Chapter in Orange, CA.

Mr. J. Michael McFadden is Director of Liturgy at Blessed Sacrament Parish in Alexandria, VA, and a board member for the Director of Music Ministries Division of NPM.

Sr. Sharon McMillan, SND is a Liturgy Coordinator at St. Charles Parish in San Carlos, CA, convener of the Catechumeneate for the San Francisco Diocese, and a member of the Worship Commission for the diocese.

Ms. Helen Moorman is Director of Youth Choirs at Third United Presbyterian Church in Rochester, NY and a noted children’s choir clinician.

Ms. Maureen Morgan is Music Director and Organist at St. Malachy’s—The Actor’s Chapel, in Times Square, author of a monthly column in “The American Organist.”

Mr. Thomas Porter is Director of Liturgy for the Diocese of Bismarck, ND. He is also the editor of “We Stand Together,” a book of wedding music.

Mr. Richard Prouda is Organist-Director of Music at Holy Name Cathedral in Chicago, IL. He is also a noted composer.

Fr. Tom Ranzeno is pastor of Holy Rosary Church in St. Amant, LA, and Director of the Office of Worship for the Diocese of Baton Rouge, LA.

Rev. Robert Schilling is an organist and choirmaster at North United Methodist Church in Indianapolis, member of organ faculty at Butler University, and Organist of the Indiana Singers and the Millenium Singers, and an organist at St. Agnes in Madison, WI.

Sr. Maria Steinmeyer, SND is Promotional Assistant for Oregon Catholic Press, Music Director, and clinician.

Sr. Margaret Streifel, OSB is Director of the Crookston Diocese’s Liturgy Office, and Director of the Adult Choir at Sacred Heart Parish in East Grand Forks, MN.

Rev. James Tellehorsc is a priest in the Archdiocese of St. Louis, MO, and Director of the Office of Worship for the Archdiocese. He is also a well-known clinician and retreat director.

Sr. Suzanne Trost is a pianist at the Holy Family Parish in Webster Groves, MO, and a music director at the First Presbyterian Church in St. Louis.

Ms. Pam Waid is Director of the National Cathedral Choir in Washington, DC, and Director of Music at the Cathedral of St. John the Divine in New York City.

Rev. Eugene Walsh, SS is a nationally-known author, lecturer, and theologian.

Mr. Timothy Waugh is pastoral musician at Sacred Heart Church in Bluefield, WV, Elementary Music Specialist at Monticello Elementary School, organist for Congregation Ahavath Shalom in Bluefield.

Ms. Joan Weisart is Music Coordinator at St. Catherine Laboure’ Parish in St. Louis, MO, music teacher, parish staff member, and past Director of the NPM Chapter in St. Louis.

Ms. Barbara Wieland is a performing member and modern dance instructor with Mahakata Dance Theater in Fargo, ND, and a liturgical dancer.

Ms. Candy Wilson is a cantor, liturgy planner, and Secretary/Treasurer of the Charleston, SC Chapter of NPM.
“When dealing with symbols, nothing is ever automatic.”

UNIVERSA LAUS, AUGUST, 1985

BY JOSEPH GELINEAU

General points

You can find what we mean by “model” in craft activity, in artistic creation and in industrial manufacture. Any production of useful articles, or works of art, by human beings, almost always contains: a) an intention, an end in mind, some kind of goal (you work for something); b) material to be transformed (stone, wood, sound, physical appearance); c) the actual transformation experience.

Particular modes of conduct correspond to each operation. These may be more or less instinctive or worked out, more or less acquired or creative, institutionalized or innovatory, normative or unfettered, communal or individual, etc. But in most of these modes, whether they be simple or complex, you can find a basic behavioral “model” for anything from a simple gesture to a complete work.

Every culture has acquired a certain number of models for the handing on, the teaching, and the actual practice of arts and crafts.

To have a procession, to sing or speak in public—all of these require rules of the game.

Stimulating models and constraining models

In the cases we have just been discussing, every model is operative by definition. However, human behavior, whether individual or collective, can be very different, depending on the various cases about which you are thinking. There is a huge gulf between the little child drawing a matchstick man, following an instinct, and somebody reproducing a tapestry stitch by stitch; between somebody improvising on a musical instrument and somebody else performing a written piece and following the smallest nuances of the score; between an African village under the direction of its “cantor” singing a communal song to celebrate the visit of some VIP or other, and a choir performing the final chorale of Bach’s St. John Passion. You can always find one or several models but the role of the model is very different depending on whether it is the starting point and support for some creative activity or the object of a reproduction determined as far as its smallest details.

Mankind—mimic and creator

The human is by nature a mimic (you can see this characterized in animals as well) and at the same time a creative being. Right from childhood, a person pursues the modes of conduct that are available, and reproduces the models of his or her own natural and social milieu. At the same time the person is capable of making adjustments according to each individual case. Animals can also do this instinctively, but humans are able gradually to bring into play their mimicking and adapting activities, their power of reasoning in order to produce greater efficacy (technology), and their “heart” in order to produce a greater richness of meaning and fullness of being.

Reproduction—mechanical and alive

We have to be careful not to identify, on the one hand, an exact reproduction or copy with a mechanical performance; and, on the other hand, creative activity with living performances or producing something alive. The same models can be put into operation both in a mechanical manner, without heart or life, and in a ceaselessly recreative way, inspiring and alive.

The “Operative” Model

When talking about a model that is “operative,” we have to remember that the model is not just a readymade “work” that is to be reproduced, but that it is always at the same time something that needs to be done, and that takes on its own life in the doing. In these terms...
human activity is neither mechanical reproduction nor pure spontaneity, but rather a human activity organized and given meaning, thanks to the presence and activity of the model.

RITUAL MUSIC

Rite and model

Rite and model are involved in one another in several different ways. The rite is a programmed human activity with meaning. Its performance presupposes individual and social modes of conduct. These modes of conduct are always something to be handed on and learned. You learn them by actually doing them. At the same time religious observances, the way of doing things, actual meanings, are also handed on.

Now, "the way of doing things" presupposes a model. To have a procession, to gather together, to sing or speak in public, and so on—all these require "rules of the game," a ritualization that conditions at one and the same time the collective act and its meaning.

The model as blueprint or "globality"

You can look at the ritual model in two ways. On the one hand you can visualize it as the blueprint for the act. For example, you adore: "God is everything, I am nothing." You put into operation a "self-abasement" model of your own being. This can be as little as bowing the head or as much as prostrating yourself on the ground, with mid-points at deep bows or genuflections. Looking at it this way requires an abstraction that may be sufficient to understand the meaning and the way in which it is handed on, but there you would be separated from any specific cultural dimension whether social or individual.

On the other hand, you can also think of the ritual model as an overall behavior of a group of people practicing their rite according to their culture: for example, Muslims, when they prostrate themselves to pray with their seven points of contact with the ground. Another example would be the way in which western Catholics genuflect before the Blessed Sacrament. Yet another example is the way in which monks bow deeply as they enter the monastic choir.

When you look at it in its overall global context, the model appears as the hard core of a rite that also includes many different elements and variables. I have elsewhere suggested analyzing the rite by distinguishing the following:

1. its anthropological roots (e.g., using raised hands or self-abasement for adoration)
2. its constituent elements (e.g., reading—singing—prayers for a Christian liturgy based on, and responding to, the Word)
3. its ritual "programs," which prescribe the order in which actions take place, the texts of the readings
and prayers, the gestures to be made, the objects to be used, etc.

However, nothing of that can produce a liturgy that acts symbolically for a religious group of people. You have to have collective modes of conduct that have been absorbed into a culture, that are traditional and have been handed on, and that are practiced by the group as a whole. This corresponds to what in liturgical tradition is a rite in the sense that one might speak of the Roman, or Armenian, or Coptic rite. In other words, there is always a certain way within the culture of celebrating baptism, a vigil, or a eucharist.

It is the presence of the operative model (4) which, by including the constituents already included above (1, 2, 3) and giving them substance, also conditions two other aspects of the liturgical rite:
5) the style of celebration and
6) the details of its performance.

Within the same rite, e.g., taking a sung Roman Mass as a model, you could use different styles according to different local communities and depending on whether it was a festive or less festive day.

In the final analysis, a celebration is always a once-and-for-all ("hapax"), taking place at a particular moment in time in a particular place with particular "operators" and particular participants and with many other particular local conditions. In other words, as far as the concrete "performance" is concerned, it is successful to a greater or lesser extent and has meaning to a greater or lesser extent.

The pivot-point of all these parameters remains the ritual model.

**Overall Models and Basic Models**

The idea of a model as the overall performance of a rite can be taken at different levels. It can have to do with a whole ritual ensemble, like the liturgy of the word at Mass, or a vigil, or a particular hour in the celebration of the office, or it can equally well be concerned with the specific moment in the celebration: a psalm, a prayer in litany form, etc. One can even think of it as an element of a rite distinguishable by its form, like the way a melody behaves (e.g., a psalm tune) or a bodily attitude during spoken prayer (e.g., holding up your hands dur-
ing the Our Father).

At all of these different levels, however, one would keep in sight the totality of the action. If indeed it is possible, usefully, to isolate an element in a rite in order to perfect its technical execution or the better to discern its nature, nevertheless the "meaning" that is the rationale behind the ritual action always depends on the overall signifying power.

Cultural Problems

In those societies where traditional culture still plays a dominant role in the life of individuals and groups, operative models are still regularly in use (although often unconsciously) and frequently they work well.

This was the case for Christian liturgies from the High Middle Ages onwards. It was the case in the West right up to the bursting-apart of European culture and national folklore traditions. The country cantor, for instance, knew how to sing all the vesper psalms with the eight plainchant tones, and the priest knew how to sing a collect from his altarpiece.

This is no longer the case. Popular cultures have been devalued and supplanted. Craftsmanship, the shrine of creative activity based on a model, is in retreat and faced with industrial production. Bourgeois cultures have put concerts on a pedestal and have built museums for the hero worship of artistic ingenuity and creativity. At the same time we can observe the cult of accuracy in the performance of a written score, or the search for an "authentic" picture purchased at a huge price.

Vatican II's liturgical reform has shown up the void in our western countries when faced with the necessary inculturation of rites proposed as an obligatory framework.

Our society therefore has to relearn how to use models, which should not be trying to be either impossibly original or incredibly boring and repetitive. There are encouraging signs in the way in which young people are working at the arts or at crafts, but these are still minority trends that scarcely counteract the pseudocultural dictatorship with which the mass media are able currently to overwhelm the public.

Liturgical Problems

In a society that has been deculturalized from the point of view of common symbols and operative models, it is up to groups of Christians, gathered together to celebrate their religion, to give back to themselves their own symbolic universe and treasurehouse of ritual models.

For the resolution of the problems posed by celebration, we need to get rid of two blind alleys. The first is having recourse to a so-called creative spontaneity that remains at the level of religious experience without being able to lift people up to the level of symbol and rite as mediation or a space for deepest freedom. The second blind alley is to delude ourselves that we have provided our churches with a "decent" repertoire and that the only thing we need to do is perform it. We still have to know how to perform it.

We have to relearn how to use models.

Open and Closed Models

In order to deepen the use of operative models in ritual music we should notice that liturgy normally needs several types of models, some open and some closed.

The most fundamental rites—gestures, readings, psalmody, prayers, acclamations—need models that are
both simple and "open": accessible, if possible, to any ordinary "operator" and adaptable to every situation. This would be a kind of "ferial" basis for the rites. The models would, above all, be action and stimulation to further action.

Rites with more elaborate forms — e.g., poetical texts, hymn tunes — necessarily provide models that are more closed and more repetitive. Here, indeed, emphasis is on the form rather than on the act, on what is provided to be seen and to be heard. Sometimes there may be a more festive or more contemplative dimension or even a more meaningful one as a result of its being differentiated.

Celebration cannot deprive itself of these two sets of values.

Technical Problems

Looking in depth at the way that liturgical singing functions when based on adaptable models seems to me to ask for a distinction between different situations.

1. The typical functioning of a sung rite based on a model presupposes performances by an individual, e.g., a psalmist, a cantor, or some other officiant. Provided with a "tune" (a rhythmic melodic entity worked out in a predetermined language according to a defined literary genre), a cantor is able to adapt it freely in a way that heightens the meaning (efficient communication and opening to the meaning). This is how the psaltes — cantor in the oriental liturgies — adapted the different texts of the troparia to a hymnos, which is a melodic model.

2. At the level of a group an adaptable model is still possible in the combination of a stable element for the group (response, chorus, riff, etc.) with a variable part for one or more soloists. This would be the case with responsorial psalms, litanies, and different kinds of acclamations.

3. At the level of the whole congregation and in large ritual unities — for example the eucharistic prayer — there is a place for an overall model according to which the action can be compressed or spread out. We see this in certain eastern liturgies.

4. So far we have only been talking about adaptable models for sung performances but without a doubt it is at the level of composition that the technique of the operative model is most fruitful. When handled in an appropriate way this can allow the composer to offer songs that are "new-yet-already-known," in other words, something new re-created, already known in such a way that what is produced is not only made easier to assimilate and perform, but is already furnished with meanings and connotations.

To understand and accept such a way of doing things, you need to be totally liberated from prejudices about "originality" or "the unheard" as being principal parameters for any self-respecting Christian artist.

Towards more meaning and more life

The role of the rite is to offer meaning and to open up to a fuller being and to more life.

In Christian liturgy, you cannot have as your objective either the performance of the work of art for its own sake or just the musical playing, be it even playing inventively upon a model.

Research into rediscovery of different models can only be justified by a search for a liturgy that has more meaning and gives more life. This question is not relevant to certain African liturgies where there are other pastoral concerns, but it does arise in our countries when celebration is seen as being dingy, boring, and lacking in signifying power.

When the psalmist in the throes of the responsorial psalm or the celebrant who says the eucharistic prayer use a model as a basis, they may present a more lively, a more real face than the rite itself would be able to produce.

It remains to be seen to what extent this works. When you are dealing with symbolic things nothing is ever automatic. With the operative model you can also get caught up in "playing" with the music or fall into the trap of regressing to a formal performance.
"No mention of music was made"

MEETING OF PRESIDENTS, SECRETARIES OF NATIONAL LITURGY COMMISSIONS, OCTOBER 1984

BY JOHN SULLIVAN

Pierre Jouvel, respected French liturgist and co-worker of the late Annibale Bugnini in post-Vatican II work on liturgical revisions, would always instruct his students to look, not only for what was included in, but also for what was missing from new Roman liturgical documents issued in the 60s and early 70s when the liturgical reform was at its height. He would stress to the students that certain positive items often did not make it into the new texts because of the need for prudent compromise and/or unavoidable conciliation of authorities unsympathetic to change.

His advice about that phenomenon is still useful nowadays. When applied to the international meeting of Presidents and Secretaries of National Liturgical Commissions held in the Vatican late in October 1984, at the express wish of the pope, it can lead us to discover a fascinating example of current low interest in liturgical music by the Vatican.

The international meeting celebrated the twentieth anniversary of Sacrosanctum Concilium, Vatican II's Constitution on the Sacred Liturgy (CSL). To structure the discussions of some 300 participants, the Congregation for Divine Worship sent a questionnaire to the liturgical commissions of the national bishops' conferences around the world. Their replies to the questions would then serve as reports to be read in the Synod Hall of the Vatican.1

Questionable Questionnaire

To the utter surprise of even the most unmusically inclined of observers, no mention of liturgical music was to be found in any of the twenty questions in the questionnaire. The document indicated four main spheres of liturgical reform—"Language and Liturgical Books," "Adaptation of the Liturgy," "Pastoral Liturgy," and "The Role of the Laity in the Liturgy," but nowhere in its

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formulations did the subject of music in the liturgy appear. Strange to say, one of the instructions given by the Congregation for drafting the replies observed that "it is not necessary that every topic or question be treated at length but only those of particular significance or relevance to local needs." One would be hard pressed to omit music because it lacked "particular significance" or because it didn't qualify as a "local need" nowadays in efforts to implement the Council's call to reform. The same Council appropriately claimed that music "increases holiness...expresses prayerfulness, promotes solidarity, and enriches the sacred rites...." How regrettable to see the Roman Congregation entrusted with the task of furthering the reform of the liturgy overlooking so easily the importance of those words at the very time it was seeking an analysis of the last twenty years' progress toward renewed forms of worship.

As might be expected, however, the experience of reform felt in the local churches has embraced varied developments in liturgical music, and the same local churches were willing to speak to the question of liturgical music renewal in the reports they sent to the Congregation for Divine Worship for presentation in the Synod Hall. The sheer number of texts available tends to suggest that an in-depth study of what was reported should come only after the acts of the anniversary congress are published. So, I would like to relay just a few reflections that appeared in the reports of some national liturgical commissions that are, for one reason or other, "close to home." By "close to home" I choose to indicate those groups who have an English-language constituency located in the North Atlantic area. To go farther afield would surely require a much longer article of broader dimensions. The reports of ICEL and an ICEL vice-chairman will be included because of the close relationship of the ICEL organization to the national commissions considered here.

Reports from National Commissions

United States

Bishop John S. Cummins of Oakland, Ca. delivered a seventeen page "Synthesis/Oral Report" entitled "Twenty Years of Liturgical Renewal in the U.S.A.: Assessment and Prospects." Realistic in tone, it tended to stress the positive achievements in our country and concluded by pointing to the "energy that parishes and dioceses are exerting with consistency and conviction in this work of central importance in the life of the Church. We believe that worship has moved us to a new depth of prayer that is rich and vibrant."

Under three different headings in the body of the report, Bishop Cummins referred to liturgical music. In "Importance of Sunday Worship and Active Participation," a kind of historical overview, the "use of vernacular hymns" was listed as one of the early fixtures of the liturgical movement before Vatican II. Then, after the Council set in motion a real reform of the ways of worship, there was wider scope for the gifts of all to be used. This meant that "participation from the very beginning of the reforms also meant lay persons would fulfill those ministries open to them, such as reader, minister of communion, cantor, psalmist, musician, and other responsibilities."

In the next section, about "Liturgy and Language," we find several allusions to liturgical music. In the first instance Cummins tells of "a neglect of Latin hymns" that occurred in the "perhaps...too rapid a change" to the use of the vernacular. But he then moves further afield, toward other churches and their efforts at good contemporary "liturgical English" that welcomes equally good liturgical musical settings:

Other Christian churches in the English speaking world engaged in revising their liturgical books are also aware of this fact. Their rich experience can be of great assistance to our own Church as it prepares new texts in a liturgical English that is simultaneously contemporary and reverent, accessible to all and able to be sung or spoken by the ministers and the assembly.

In the fourth section of his report, called "Specific Pastoral Questions," Cummins noted that three publications issued by the Bishops' Committee on the Liturgy have already contributed to the "encouragement to artists and the place of art in the liturgy." As one would expect, two of the three were written about music, i.e., Music in Catholic Worship (1972; revised 1983) and Liturgical Music Today (1982). Then, the final passage concerning liturgical music appeared in the seventh "pastoral question" about "The Place of Women in Liturgy." As justification for a clear-cut American rejection of the discriminatory dichotomy in Inaestimabile Donum (related to the service of women or girls at the altar) Bishop Cummins stated: "Women have an active role in the liturgy of the dioceses of the United States as readers, extraordinary ministers of the Eucharist, cantors, musicians, diocesan directors of liturgical commissions, directors of liturgy planning teams, as well as national roles in organizations concerned with liturgical renewal."

Canada, English Sector

No light was shed on the progress of liturgical music in the English-speaking sector of Canada by the "brief summary" given to the participants at the Vatican meeting. The eight-page summary prepared for delivery in the Vatican followed, and presupposed, the remarks of Bishop Henri Lévesque who had already presented the report from French-
speaking Canada. Given Bishop Lévesque's unmistakable complaint about missing music (see the concluding section of this article below), it seems likely that the English-speaking report preferred not to repeat the obvious.

England and Wales, Scotland, and Ireland

The "Joint Report" for these three episcopal conferences offered a mere eight sections spanning three pages, but section 7 in its entirety dealt with music. Uneven progress to date has been registered, but there have been some encouraging developments in Ireland. Whereas "the introduction of the vernacular created problems" for all three conferences because there was little non-Latin music to draw upon, "the Church in Ireland soon forged ahead, however...." The approach adopted could bear imitation, for Ireland "...now has a fine corpus of vernacular compositions with practically all of Ireland's leading professional musicians being involved." The bishops of Ireland have, in addition, "given financial support."

The other paragraph of this section on music tells first of less progress, and then of less support for music across the Irish Sea: "...things have developed more slowly in the other three countries. The hymn (hymnus) has been over-used and only recently has a body of true liturgical music begun to arise." How is the latter happening? "This is due to the efforts of younger musicians and composers who often succeed despite a lack of support at all levels of the Church." To borrow a concluding phrase from the report, the liturgical music enterprise in Britain and Ireland—like the liturgical renewal itself—"has only scratched the surface."

Reports from ICEL and an ICEL Vice-Chairman

International Commission on English in the Liturgy

Mr. John Page, Executive Secretary of ICEL, presented a thirteen-page report about ICEL's activities, which began in 1963 during Vatican II, but actually one year before promulgation of the liturgy constitution.

Liturgical music receives attention on the very first page of the report where, in a paragraph describing the structural makeup of ICEL, one finds two of the six subcommittees devoted to "liturgical psalter" and "music," respectively. ICEL productions in these areas are already fairly well known (the report lists as many as nine entries in the music section of the appendix on "ICEL Publications"), but a word or two from this particular report should prove interesting all the same because it discusses the motivation and methods of ICEL.

The work of the subcommittee for a Liturgical Psalter began in 1977 and "since music has from the outset been a constitutive element of the psalm project, the subcommittee aimed to "provide a faithful rendering of the psalms from the Hebrew that would easily lend itself to being sung or recited." The ICEL method of testing its translations depends, added Page, on both lived prayer-experiences of selected faith communities and on the advice of biblical scholars, consultants, and composers "who have been asked to comment on the musicality of the texts.""

Under the heading "Music," the report defines ICEL's main purpose in commissioning and releasing liturgical music as "the hope that its own work in this area would encourage composers and publishers of liturgical music to continue their efforts in composing and making available music for worship and that the ICEL music itself would help foster the sung participation of the assembly in the celebration of Mass and of all other rites." Two vehicles for the realization of this hope are a pair of "major collections of music" that ICEL has made available through GIA Publications in Chicago: ICEL Resource Collection of Hymns and Service Music in the Liturgy (1982) and ICEL Lectionary Music (1983)." Looking to the future, the program of revisions already underway intends to revise the presidential prayers, eucharistic prayers, and the Order of Mass in the Roman Missal. As part of this work, a subcommittee will review and "possibly revise the chants in the Roman Missal and also evaluate any revised translations or original texts in the light of their musicality." John Page further noted that "work has already begun on evaluating the chants, and the results of this work will be made available when the revised translations of the Roman Missal are presented to the conferences of bishops for their consideration." The revised text of the Missal, stated Page, "is not expected to be ready before 1989."

Joseph Cardinal Cordeiro, ICEL Vice-Chairman

Cardinal Cordeiro, Archbishop of Karachi, Pakistan, along with the former or present Cardinal Archbishops of Paris, Ougadougou, and Mexico City, gave a personal testimony of the "expectations of a pastor on what remains to be
done” twenty years after the CSL. He spoke on the last day of meetings and in the presence of the pope who himself addressed the congress.

The Cardinal listed ten areas of concern, one of which he called “Sacred Music.” How did he choose to characterize his overall estimate of what has occurred to date? It has been “disappointing on the large scale,” though he would think of “making an exception for some mission countries.” He then explained why this is so “unfortunate” by underscoring, with words from the CSL, the extremely important function of music in the liturgy: “The musical tradition of the Church is a treasure of immeasurable value, greater than that of any other art; because music is intimately linked with the liturgical action…”

Cordeiro also found unsatisfactory “all kinds” of attempts at experimentation that have led often to only “dull, melodramatic or bizarre” results. He then dismissed equally disappointing attempts à la Muzak to make “use of background music to foster the right emotions.” His reason for steering clear of the latter was the realization—“mere art and expertise are not enough; what serves to stimulate and entertain need not stir to faith, praise and repentance.”

He ended with a wish that also proposed avenues of further effort in the years to come: “It is to be hoped that music and psalmody, fostered through prayer and discernment, nourished by a relationship to the Lord and expressed in a rendering of native genius appropriate to true worship, will eventually find their way into life in the Church.”

Moving Ahead

A thoroughgoing analysis of how well (or poorly) music was treated in all the discussions of the October 1984 meeting at the Vatican would be a formidable task: over forty syntheses mimo-graphed on legal size paper were read (with a vengeance, in their entirety) and to them were added reactions/assessments of the debates by six linguistic groups and four consultants of the Congregation for Sacraments and Worship.

Rather than an analysis, then, these lines are written to form a footnote of sorts, explaining what was said in spite of the neglect of music by the Congregation. No clearer reaction of disappointment and sincere correction appeared than that of Bishop Henri Lévesque from Canada. As promised above, a translation of the N(ota) B(ene) found in his report follows, and the crisp tone it adopts probably explains why the English-speaking Canadians did not mention music at all:

The presence of music and singing in liturgy is of great importance. The present questionnaire does not take them into consideration. We are amazed at this.

It is hard to tell whether the Congregation’s directors and staff took real notice of this terse admonition. Regarding their preparation for the meeting, one liturgist from New Zealand (who has a degree in liturgical music) could find little to praise in the way the liturgies celebrated during the twentieth anniversary convocation were set to music and sung. But even if an opportunity has in fact been missed by the Congregation, the local churches can still be relied upon to work away at the ever-present challenge of assuring music’s role in worship. Their often candid observations at the meeting are so many precious indicators of how the Spirit’s gifts still guide and move honest efforts toward a good, renewed liturgical music. After all, just the five reports we’ve examined reveal a sensitivity for adaptation to local cultural patterns, ecumenical openness, willingness to submit material to the scrutiny of pilot groups and to evaluation, readiness to revise already renewed texts, collaboration with artists and composers, inclusion of women in ministerial functions, practical support from bishops, awareness of the necessary balance between faith content and technique in liturgical planning, and, finally, appreciation of liturgy’s link to life.

One gratifying instance of how it “all can come together” was described on Vatican Radio just a few days after the meeting ended. Archbishop Denis E. Hurley of Durban, South Africa paid tribute to one local church and the way its use of music moved him “deeply.” While the last word on the twentieth anniversary meeting of CSL has not yet been said, Archbishop Hurley’s words sound like a suitable coda to our thoughts about it:

Coming from Africa, I am aware that inculturation has affected liturgical music almost 100%, except in my own country. My own country is so dominated by Western culture that we have been — I think — the slowest in Africa to develop an African liturgical music; but in other parts of Africa I doubt if you will hear anything like the hymns that were known twenty years ago in Africa. It’s all now African idiom, African rhythm.

I attended a Mass in Kinshasa, Zaire in July, which moved me very deeply: the music was magnificent, it was beautiful. I did find that the women’s voices there were shriller than the voices of women in my country, but they had enough men to sort of balance that out, and the music on the whole was magnificent. And the movement of the people: they never moved in a walking gait, they moved with a slight shuffling, dancing, rhythmic gait which is very lovely, too. The whole thing was enthralling and gave me great inspiration.

NOTES


2 Questionnaire, “Observation” 1, p. 367. Italics mine. The other italics in the text of this article, except the titles of publications, are mine.

3 CSL, ch. 6, no. 112.

4 A detailed listing of the reports can be found in Notitiae, no. 220 (November 1984). The entire November issue is dedicated to the meeting, and it gives much useful information about details of chronology, participants, etc. It presents only syntheses of both the reports and interventions from the floor. The Congregation promised full transcripts of those spoken (spontaneous) interventions in the volume of all the acts of the meeting, taken from cassette tape recordings. This is a good idea, too, because the “syntheses” in Notitiae hardly capture the spirit or tone of the constructive criticism voiced in the Synod Hall (or in the reports, for that matter). Availability of the published acts was announced in the September-October 1985 issue of Notitiae, nos. 230-31.


9 CSL, loc. cit.

10 Sad to say, the Congregation eulogized Bishop Lévesque who died of a heart attack exactly one month — the day — after he uttered those words. See “In Memoriam,” Notitiae, no. 220, p. 916. R.I.P.

11 Interview “Problems and Progress in the Liturgy” with Archbishop Denis E. Hurley, O.M.I., Chairman of the ICEL Episcopal Board, on Vatican Radio, October 31, 1984.
The Gregorian Institute of America was founded at Sacred Heart Church in Pittsburgh, on the Feast of the Immaculate Conception in 1941, the day after the bombing of Pearl Harbor. Its founder, Clifford A. Bennett, set out to make adequate instruction in church music available to all who needed this training. The vehicle for this training was the Catholic Choirmasters Correspondence Course coupled with the annual National Summer Sessions.

In its first ten years alone, 900 musicians had completed the 110 lesson home-study course, divided into sequences on The Liturgy, The Liturgical Books, Church Music Legislation, Liturgical Aesthetics, Latin Pronunciation, Children's and Boy Choirs, Male Choir Training, Polyphony, Elementary Theory of Gregorian Chant, Rhythm and Chironomy, Modality, Psalmody and The Divine Office. These courses were written by some of the leading scholars of the time, and the program was administered by Carroll Thomas Andrews. After completing the 110 lessons, the student was required to attend the National Summer School at the conclusion of which he or she would receive the cherished certificate.

In 1948, the Gregorian Institute of America was authorized to grant a bachelor of music degree through the University of Montreal. By the year 1950, 123 recipients of the G.I.A./C.C.C.C. certificate had already gone on to obtain this degree.

For those who wished more extensive summer study, the Benedictine Abbey Schools were established at St. John's and St. Anselm's Abbeys. Once again, the Liber Usualis was the principal textbook and the study of Gregorian Chant the primary subject.

The Institute took its faculty to motherhouses and colleges across the land in order to train members of religious communities within their own settings. Thousands of religious, especially sisters, participated in this program.

Finally, the Gregorian Institute began conducting five-day sessions, with two sessions in 1945, five in 1946, twenty-one in 1947, sixteen in 1948, twenty-four in 1949, etc. These were held primarily at colleges throughout the country, and did not require the prerequisite of course completion as did the National Summer School. These five-day workshops continued to be conducted during the summer months by G.I.A. until 1977. At that time, it appeared as though the newly founded National Association of Pastoral Musicians would fulfill the need for this type of summer session through its annual conventions. The only educational activity directly associated with G.I.A. today is through the workshops done throughout the year by this writer.

Publishing did not come into the Gregorian Institute picture until late in the forties. Initially, the newly established Gregorian Institute Press produced the materials required for the home-study course and its summer school. Soon this led to the publication of music editions for parish use. An important member of the staff in those days was Pauline Robert, who was Bennett’s secretary throughout his years. The first composers published by G.I.A. included Mario Salvador, Dominic Tranzillo, Carl Bloom, Joseph Roff, Lode van Dessel, Camil van Hulse, John Selner, Eugene Lapierre, John Lee, and Carroll Thomas Andrews. Many of their works are still in print, and Roff and Andrews are still actively publishing with G.I.A. to this day.

The Catholic Choirmasters Correspondence Course thrived until the early sixties with thousands of students participating in the program. The curriculum, however, was not revised after Vatican II, and participation in the course came to an abrupt end.

In the meantime, the publishing activities of the Institute continued to expand. J. Robert Carroll was added to the staff as an editor, and G.I.A. came to be known more as a publisher than as an educational institute. The publications included many, many masses for all combinations of voices, motets, organ collections, and an extensive selection of chant publications. In 1953, when the Holy Week rites were revised, Bennett acted on an idea from Carroll Andrews and produced a series of four Holy Week participation cards for the congregation. These, and the English versions published just after Vatican II, sold millions.

Scores of new composers were added to the catalog in the years leading up to the Vatican Council, most notably, Alexander Peloquin. When the Council had finished its work, Peloquin took up a leading role in bringing the music of the post-conciliar church to life. And, of course, he hasn’t stopped.

Like many associated with the church during the early sixties, the Gregorian Institute of America, under Clifford Bennett’s direction, faced the challenges of the vernacular liturgy with great energy. In its attempts to meet the needs of the vernacular and congregational participation, Bennett co-edited with Paul Hume the Hymnal for Christian Unity, picking up on the ecumenical emphasis of the Council. The Gelineau Psalms were introduced to Americans; composers Gerhard Track (Mass in honor of Vatican II) and John Lee (Choral Mass in English), immediately supplied choirs with new repertoire. [Although I didn’t know who or what G.I.A. was at the time, I remember that my choir sang both of these works during that first year of dealing with the English liturgy, and the Track was done at the very first English High Mass in my parish. I won’t admit now—in print at least—to what we sang the week before, on the last Latin Sunday!]
G.I.A. still continued to publish many choral masses, with no part for congregational participation. Nonetheless, “People’s Masses”—unison settings for community singing—began to be created and published in abundance—often of very uneven quality. Every trick was tried, including one mass written with only four notes so that everyone could sing it—fortunately, no one wanted to. Some wonderful settings were also published, such as the “People’s Mass” by Dom Gregory Murray.

The summer sessions, as mentioned earlier, did go on even after Vatican II, and for many church musicians they served as the vehicle for their training in the new liturgy.

In 1966 I was married just a few years, we were expecting our first child, I had completed 10 years as organist and choir director in the parish in which I had grown up, had just become the music director of St. Barbara Parish in Brookfield, Illinois, and had a little neighborhood music store where we offered instruction and sold instruments and accessories. A Chicago priest who had published a few things with Bennett, and knew both him and me, came to me with the word that Bennett was thinking of bringing a “bright young man”(!) into the business in order to groom him for eventually becoming the director of the Gregorian Institute. Bennett came to Chicago, we met, corresponded, and then nothing further happened. I eventually learned that Bennett ultimately decided to simply sell the firm and move on to other things. In the meantime, my wife and I decided that we didn’t want to leave Chicago and relocate in Toledo—where the firm had moved in its second year.

The guitar was invading the churches and although Bennett made some attempts to publish in that style, he did not have his heart in it, nor did his efforts meet with much success. Missalette publishing was on the rise, and he had no desire to venture into this field either—a posture that his successors still maintain.

Just after Vatican II, Clifford Bennett had entered into an agreement with Carl Fischer, Inc. of Chicago, to act as dealer distributor (jobber) for Gregorian Institute editions. The manager at Carl Fischer with whom Bennett negotiated the agreement was Edward Harris. Carl Fischer is a New York firm with stores in Boston, Los Angeles, and Chicago. Just before the turn of the century, Harris’ grandfather founded the Chicago Carl Fischer store, and Ed’s father and uncle ran it for years as the second generation. Ed and his younger brother Michael became the third generation of Harrises to manage the Wabash Avenue store in Chicago. Ownership, however, remained in New York, and Ed had the desire to be in the music business on his own. When Bennett told him of his plans to sell, Ed hocked everything he owned, and bought the Gregorian Institute of America on November 1, 1967.

In July of that year I had received a phone call that I still vividly remember.

“Hello, Bob. My name is Ed Harris and I’m buying the Gregorian Institute. I got your name from Dr. Bennett and wonder if you’d be interested in coming to work for me?”

I asked whether he was moving to Toledo, or moving the firm to Chicago. When he replied with the latter, we had lunch and the second life of the Gregorian Institute of America was begun.

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In August Ed and I attended a week-long summer session in Rochester, New York, as the beginning of our indoctrination. During the month of October, Ed and I commuted to Toledo from Monday to Friday each week in order to learn the ropes. Ed spent his weekends in Chicago looking for a piece of real estate that could house the operation, and that we could afford.

He found an unbelievable piece of property on West 63rd Street, which had been the location of a rapidly expanding heating and refrigeration company. The original building had about six additions tacked on—some more permanent than others. It was a very irregular space, but it had the footage and shop space we needed, so our Chicago home was found. Much to my amazement, I think it is still standing. In 1972 we built a new building in an industrial park to house G.I.A. and our sister company, Harris-Teller, Inc., a music wholesaler. In 1978 we doubled its size, and we are presently planning a warehouse addition.

G.I.A. has always had its own printing facilities, so the move from Toledo included not only the inventory and office equipment, but a complete print shop. Ed went to Toledo to see to the packing and shipping of the firm, and I was on the receiving end where I even set up the entire print shop, marking in chalk on the floor the position of each press, cutter, and folder. It is a wonder that the shop was ever able to function given my knowledge of how to efficiently set up a shop. The Lord must have been on our side.

My sister, Joan Batistini, came on board as our first office person, and our dad and Ed’s dad came to help by wrapping packages. Within a few days we were shipping music from the new location. Little by little the staff grew. We hired Richard Borden as our shop foreman—both he and Joan are still with us, she as the office manager—and we took on a couple more office people, order fillers, shop people, and a part time artist.

We had succeeded in reestablishing the Toledo business in Chicago, but now the real challenge faced us. Bennett had said to Ed (after the deal was closed) that he wished him luck, but didn’t know what to tell him to do next because he had tried everything. For the time, at least, there may have been some truth in that.

We knew that we didn’t want to get into the missalette business, and we knew that we had to deal with the growing phenomenon of folk music. We considered our principal competition to be World Library and F.E.L., but knew, too, that we wanted to expand beyond the Catholic market. Within a few years we came to deal with the fact that our name, the Gregorian Institute of America, no longer suggested the nature of our business as it did in the days when the principal focus of G.I.A. was Gregorian chant. Wanting to retain a link to the past, we kept the initials and changed our legal name to G.I.A. Publications, Inc.

During our first year, World Library pioneered the Loose-leaf Hymnal. Both G.I.A. and F.E.L. joined in the venture by producing compatible materials and marketing their own version of the twelve-ring binder. A parish could custom design its own hymnal, choosing from among the several thousand pages that were available from these three publishers. We sold many of these hymnals, and it served as the first real boost for the new G.I.A.

There was a great tendency for parishes to generally include the same material. One parish’s "custom" hymnal looked an awful lot like the next parish’s "custom" hymnal. This fact, coupled with the apparent success of the People’s Mass Book, led us to experiment with a hard cover book, which I rather presuppositionally edited as a one-man project in about four months. It was called Worship and was released in 1971. We quickly learned that it had a market, but that it also failed to satisfy that market. So just three years later I suggested to Ed Harris that we use the summer workshop faculty, which had come to work together so well, as a committee of four to produce Worship II. Thus, Robert Oldershaw, Richard Proulx, Daniel Reuning, and myself set to work and produced that well-known edition in fourteen months.

We had hoped to give Roman Catholics a hymnbook that could compare to any of the standard Protestant hymnals with which musicians are so familiar. So the product was prepared with over 1,000 pages and more music than any Catholic hymnal had ever before contained.

The work of the succeeding years is hardly material for a history report, because very little of it is history. Most of what G.I.A. has produced since the move to Chicago it still available and marketed as part of the current total catalog. Composers like Richard Proulx, Noel Goemanne, Eugene Engert, and Howard Hughes—to name just a few out of dozens—have been extensively published by G.I.A. We got involved in "folk" music in a very serious way, with composers Marty Haugen and David Haas, and the very popular "Celebration Series." We continue to seek and publish new composers every day. G.I.A. has brought the wonderful music from Taizé to this country, and has prompted the Grail to prepare a new inclusive language version of its psalter.

We produce over 300 new editions each year, and, unknown to many church musicians, have in the last dozen years also published an extensive catalog of music education materials, especially materials for instrumental music education, but with a new classroom music series in the works. The February, 1986 issue of the Music Educator’s Journal carried a feature article entitled "Major Approaches to Music Education," which explores the principles of Orff, Kodaly, Suzuki, Dalcroze, and Edwin Gordon. Gordon is published exclusively by G.I.A. Not bad company for one to keep.

Presently, we are working on the Black Catholic Hymnal, a Spanish edition of the Music from Taizé, the music education series mentioned above, and of course, no story of G.I.A. would be complete without a mention of the project that has permeated all of our efforts during the past 48 months.

It became apparent that Worship II had to be revised...mostly because it stopped selling. The concerns about language gave us a strong mandate to revise. Well, we decided that a revision was going to be not only reflect some language changes, but was going to result in an entirely new hymnal with much material retained from its predecessor, but with a substantial amount of new material gathered from all over the English speaking world. We have licensed copyrights from over 200 copyright owners. To us, this is the most important thing we’ve ever done, and perhaps will ever do. But only time will tell whether or not we have succeeded in achieving the goal of giving the church a hymnal with which it can grow into the 21st Century. The next history of G.I.A., written fifteen or twenty years from now, will have to report on that one.

Post Script: To the many friends of G.I.A. whose contact dates back to the pre-Chicago days, we are happy to report that Dr. Bennett is still alive and residing in Colorado.
Art Awards Program

IFRAA (Interfaith Forum on Religion, Art and Architecture) announces an Art Awards Program for a work of art commissioned or used in a worship space. It is open to all, and includes painting, sculpture, ceremonial objects, vestments, stained glass, etc. For information regarding submission of material, contact IFRAA, 1777 Church Street, NW, Washington, DC 20036 before April 18, 1986.

Travel Seminars to Trier, Germany

Faculty of the Yale Institute will offer four travel seminars in Europe next summer between June 7 and 22. They include The organ seminar: The Instrument and its literature; Vocal music of Dietrich Buxtehude; The History of Liturgy in Trier (taught by Balhasar Fischer and Aidan Kavanagh) and Sacred Art in Christian context: Four Case Studies. For more information, contact the YISM Trier Seminar 409 Prospect Street, New Haven, CT 06510.

Parish Education Program

Education of the parish is one of the most difficult and often one of the most ignored segments of the pastoral musician’s tasks. Liturgy Training Publications has developed a program for Lent entitled “Paschal Mission,” to provide a regular educational program for parishes on the Sundays of Lent in 1986. We found it to be excellent supplemental education for the parish in liturgy.

Remember also the materials available from The Pastoral Press for education in music and the use of singing entitled: “Why We are Singing,” “Singing at the Eucharistic Liturgy” and “Music at your Wedding.” For more information, contact The Pastoral Press, 225 Sheridan Street, NW, Washington DC 20011.

Fountain Square Fools

Three new programs are announced by the famed acting group, The Fountain Square Fools. “The Passion and Resurrection of our Lord Jesus Christ according to John” uses only the words of scripture; “Daylight” is a drama reflecting the life and work of Dorothy Day developed by Miriam Healy. The third is a training workshop for lectors led by Rev. Michael Sparough. For more information, contact The Fountain Square Fools, 607 Sycamore Street, Cincinnati, OH 45202. 513 421-0823.

New Publication

The Journal of Ritual Studies will begin publication in the summer of 1986. It is soliciting articles from scholars in any discipline that treats ritual in any of its various forms. Among these disciplines are religious studies, art, music, dance, and education. For more information, contact Dr. Ron Grimes, Editor, Department of Religious Studies, University of Pittsburgh, 2604 CL, Pittsburgh, PA 15260.

NEW BOOK
Available soon from The Pastoral Press

Circling the Sun:
MEDITATIONS ON CHRIST IN LITURGY AND TIME
ROBERT PELTON
Weaves together the seasons of nature, rhythm of ritual, and the church year into a personal spiritual journey.

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FOR MORE INFORMATION PLEASE CONTACT: Lizette Larson or James Dorn, Music Department, Saint John’s University, Collegeville, MN 56321.
Asceticism has been part of the Catholic experience ever since the first forty days and forty nights. Trying to love God more, some folks perched on pillars and some folks sought caves seeking a more elemental lifestyle. Then there were the groups who developed hair shirts and devised techniques of flagellation, which now gives new meaning to the term, "giving strokes." All in all a tradition that needs to be explored in planning modern liturgical celebration.

All of these ascetic practices were done because the ascetic knew that it "was good for you" and it finely tuned your relationship with God. Inevitably, the practice was expressed in the mode and language of the day. What about the twentieth century?

A strong opinion exists that twentieth century asceticism is expressed in the "meeting." Yes, "meeting." Those countless and endless slots in one’s schedule that provide a place and opportunity for self-discipline, control, character formation, and furthering the church on earth. Because of our meeting, the kingdom has been hastened, the local church has been readied, and we know it all is very good for us. Pastoral musicians meet to plan other meetings. We meet to plan with the bride and groom their plan to meet with other brides and grooms and friends and neighbors. This is called the "wedding planning meeting." We meet to plan with the liturgical committee to plan their meeting with the people of God on Sundays and feasts. This is called "liturgy planning." We meet with other pastoral musicians to plan our next meeting. This is called "survival."

No matter what the cast of characters is who have gathered to "make meeting," there is present the discipline and endurance that are critical elements in any type of ascetic experience. If you don’t think these elements exist at a parish staff meeting, just count the stiffled yawns and the fidgets to create the illusion of interest and pastoral concern. It is asceticism on the most heroic level.

Dr. Moleck is minister of music at St. Bridget parish, Richmond, VA.

One can only speculate if good old Johann Sebastian Bach practiced this type of ascetic discipline when he met with his colleagues and staff members as they gathered to plan Lent, 1729 at Thomaskirche in Leipzig.

He comes into a room and is greeted by some of the most sour faces north of the Alps. His proposal that day would be the consideration of his new Passion for use at the Good Friday Service that year. The text was drawn from St. Matthew and the meditation texts were by Picander, the noted Pietist.

The first reaction comes from the headmaster of the school who thought that interlinear notes would be helpful for the children in their understanding of the thick poetry of the Passion commentary. After all, the children do have a right to worship in their church and in their mode.

Herr Bach assures the headmaster that the children will have a highly visible role on Good Friday because he has assigned them the chorale, "O Lamm Gottes unschuldig" to be sung during the opening chorus with the two choirs.

"Tokenism," harumphs the headmaster.

"And just where will the musicians come from to play in these two orchestras for the Service," asks the chief of finance. "There is no budget item in the 1728-1729 budget."

"From here, there and everywhere," Bach responds, turning a slight mauve. (Can you see the foundations of modern asceticism surfacing in this Baroque meeting room?)

The rector’s wife at near hysteria explodes, "Certainly, you are not about to use the da capo aria which one hears about so much in the South and in Italy? Himmel, we are going Popish."

"I just spoke with Herr Picander, or whatever name he is using now -- and he said his text would be pius and holy and all of those nice things."

"How do you know it will be sacred," asks Frau Rector.

"Because I know," snaps Herr Bach. Herr Hauptmann raps his fist on the table to restore order and encourages Herr Bach to continue with the plans for the Passion, for he is convinced that piety and devotion will be achieved. In fact, the Passion contains a few chorales that the congregation would sing.

"Then why don’t we just sing the chorales without all of this fancy schmancy art music," whines Melissa Calvin who is visiting from her native Geneva.

"Gott, growsl an exasperated Bach. How ascetic of Bach not to have murdered them all. How ascetic of pastoral musicians not to abandon meetings, the dialogue (no matter how inane), and all of the failures and triumphs that the meetings must. If pastoral musicians did not have the asceticism of meetings, then what would our asceticism be? Chocolate abstinence? Playing electronic spinets? ARGH, no! Let’s have another meeting.

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Reviews

Review Rondeau

Assemblybook 1986
North American Liturgy Resources
256 pages, $1.99 per copy per year
(based on a 30 month subscription of a
minimum of 50 copies)

Assemblybook 1986 is billed as "a revolutionary subscription alternative to the missalette." And another subtitle: "An appropriate liturgical and pastoral worship aid designed specifically for the assembly." (ital. mine). Assemblybook is a year-long Sunday missalette beginning with the First Sunday of Advent. Many practitioners will rejoice to find the readings replaced with a brief scriptural focus. (The Word is printed in the supplement, Scripture Book.) This welcomed practice of omitting the readings may be met by some questions as to why the responsorial psalms are printed. Does this imply: 1) Variations on speaking the psalm is common practice; 2) Many parishes substitute the appointed lectionary psalm; 3) The cantor has more problems being understood than the lector?

Its cockamamie organization makes me wonder in what record time this Assemblybook was assembled. The inside cover blares out with gospel acclamations by the Dameans and Donald J. Reagan and the Dufford/Schutte "Holy" (in different typesets) while the back inside cover pages continue with some disconnected Joncas memorial acclamations and a cut and paste "Amen" (presumably because there was just enough room for one more word). The order of celebration, which begins the main body of the book, is suddenly interrupted by the song section. After song 724 the order of service follows with the hymn through the recessional. The music section includes the favorites and the latest of the St. Louis Jesuits, Deiss, Joncas, Landry, the Dameans etc., and a motley of classics. If you're looking for a resource of well-balanced and integrated sung-prayer you will want to consider Assemblybook simply an alternative to the current Glory & Praise supplement. Presumably the lack of acclamations and litanies is to encourage a community's using or developing their own or to prod the additional purchase of Shout For Joy ($13.00), a collection of acclamations and "special prayerforms."

From the outside Assemblybook has a good, rich look. The quality of paper is a plus. The slip-shod format with variable typefaces and sizes and calligraphy gives a patch-work appearance. The level of marketing prowess NALR exposes in grabbing for a corner of the missalette market makes me wary. The slick seven-page promotional brochure with its hard-to-beat cost talk and bonus offers is precariously persuasive. I'd suggest you consider that the cost of a major hymnal is equal to a five year subscription to Assemblybook (assuming the rates don't increase after three years) and should last twice as long. One thing going for Assemblybook in its present state is that it will expire at Christ the King and suggestions are requested for improving the next edition—but alas, "e.g. particular song titles to include or omit." Oh well, that's a start.

Robert Strusinski

Introducing a Person
of Note

The score of Sue Seid-Martin's life plays like the foray of a masterful prelude and fugue. It starts with freely developing flourishes and leads into a headstrong subject shaped with contrapuntal clarity. She began her studies in music and English at Hanover College in Indiana where the seeds for a future vision were planted in her experience of community in the chapel choir. She then set out for Drake University and the next episode in a career as organ teacher. A Fulbright year with Michael Schneider in Cologne, four years of university teaching, and further graduate studies at Eastman capped off the finishing product. Those of us privileged to have studied with her know well the unique gift she has for making music and imparting life-giving musicianship to her students.

Sue became involved in church music "on the side" wherever she went, and somehow gradually the role of paradigm organ teacher was no longer enough. She moved from working in the Presbyterian tradition to an Episcopal parish in Texas where the liturgical milieu gave her a sense of "coming home" and the impetus to make a profession of faith. While serving another Episcopal community in New York she began to experience a whole new layer of developing ministry and a shift from teaching to full-time church work. A turning point occurred in 1973 when she answered the call of the "Fighting Irish" to begin the Notre Dame Chapel Choir and teach organ while at the same time learning the liturgy from the noted illuminaries in liturgical studies. Eight years later she left Notre Dame ("finally prepared by them to do the job!") for a new phase of ministry in the Twin Cities. At the College of St. Catherine she formed and directed the Certificate Program in Liturgical Music and served as Chapel Music Director. Currently as Assistant Professor of Pastoral Studies at the St. Paul Seminary School of Divinity of the College of St. Thomas, Sue is responsible for the formation of ministers, both priesthood and lay candidates. As part of this broadening vision of ministry she is a woman who embodies a sense of music serving the church. Sue feels it is crucial for pastoral musicians to "merge the whole view of music, liturgy, and mission, and to see ministry as the vocation and music the tool."

Robert Strusinski
Congregational

Vigil: Easter

by Tom Conry and Bernard Huibers.
Team Publications, Inc./Oregon Catholic Press, 1985. 8538 (book), 8539 (album), 8540 (cassette); $5.95 (book), $8.95 (recording).

The collection Vigil: Easter, featuring the music of Tom Conry and Bernard Huibers, rightly places the Easter Vigil at the center of community worship. Texts stressing renewal and justice are set to tense, muscular melodies; the effect, while never cheery or even celebratory, nevertheless reflects a thoughtful optimism that avoids self-congratulation.

The book itself is very comprehensive, including parts for brass, strings, and percussion, separate arrangements (in two cases) for piano and organ, choral parts, seasonal/topical indexing and congregation parts for inclusion in worship aids. There are also lengthy commentaries by Tom Conry that are opinionated, illuminating, and frequently hilarious.

Vigil: Easter finds its voice in two selections, “Shepherd of Israel,” by Huibers and Oosterhuis, and Conry’s “Philippians 2.” “Shepherd of Israel” utilizes a strong, melodic refrain in 2/4 contrasting with flowing verses in 9/8; with confident direction both choir and congregation would find the piece challenging and rewarding. The text, based on Psalm 80, places those who sing it squarely within the history of a struggling people, evoking the timelessness that should transcend the commemoration of “just another Holy Week.”

“Philippians 2” is a wonderful piece, a straightforward and simple setting of Philippians 2:6-11. A choral recitative (“Though he was in the form of God”) gives way to a moving congregational refrain (“So that at Jesus’ name, every knee must bend…”) and then returns to the choir (“…that Jesus Christ is Lord”).

Much of Vigil: Easter is devoted to The Story of Creation, a performance piece that takes up 36 pages of the book and lasts fourteen minutes on the recording. It is ambitious, interesting, and fun to listen to on the recording, but it unfortunately seems to collapse under its own weight. Days one through six of the creation story are related in various styles, including rock, blues, electronic and echo effects; each day is marked with a brief Oosterhuis/Huibers refrain. While the recording is refreshing in that the performers sound as though they believe what they’re singing, it is hard to imagine a vigil service in which this piece is actually used.

The remaining four selections in Vigil: Easter include “Awake, You Who Sleep,” which is very similar to “Shepherd of Israel” in tone and text; “Why Do You Look,” a Conry text and tune; “When Israel Made Her Way From Egypt,” a rather quirky and wordy Huibers/Oosterhuis adaptation of Psalm 114; and “Maybe Then and Now,” a simple canon.

Vigil: Easter is the kind of collection that seems to be more useful as a ground-breaking resource for progressive directors and liturgists than as a practical anthology of accessible repertoire. The companion volumes, Justice, Like a River and Vigil: Christmas, feature shorter, more congregational song forms; still, as with the earlier NALR Conry and Huibers collections, liturgists and directors might find the phrases
wordy and stilted, and the textual images dense and difficult.

The music of Conry and Huijbers yields some rewards for the persistent, however; Scripture and ritual are taken seriously, texts provoke instead of placate, and passion, as opposed to enthusiasm, remains the goal. Vigil: Easter is a worthwhile Triduum resource.

MARTIN J. WILLET

Choral

Dum transisset Sabbatum
By John Taverner. Stainer and Bell Limited, 1950, 95c.

Dum transisset Sabbatum is an anthem for Easter Day by John Taverner, a famous English musician of the early sixteenth century. In addition to the original Latin text, an alternative English text is provided by Edmund H. Fellowes. (This is the same John Taverner who took an active part in the suppression of the monasteries as an agent of Thomas Cromwell.) Scored for SATBB without accompaniment, this anthem would be medium-difficult to difficult for the average choir.

Choirs with more limited resources may choose to extract the final sixteen measures, the Alleluia section, for use as a short prelude or call to worship. Recommended highly for its text, its sheer musical quality, and its ability to teach choral balance and independence of parts.

Thou Wilt Keep Him in Perfect Peace
by Herbert Sumson. The Royal School of Church Music, 1983. A.281, $1.00, member, $2.00, non-member.

"Thou Wilt Keep Him in Perfect Peace" is an anthem for SATB and organ by Herbert Sumson. Rarely does one encounter such a perfect wedding of text and music. The vocal writing is very melodic with an unending legato. The harmonies, in the style of Vaughan Williams, are rich and employ large chords (ninths, etc.). Explicit dynamics and tempo markings have been provided. The organ accompaniment, with suggested registrations, is very much an independent part in need of a swell division. The words, also by Sumson, are in the style of the English cathedral tradition: formal, yet well-chosen. Choirs of 40 or more voices would welcome the opportunity to sing this warm gem of medium difficulty. Recommended with enthusiasm. — PATRICK I. CARLIN

Sacred Symphonies
by Alice Parker. Augsburg Publishing House, 1984. The Wine (SATB with Flute, cello, and organ); complete score: 11-2277, $1.25; choral score: 11-2278. The Daughter (SATB with violin, cello, and organ); complete score: 11-2279, $1.25; choral score: 11-2280. The Anointing (SATB with flute, violin, cello, and organ); complete score: 11-2281, $1.25; choral score: 11-2283. Instrumental parts for all three symphonies: code 11-2283.

The Sacred Symphonies of Alice Parker are short musical adaptations of three biblical stories, each of which has a woman as a prominent character: The Wine, the story of the wedding at Cana (John 2:1-10); The Daughter, a woman's pleading with Jesus to heal her child (Matthew 15:22-28); and The Anointing, Lazarus's sister Mary anointing Jesus' feet with expensive oil (John 12:1-8 with additional texts from the Song of Solomon). Although they were modeled after the sacred symphonies of the Baroque composer Heinrich Schütz (1585-1672), Parker's three settings are based on American mountain hymns and have a more transparent than baroque texture.

Parker's scripture adaptations are not narrative since they include only the spoken dialogue in each story. Yet she effectively indicates which character is speaking by use of different vocal parts, and in her introduction she recommends that the story be read to the audience before each piece is performed.

In each of the symphonies, Parker displays her masterful talent at setting prose. Because of the frequent changes in tonality, the vocal lines are more chromatic than in Parker's popular settings with Robert Shaw of folk songs and carols. Yet the texts are given a natural rhythmic setting which is especially helpful in allowing the audience to understand the Biblical stories.

The vocal writing in the symphonies calls for an extremely well-trained choir. Parker generally avoids odd intervals and extremes of ranges. However, the majority of each piece is written in an undeveloped fugal style, with a great number of entrances and exposed sections for each vocal part. Only the words of Jesus are given a homophonic setting, with prolonged diatonic harmony. The lean accompaniments for organ, flute, violin, and cello seldom double the vocal lines.

At times the choir expresses two different emotions at the same time, such as in The Daughter, when the woman (sung by sopranos and altos) bemoans the condition of her sick daughter, and the apostles (tenors and basses) complain of the annoying woman. The great deal of attention given in the score to details of dynamics, articulation and phrasing is extremely helpful in interpreting such sections.

Parker ends each symphony with an arrangement of a different hymn. Her choices were: Albion, Dublin, and Love Divine, all of which she credits to Joseph Funk's Harmonia Sacra. Any use of their melodic material in the first part of each symphony is subtle if not obscure. Parker recommends that the congregation and choir sing through each hymn before a performance and that the assembly also join in the final stanza at the end of each symphony.

Unfortunately these hymns are very poorly suited to congregational singing. Albion has two odd versions from its 7/8 meter, as does Dublin from its 3/4 meter, and Love Divine has the range of an octave and a fourth. Yet this is the only major drawback of Parker's otherwise well-crafted and challenging pieces.

Perhaps it is worth stating what should be obvious: Sacred Symphonies were not written for use in liturgy and are not appropriate for that setting. However, they would make a marvelous evening concert for a church choir as a fundraising or seasonal event. Whether it should be attributed to Parker or Schütz, the concept of a choir singing a biblical story and people responding with a hymn is an excellent one. Other composers should take note.

JOSEPH R. DALTON

Books

In this issue we offer you a potpourri of publications that touch directly and in-
make the parish musician a one-person bandwagon for the liturgical integrity of wedding music. It is to say, strongly, that an 'anything goes' policy for wedding music does not serve our communities or the couples who marry. It is unacceptable on occasions such as a wedding to let the assembly slip into a spectator role." This quotation is typical of its source, Handbook of Church Music for Weddings (revised edition, 1985) from Liturgy Training Publications in Chicago. These thirty-six pages are well worth the cover price of $2.25. The pastoral musician will readily recognize his or her own dilemmas and anxieties in the text: no problems are skirted and all issues are attended to. Based in the best of liturgical documents, the Handbook offers an outline of the wedding liturgy (during and outside of Mass), followed by helpful, readable commentary on the rites and how to prepare music to serve these rites. The second half of the book is a series of suggested compositions for use at weddings, grouped as "Songs for the Assembly," (psalms and acclamations, hymns and other songs); "Solo and Choral Music;" and "Instrumental Music." A handy list of publishers' addresses is found at the end.

This booklet will be helpful to any diocese working to establish its own guidelines and to pastoral musicians everywhere who deal with wedding parties. Its style is such that it can be given to the bride and groom to read as they prepare to celebrate their marriage. Order one now!

This column has offered reviews in the past relating to commentaries on the Sunday scriptures that might be helpful in the work of the pastoral musician. We draw your attention now to Share The Word, published in paper format, bi-monthly, by the Paulist Fathers. Rev. Alvin Illig, C.S.P. is the particular Paulist priest whom we have to thank for this service through his work in the Paulist National Catholic Evangelization Association. The commentary is written by Rev. Laurence Brett and addresses itself to the Sunday scriptures. For each week there is an overview of the three lections followed by a prayer text. Next is "The Study," a readable commentary on the readings that gives scriptural background, helps us to understand obscure images or references, and offers some contemporary reflection on the texts. Part two for each week is "The Sharing." This is an outline for individual or group sharing and prayer over the scriptures for the day. All of this is about a dozen pages (5½ x 7½) in length — certainly a manageable piece of reading for the musician looking over the scriptures in preparing a particular Sunday's musical program.

This is not a scholarly work — nor does it intend to be. It is recommended to you as a fine companion in helping to make your liturgical music truly a servant of the word we hear and proclaim. The price? You'd better sit down for this: individual subscriptions are free! Bulk subscriptions are very reasonable. (Your reviewer encourages you to send a donation along to Fr. Illig's Association even for a single subscription). Write to: Share the Word, 3031 Fourth Street, N.E., Washington, D.C. 20017.

Finally, you are invited to write to Rev. Austin H. Fleming, the editor of this column, with your reflections on the import and value of the book review section. Is it helpful? How would you change it? How often do you consult it? Any comments will be appreciated and helpful. Write to: Rev. A. Fleming, 70 St. Stephen Street, Boston, MA 02115.

AUSTIN H. FLEMING

About Reviewers

Mr. CARLIN is music director at the Cathedral of the Sacred Heart in Richmond, VA.

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Publishers

Augsburg Publishing Company
425 S. Fifth Street
Minneapolis, MN 55415

Royal School of Church Music
Addington Palace
Croydon, Surrey

England

Stainer and Bell Limited
82 High Road
London, N2 9PW

England

Team Publications
Oregon Catholic Press
5536 N.E. Hassalo
Portland, OR 97213

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Music/Liturgy Coordinator. A full-time position with 12 month contract in 995 family parish close to Notre Dame University. Responsibilities: organist, working with contemporary and adult choirs, cantors, lectors, eucharistic ministers, and school children. Liturgy experience and ability to work with team concept staff. Send resume to: Search Committee, St. Bavo Church, 511 W. 7th Street, Mishawaka, IN 46544 or call (219) 255-1437. HLP-3518

Minister of Liturgy and Music, for 1,200 family parish. Position open September 1, 1986. Please send resume to: Rev. Allan Conlan, Immaculate Conception Church, 801 Taylor Avenue, Scranton, PA 18510. HLP-3519

Coordinator of liturgy and music, full time, for twenty-five year old, 1,300 family parish in a University community. Must have the ability to work as a part of a parish team serving the needs of a progressive parish, in a new worship space exemplifying the liturgy documents. Must be able to give direction to a well developed Liturgy Commission. Requires liturgical ministry knowledge as well as musical abilities in the areas of keyboard and vocal music. Salary negotiable and based on knowledge and experience. Send resume to: Search Committee, Holy Family Parish, 1122 18th Avenue South, Grand Forks, ND 58201. HLP-3520

Music Director/Organist. St. Thomas the Apostle Parish in Elkhart, Indiana is a parish of 1,400 families in a town of 41,000 people, 15 miles south of Notre Dame, 100 miles from Chicago. A new pipe organ is under construction and will be installed this summer. Responsibilities include: developing music ministry for schooldays, Sundays, and special Masses. We are interested in reorganizing our adult choir, a folk group, and training cantors. The director would also be expected to work with priest and liturgy committee in other areas of liturgy. Position is available now, though we are willing to wait a reasonable time for the right person. Please send resume and/or write to discuss salary and job description: Rev. William G. Hodde, St. Thomas the Apostle Parish, P.O. Box 492, Elkhart, IN 46515. HLP-3500

Director of Music is needed for a suburban Catholic parish of 1,200 families in Albany, Georgia. Duties include: Director of adult and youth choirs, training of cantors, some teaching and directing liturgical music for school, grades 6-8. Director should have good working knowledge of liturgical style and prior Catholic Church experience is preferred. Director must have keyboard and choral skills. This full-time position is available summer of 1986. Send resume and two recent letters of reference to: Worship Committee, St. Theresa Catholic Church, 421 Edgewood Lane, Albany, GA 31707. HLP-3501

Organist/Director of Music, full-time, for 1,900 family parish in south Dayton, Ohio suburbs, 60 minutes from Cincinnati. Responsibilities include: choir director for five weekend masses, maintaining present 40 voice adult choir, children’s and youth choirs, cantor training program, overseeing folk group, and some weekday liturgies. Would assist in planning new organ purchase. Requirements: M.Music degree and in-depth practical knowledge of post-Vatican II liturgical practices. Competitive salary based upon qualifications and experience. Position open summer, 1986. Send resume to: Church of St. Albert the Great, 3033 Far Hills Avenue, Kettering, OH 45429. HLP-3502

Director of Music/Liturgy. St. Paul’s Episcopal Church, Walnut Creek, California. Full-time position serving dynamic congregation of 1,600 families. Responsible for all aspects of liturgy and music. Position open July 1, 1986. Send resume to: Carlene Reeves, Sr. Warden, 1924 Trinity Avenue, Walnut Creek, CA 94596. HLP-3512

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Director of Music Ministry/Organist. Full-time position for 1,100 family parish. Liturgical competence and community commitment a priority. A complete job description is available upon request. Send resume to: St. Thomas More Parish, 4580 Adams Road, Troy, MI 48098; attn: Worship Coordinator. HLP-3510

Liturgist/Music Director. Position available July 1, 1986 in large metropolitan Kansas City Catholic Parish. Send resume to: Joyce K. Waters, Director of Ministries, 5130 Mission Road, Shawnee Mission, KS 66205. HLP-3506

Minister of Music/Teacher, full-time, for energetic black Catholic Parish in Harlem, New York. Ministry requires planning and coordination of all parish liturgies, directing Sunday children's choir, as well as teaching music part time at the grade school level. A broad range of music with a special emphasis on gospel is required. Salary negotiable. Position available immediately. Send resume to: Rev. James McCloskey, St. Mark the Evangelist Church, 65 W. 138th Street, New York, NY 10037 or call (212) 281-4931. HLP-3513

Music Director, three-quarter time, for a downtown parish with a strong commitment to social justice. Requirements: BA in Music and must have keyboard, vocal, and organ ability. Must be familiar with contemporary, as well as traditional liturgical music. Will be responsible for three weekend liturgies, all major feasts and seasons. Must be available for weddings, funerals, and special liturgies. Send resume and tape if available by April 19th to: Rev. Michael Pope, SJ, St. Leo Church, 710 South 13th Street, Tacoma, WA 98405. Job description is available upon request. HLP-3514

Organist/Associate Music Director, part-time, 6-12 hours per week. Accompany excellent SATB choir including concert work. Good hymn/service music playing skills necessary for developing congregational singing. Contact: Brian Zvar, Music Director, Holy Family Church, 172-20 74th Ave., Flushing, NY 11366, or call (718) 969-2448. HLP-3522

Musicians Available

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Liturgist/Vocalist/Musician with 7 years of parish experience in liturgical planning and development, music director, and singing, seeks job on diocesan level in Worship Office. I am an enthusiastic, innovative, and energetic person willing to begin an office of this type for diocese lacking one. Willing to relocate. BA in religious studies and hold a Certification as Music Minister. Please contact: Paul T. Reiser, 149 Tappen Road, Norwood, NJ 07648, or call (201) 767-0420. HLM-3503

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Calendar

CALIFORNIA
BERKELEY
August 4-8

SACRAMENTO
July 28 – 31
NPM Regional Convention. Theme: "Embracing Creativity," with James Empereur, Tom Conry, Donald Osuna, Frank Brownstead, James LoPresti, and Doug Adams. See ad in this magazine for details.

INDIANA
NOTRE DAME
June 9-12

NEW ORLEANS
June 30-July 3
NPM Regional Convention: "The Heart of Ministry," with Richard Fragomeni, James Hansen, Patricia Sanchez, and David Power. See ad in this magazine for details.

MARYLAND
BALTIMORE
August 4-8
NPM School for Cantors. Faculty: Jim Hansen, Patricia Carvey, Elaine Rendler, James Pressler, Susan Bender, and Samuel Bonds. Write: NPM School for Cantors, 225 Sheridan St., NW, Washington, DC 20011, or call (202) 723-5800.

MINNESOTA
COLLEGEVILLE
June 30, July 1, 2
Ninth Annual Summer Liturgical Music Workshop. Themes: The skills and techniques of the liturgical musician; background theory and practical application. Speakers include Gabe Huck, David Haas, Sr. Doris Murphy, Sr. Delores Dufner, Fr. Peter Brandenhofer. Sponsored by Office of Worship of Diocese of St. Cloud. Write: Lizette Larson or James Dorn, Music Department, St. John University, Collegeville, MN 56321.

NEW YORK
ROCHESTER
July 14-17
NPM Regional Convention: "Hope and Beyond: The Developing Musician," with Don Campbell, Robert Hovda, Elaine Rendler, and John Ferguson. See ad in this magazine for details.

NORTH DAKOTA
BISMARCK
August 4-7

OREGON
PORTLAND
July 14-18
NPM School for Cantors. Faculty: Jim Hansen, Tom Conry, Ted Prion, Barbara Irvin, Ruth Dobson, and Tom Blaylock. For details, write to NPM School for Cantors, 225 Sheridan St., NW, Washington, DC 20011, or call (202) 723-5800.

RHODE ISLAND
PROVIDENCE
June 23-27
NPM School for Cantors. Faculty: Jim Hansen, David Marsello, Alice Alfaier, Tom Fallon, Laetitia Blain, and Paulette LaBarre. For more information write to NPM School for Cantors, 225 Sheridan St., NW, Washington, DC 20011, or call (202) 723-5800.

TEXAS
CORPUS CHRISTI
June 1
Feast of Corpus Christi Festival Concert, featuring guest conductor Paul Salamunovich and members of the Cathedral Chorale, Youth Choir, and Angelicum directed by Lee Gwozd and Greg Labus, Place: Corpus Christi Cathedral. Time: 7:30 p.m. Write: Corpus Christi Cathedral, 620 Lipan St., Corpus Christi, TX 78401.

VIRGINIA
RICHMOND
June 16-19
NPM Regional Convention: "Gathering to Sing: A New Way," with John Foley, Ed Foley, Elaine Rendler, and Judy Loehr. See ad in this magazine for details.

Please send Calendar information to: Rev. Lawrence Heiman, C.P.P.S., Rensselaer Program of Church Music and Liturgy, St. Joseph's College, P.O. Box 815, Rensselaer, IN 47978
I Hate Meetings

BY VIRGIL C. FUNK

Have you ever stopped to wonder why clergy and musicians don't like meetings? I think it is because we have failed to ask ourselves the most important question about them: what makes meetings work?

I have some personal rules about meetings, more specifically about my participation in meetings. They work for me and so I'd like to share them with you, musicians and clergy, who are known for your consistent dislike for meetings.

Rule One: Have a personal goal for the meeting. Never go to a meeting when you don't know what you want from that meeting, and have the goal before you even agree to go. This goal is personal, so it doesn't necessarily have to coincide with the goal of the person who called the meeting. Your goal can be a number of things, e.g., "I want a decision about what music we are going to sing next week," or "I want an opinion from the pastor about the boy's choir," etc.

Rule Two: Don't use meetings to meet your need to talk (or to impress people with your knowledge, or exercise your power, or meet your own needs, period).

Rule Three: Use meetings for decisions, information, or for socialization. Know what the meeting is about and restrict yourself to that purpose.

Rule Four: State the agenda. At the beginning of any meeting, some things should be fairly clear and stated publicly. They should at least include: 1. when the meeting is over, 2. who is in charge of controlling (or attempting to control) the meeting, 3. what is going to be covered in this meeting.

Rule Five: Observe the dynamic of the meeting. Know who the members are, who the leader(s) are, what the limits are (time, topic, authority, responsibility) and how decisions are made. Often the chairperson is not the leader; often there are members who are bonded together in decision making, often the stated agenda is not the true agenda.

Rule Six: Know when to quit. When it is over, it is over. Often important parts of the meeting take place after the formal meeting is over, so don't be sure that the meeting ends with the call for departure. Some meetings have ended hours before, some are not yet over.

Rule Seven: And most important, presume the best. Assume that you are going to accomplish what you set out to do; but if you fail to achieve that determined goal, adjust to the situation.

Meetings, as any pastoral practitioner knows, are demanding, time consuming, essential, and often tedious. But they are also the basis for sharing, participating, and, above all, loving.
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