Liturgy in the Parish:
Notre Dame Study of Catholic Parish Life
In This Issue...

We present the first part of a two part report on the Notre Dame Study of Catholic Parish Life. The material of this study comes from the August 1985 report titled "The Celebration of Liturgy in the Parishes," written by Mark Searle and David C. Lege (August-September). This issue will deal with liturgy, the next with music.

The findings of the study will be startling to some, and obvious to others. Clergy and musicians don't experience multiple parishes as much as the typical parishioner, due to our Sunday commitments. And the infrequent visits only lead to comment that "our" parish is better.

In this issue, we get a more objective view: a look by people striving to find comparative acts. For me, in this section on liturgy, amidst all of the information, the most interesting conclusions are:

1. The researchers paid extended attention to hospitality: looking at this part of the service in four separate sections. The Gathering, Pre-Service Preparation, The Beginnings of the Service, and the Formal Parts of the Opening Rite. It seems Fr. Eugene Walsh's efforts to stress hospitality are having their effect, if not on the church, then at least on the social researchers.

2. The report of the researchers isolates music, creating a separate section stressing its importance for the average parishioner in judging the liturgy. Most studies, even most liturgists (c.f. John Sullivan in Pastoral Music 10:4), simply ignore music.

3. In addition, the researchers stress the role of music in the entrance rite (measuring the percent of people singing), and in the eucharistic prayer (a drifting away from the sung eucharistic prayer).

But these are my observations. We have printed the findings (in sections shaded in color) so that you can draw your own conclusions. We have also invited recognized leaders in pastoral practice to comment on the document from three points of view: (1) what is your experience of this subject, (2) what are the theological (or liturgical) elements connected with this section, and (3) what are the consequences for those in parish (music) ministry?

Our six regional conventions are near at hand. The Notre Dame Study insists that the church musician is critical in improving the worship of the church. And we are dedicated to assisting you in that effort.

We are more convinced than ever of the need to continue our effort at improving the worship of the church through the church musician. We look forward to seeing you this summer.

V.C.F.
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Letters

More on NALR/OCP

I am writing in regard to a recent page in your magazine devoted to the NALR/Oregon Catholic Press problems (December-January, 1986, p. 4). New music is always being written for liturgical use. Whenever there is a "lull" in the action it seems that one or two artists come along to fill the void. Such was the case with some of NALR's talent. People who really know music find it very hard to "have to" use these songs that are thrown at us—which are getting more and more saccharin-y as we go along—just because they are in the hymnbook we are using. The great masters of the past (Bach, Beethoven, Mozart) did not turn out the liturgical junk we hear today. They wrote many pieces for various occasions, but there was still musicianship behind it all. The days of overdubbing and synthesizers were not even thought of. Yet these "old" traditional pieces are still around and still being used. We never get tired of them. However, how many more times do we have to play or hear "On Eagle's Wings"? Not that that song is bad, but, as with all of these, they all sound alike after a while. Let's see: there are mountains, Yahweh, Abraham, more mountains, more Yahweh...it just goes on and on. Money is being made left and right and the people and church of God are suffering both financially and musically.

I think it's time we started considering other publishers and other composers. World Library and Paluch, along with G.I.A., have several alternatives to NALR and OCP. Let's get good musicians and songleaders to do the job—not just anybody who can strum a guitar.

Yes, the time has come for a change. Good things aren't always so good—they are more like fads, and I think we've been through an expensive one. The cost of missalettes to all the churches in the country over the past 10-15 years must have been a fortune. And how long do Glory and Praise books really last, even inside the $1.50 plastic cover?

Please don't get me wrong. I'm just sick of the politics with these publishers. This is for God's greater honor and glory, isn't it?

Henry J. Rybaczewski
Regina Coeli Church
Toledo, Ohio

No Remote-Control Organs!

"Not long ago, Verdin developed a means of having organ music for Masses when an organist wasn't available.... The new R.C.O. system has a "search and find" random access feature, allowing you to actually program the exact music, the desired hymns and responses, that you might want for any given Mass or service at your church.... If you need music because you can't always get an organist, or they are too expensive for all services, OR you would like a back-up system, contact us to obtain full information."

The I.T. Verdin Company

The above excerpts come from a letter recently sent to all pastors in the Archdiocese of Detroit, and, I assume, elsewhere in the country.

Recently, news accounts carried stories about studio musicians in California and Nashville being threatened with replacement by electronic synthesizers. Witness this letter from the Verdin Company! The threat now becomes very real for those of us involved in liturgical music!

What I find most offensive about this letter is that it states that anyone can "have the enjoyment of organ music whenever it is needed or desired..." without the hassle of having an "organist...(who is)...too expensive for all services...." As head of a family of four, struggling to live on a full-time church music director's salary, I see visions of uncaring pastors rubbing their hands with glee at the very suggestion that one of their major "expenses" could be so easily eliminated.

What's next? Synthesized choral music instead of "inferior" volunteer choirs? Synthesized congregations who do sing and respond with no effort?

In music, as in faith, genuineness is everything! The remote-control organ belongs on the trash-heap along with other "innovations," such as electric votive lights!

I am asking that the membership stand united against the frivolity of "playerless" and "prayerless" music! I would further suggest that NPM, as a body, loudly condemn the remote-control organ, and petition the United States Conference of Bishops to do likewise.

James M. Krupka
Minister of Music
Our Lady of Loretto Parish
Redford, MI

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Convention Update

Richmond, Virginia

The convention will open with a rousing event featuring the convention attendees, a choir, brass and woodwind ensembles, and more. Richmond invites us all to "Gather at the River."

Two other major events must be mentioned. Richard Proulx, composer and music director at Chicago's Cathedral, will team up with Fred Moleck for an uplifting Hymn Festival on Tuesday evening. Wednesday evening features a panorama of the music and musicians of Virginia. Entitled "Virginia: A New World," this event uses a chorus and orchestra, along with slides, dance, and a variety of musical styles. Don't miss this one.

New Orleans, Louisiana

The special track for Vietnamese musicians and liturgists is now finalized. Rev. Vu dinh Trac, from the Vietnamese Catholic Federation in USA, will address the Special Track attendees on "Words in Liturgical Music." Rev. Nguyen Thang, OP will speak on "The Roles of Presider, Choir, and Assembly." Rev. Ngo duy Linh, from New Orleans, will discuss the Vietnamese characteristics in music. It promises to be an insightful and challenging program.

The New Orleans convention will also provide an exciting multi-cultural event. using the resources of the Vietnamese, Black, Hispanic, and Anglo cultures. It is sure to be one of the highlights of the convention.

If you are coming from out of town and want a chance to see the sights, don't forget that the Convention Hotel Rate of $50 a night for double occupancy will be honored throughout the Fourth of July weekend.

Rochester, New York

Plans continue to be filled out for the Liturgical Ensemble Festival for Tuesday evening. Dr. Joyce Schemanske will be offering an Organ Recital at the same time as the Festival. The recital will be given in the Downtown United Presbyterian Church in Rochester. The 56 rank Fisk organ, which was installed in 1983, is well suited to Dr. Schemanske's planned program.

Indianapolis, Indiana

Excitement continues to build as we approach the performance of Stephen Schwartz's "Family Tree." This musical theater piece is composed for voices and synthesizers. Mr. Schwartz, composer of Godspell and Pippin, will be on hand for this production. He will also present a workshop/discussion on the relationship between contemporary music and liturgical music. "Family Tree" is being presented by Youth Sing Praise, a program for talented high school students who are involved in liturgical music. Rev. Ron Brassard, Director of Music and Liturgy at the National Shrine of Our Lady of the Snows, is the Music Director of Youth Sing Praise. Mr. Frank Karl, Director of Youth Ministry at the National Shrine of Our Lady of the Snows, is the Director of Youth Sing Praise.

Sacramento, California

It has already been reported that the community from Hilo, Hawaii will be presenting a workshop on entourlitation, and also leading the convention attendees in Morning Prayer. The news is that at least 80 members of Malia Puka O Kalani community will be traveling to Sacramento. This development has provided us with the opportunity to make the Convention Banquet an even more special event. Rather than a Western-style barbecue, the Banquet will be a Hawaiian Luau. We are hoping that the Hilo contingent will help to provide the appropriate musical environment.

The Sacramento convention will be offering lots of stimulating experiences in all the realms of the creative arts. The Body and Soul Dance Company will be featured several times. Christopher Walker from the St. Thomas More Centre in London, England will be on hand to lend his talents and insights to the topic of animation. The Jerry Murphy Jazz Trio and several ensembles from UC Davis will provide dynamic renditions of a wide variety of music. Get creative! Come to Sacramento.

Bismarck, North Dakota

This convention will be anything but plain! There will be 25 workshops in three days—more than at any other

NPM Convention this summer. Dr. John Ferguson will not only lead us in one of his superb Hymn Festivals, but he will also present a workshop, and address the attendees at the Pitchfork Barbeque. Dr. Ferguson's post-meal topic, "Ritual, Music, and the Barbeque," will provide us with his reflections on pastoral musicians and the Lord's High Feast—the greatest Barbeque of all. Come on up to Bismarck and discover the many ways in which musicians are truly Servants of the Liturgy.

Cantor School Announcement !!!

Susan Bender, voice faculty for the Baltimore School for Cantors, was one of the 10 National Finalists in this year's Metropolitan Opera Auditions. Ms. Bender performed in concert on April 20 at the Metropolitan Opera House in New York City. Congratulations to Susan! We are very proud that she will share her time and talents with our Cantor School participants in Baltimore.

Continuing Education Units will be available to all interested participants in the NPM School for Cantors, Master Cantor Institute, and Choir Director Institute at the University of Portland. Two (2) Continuing Education Units are being offered for full-time participation in any of these three programs at a cost of $70 ($35 per CEU). Applications for these Continuing Education Units will be handled during the Registration/Skill Assessment period — 9:45-12:00 on Monday, July 17 and 14.

Help Wanted!

A Marketing Director for the National Association of Pastoral Musicians is needed full-time at the national office in Washington. Tasks include promoting membership through recruitment campaigns, renewal notices, and new member programs, and marketing NPM Publications, music, cassettes, and gift items. Supervision of membership services, chapter formation, etc. Skills required are managing promotion, copy writing, design, and evaluation. Relocation required. Send resume and salary expectations to: 225 Sheridan Street, NW, Washington, DC 20011.

NPM Booth Sales Staff. Person willing to work part-time at the NPM booth during regional conventions this summer and/or at diocesan and regional exhibits throughout the year. Familiarity with NPM, The Pastoral Press, and selling (obviously easy, because you are dealing with our members) required. Relocation
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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
not required. Salary: travel plus hourly. Contact (202) 723-5800.

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NPM Scholarship Recipient

The 1985-1986 NPM Scholarship has been awarded to Stephen Earl Barton of Newport News, VA. Stephen is the Director of Pastoral Music Ministries at Our Lady of Mt. Carmel parish in Newport News. His pastor describes him as "the guiding force" in the parish's exciting and expanding music program.

Stephen has earned a Bachelor of Music degree in Music Education and a Master of Music degree. Stephen is presently enrolled in the Doctor of Musical Arts program at the University of Iowa. His primary field of study is choral conducting. Dr. Donald Moses is Stephen's major professor.

Congratulations, Stephen!

Brubeck Benediction

Dave Brubeck has written a simple composition entitled Benediction, which was premiered at the MENC In-Service Conference in Anaheim, California, April 11, 1986.

The work was performed by the Wilton High School Madrigal Singers. In addition, "Variations on the Pange Lingua" and "When I was a Child," from Voice of the Holy Spirit, were also performed.

The religious music of Brubeck is being published by Hinshaw Music Publishers.

The NPM Cookbook

The book many members have talked about and looked forward to seeing in print. The NPM Cookbook: With Lyre, Harp, and Spatula is a fun book, a book that helps bind pastoral musicians together. Written by Richard Gibala, an avid and talented NPM member from Pittsburgh, the cookbook offers you recipes for cooking with a flair—on a tight budget and hectic daily schedule. You'll want a copy for yourself and copies to give as gifts. A portion of the proceeds from the sale of the cookbook will be given to the NPM Scholarship Fund.

The NPM Cookbook is available from NPM Publications for only $5.95.

New Books From the Pastoral Press

Five new books will soon be available from The Pastoral Press. The press is dedicated to providing top-notch resources for clergy and musicians. The new books are also extremely valuable to a wider audience, including scholars and religious educators. Look to these books to assist you with the many hats you wear in your ministry.

The books include:

- Catechesis for Liturgy: A Program for Parish Involvement
  by Gilbert Ostdiek
  (With Introduction by Thomas Groome)

New Two Year Group Memberships Available

Due to requests from members, NPM now has two year memberships available for groups from one parish. Please note the following rates for NPM membership and subscription fees to PASTORAL MUSIC magazine:

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Choir Prayers

by Jeanne Hunt

Circling the Sun: Meditations on Christ in Liturgy and Time

by Robert Pelton

Medieval Liturgy: An Introduction to the Sources

by Cyrille Vogel

(Translation by William Storey and Niels Rasmussen)

Neighborhood Ministry Basics: A No-nonsense Guide

by Paul Cook and Judith Zeller

Please see the ad in this issue for further information on these new books. And stop by the NPM booth during this summer's regional conventions to see these and other books first hand.

Joint Prayer Service, Luthers and Catholics

Several bishops recommended that a joint service of the Word be prepared for use in ecumenical worship services in which Luthers and Roman Catholics participate. A draft of this step toward prayer in an ecumenical context received the commendation of representative Roman Catholic and Lutheran bishops in October of 1984, and was first used in November, 1985.

A Lutheran-Roman Catholic Service of the Word contains the structure of the Word similar to that used in eucharistic celebrations, though not exactly copying the celebration of either church. The service contains the following elements: Gathering Song, Greeting; the promise of the Word; Hymn of Praise; Prayer; First Reading; Silence; Psalm (or Hymn or Psalm paraphrase); Second Reading; Silence; Gospel Acclamation/Gospel Hymn; Gospel; Homily; Silence; Interracial Prayers: Sign of Peace; Lord's Prayer; Offering (for a common ministry) — anthem or instrumental music; Prayer of Praise; Hymn; and Departure of Ministers.

Suggested readings, hymns, and alternate patterns of worship for use with the basic structure have been prepared for the following: The Season of the Incarnation — Advent, Christmas, Epiphany; The Paschal Season — Lent, Easter, Pentecost; Reformation Sunday/Reconciliation/Reunion; Week of Prayer for Christian Unity; Justification by Faith; Thanksgiving: Baptismal Renewal: Sanctoral Feasts.

Service of the Word is being published by Augsburg Publishing House, and is available from the NPM National Office.
Nearly two hundred full-time salaried parish directors of music ministries have joined NPM's new Director of Music Ministries Division (DMMMD) so far. Enthusiastic letters have also been coming in from pastoral musicians eager to participate.

DMMMD does not seek to compete with NPM; rather, it is a division within the national association. The establishment of this new group springs from the need to service the special needs of those who are engaged in the ministry of pastoral music on a full-time basis, and who rely on it for their livelihood. The full-time director of music ministries has unique needs and unique contributions to make.

Our vision for DMMMD is that it will strengthen NPM and contribute to the development of pastoral music throughout the United States and Canada.

Father John Gallen, S.J., spent each morning with the group exploring the theological issues. In the afternoons, Dr. Fred Moleck led reflections on our repertoire, focusing primarily on several current hymnals, and on the original compositions of composer (and DMMMD member) Rory Cooney.

Evenings were free to enjoy the city's theater or musical offerings, or to take advantage of the warm spring nights to tour the city, or just to have dinner with new friends.

Participants agreed that Window on Christology was a wonderful week of fellowship, learning, and celebration.

Regional Conventions

DMMMD meetings are planned for each of the six regional conventions this summer. In addition to explaining the purpose and programs of the DMMMD, we are hoping to receive your input on the organization of the division, especially on constitutions and elections.

When planning your convention time, please plan to attend this important meeting.

Constitution and Bylaws

At present the DMMMD is being directed by a four-member steering committee working with NPM president, Fr. Virgil Funk. During the 1987 national convention in the Twin Cities, we will present a constitution and bylaws to DMMMD members for consideration, debate, and approval. Members will also be invited to participate in election of officers for the division.

Barbara Ryan and Dan Mahoney, both directors of music ministries in the Diocese of Metuchen, N.J., are chairing a committee to draw up a proposed constitution and bylaws to be presented in 1987. Working with six other pastoral musicians from New Jersey, they are spending Easterfide drawing up a first draft. Those of you who attend the DMMMD meeting at the regional conventions will have the opportunity to see the fruit of their labors.
NPM Chapters

AMARILLO – The April meeting was devoted to a study and discussion of “Wedding Guidelines,” which was formulated by the Amarillo Diocesan Liturgical Commission.

BUFFALO – Choir Festival to be held on Sunday, June 1, will include Vespers and a cruise on the Miss Buffalo.

FORT WORTH – The Chapter sponsored a David Haas Diocesan Music Workshop on April 5. Dinner, concert, open forum, and prayer filled the Friday evening schedule. Saturday morning and afternoon were scheduled with prayer and workshops.

HARTFORD – Hosted Rev. Virgil C. Funk, President of NPM, at their March meeting. The topic for the evening was “Current Issues in Pastoral Music.”

KALAMAZOO – Their April meeting was devoted to the topic of Ordinary Time. Dr. Eugene Leachy’s presentation was titled, “Taking the Ordinaries Out of the Ordinary.”

LAKE CHARLES – The March meeting was focused on “Teaching New Music to the Congregation” during both the Music Showcase and the Exchange for Learning.

LANSING – The second Sacred Music Festival, “A Festival of Prayer and Praise,” was held on April 27. It was a fund raiser for the Maryknoll Mission in San Salvador.

METUCHEN – Annual Meeting and Hymn-Sing on Sunday, June 8. The meeting will include voting on Chapter by-laws, as well as the election of officers.

PITTSBURGH – The March newsletter, “The Parish Musician,” focused on the importance of continuing education for pastoral musicians. Seven chapter members shared their educational experiences and what this has meant for their ministry.

WELCOME to our newest Temporary Chapter in the Diocese of St. Catherine, Ontario. Michael Parrent is the Temporary Director. Best of luck during your formational period!

Tom Wilson

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Liturgy in the Parish:
Notre Dame
Study of Catholic Parish Life
What Catholics Are “Up To” When We Gather For Worship

BY JAMES LOPRESTI

The Notre Dame Study of Catholic Parish Life has been innovative primarily in its focus on the parish as a social institution that shapes its peoples’ values and practices, and, in turn, is shaped by its people. Thus, “Catholics,” as isolated individuals are less important to us than Catholics in the context of their parishes. Since parishes have many things in common with each other but also differ in important ways, we need to understand not only the current attitudes and interactions of its people—ordinary parishioners, volunteer leaders, paid staff, and pastors—but also the unique elements in the past history of each parish.

Perhaps one of the most innovative features of our study is the examination of American Catholic parishes within the context of their parishes’ liturgies. We are convinced that if parishioners are to be studied as parishioners, we must devote attention to the liturgies. It is in the celebration of the mass that parishioners gather in a common place, at common times, in large numbers to identify themselves not only as Roman Catholics but as members of St. Mary’s, Holy Family, Christ the King, or whatever community of faith. Clifford Geertz, the eminent anthropologist, has highlighted the importance of ritual in shaping peoples’ identity, their sense of what they share, and their cultural outlook. Like anthropologists, liturgists also look to ritual, and cite the Vatican II description of the church’s liturgical celebrations as “the source and summit of Christian life.”

We know liturgies are important in parish life. Report 4 pointed out that registered parishioners most commonly use images of “the people of God,” “the body of Christ,” or make references to sacramental acts when they describe the purpose of their parish. Furthermore, beyond participation in the mass and other religious rites, the types of activities to which parishioners devote most of their effort focus inward on sustaining a worshiping and social community. Little organized activity is devoted to moving outward from the parish in programs of mercy and justice.

Methods of Study

While liturgy is central to American parish life, it has not been the subject of much systematic empirical study. Thus, to assess the impact of parish liturgies and to see whether they meet the objectives of the Vatican II constituting documents, we designed a set of instruments that would enable trained specialists to observe masses unobtrusively, to record faithfully what they see and hear, and to provide descriptions that are directly comparable, one to another. Given the enormous complexity of even a simple low mass—the range of potentially significant elements such as the size and layout of the building, where mass is celebrated, the number and kinds of people involved, their religious understanding and needs, the different ministerial roles, the way the congregation is distributed, the signs and symbols sacred and secular the presider sends off to the assembly, the resources for worship, and so on, ad infinitum—and given the paucity of previous empirical research on the topic—we had to chart new ground.

Based on discussions with various liturgists and social scientists, we designed a series of instruments—some observational, some involving interview guides, and other questionnaires. These instruments dealt with various aspects of the conduct of the

It has been more than twenty years since the inauguration of the liturgical reform mandated by the Second Vatican Council’s Constitution on the Sacred Liturgy. Never in the church’s history has such a comprehensive reform been attempted on so global a scale. Some have reveled in the promised new life; others have suffered serious disappointment. Still others, aware of the deep new waters being plowed by the barque of Peter, are more eager to return to safer shores. Yet in the midst of all the promulgation of new rites, the countless theological and pastoral treatises on liturgy and the sacraments, and the constant flow of directives from diocesan commissions to pastors’ desks, there is a woeful lack of systematic research into the manner of reception of all this newness by the people for whom it is intended. True, there are occasional surveys about how many parishes have functioning liturgy committees these days, and about other such basic quantifiable data. There are some opinion surveys. And numerous commentators have filled the pages of liturgical journals with their assessment of all this reform. But until the Notre Dame study, there has been too little serious systematic examination of what Catholics are doing about the reform, why they are doing that, and what it all means to them and for the liturgy. I hope that the Notre Dame study will mark a significant advance by bringing first-class scholarly research to a sociological phenomenon of immense importance.

The Notre Dame study appears to be an especially good piece of descriptive pastoral liturgical research. Of course the research team had an ultimate goal of evaluation in mind. They wanted to “assess the impact of parish liturgies to see whether they met the objectives of

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liturgy, physical plant, worship resources in terms of equipment and personnel. Liturgical planning, sacramental preparation, parishioners’ expectations and reactions. Through an iterative process, the instruments were formally tested in three very different parishes and redesigned. They were critiqued by consultants.

At the same time, we recruited a staff of sixteen site visitors. We put together several two-person teams of observers—one a sociologist, the other a liturgist. Using national recruitment processes among sociologists of religion, we selected the sociologists for their skills in field data-collection techniques; all were relatively young, in their twenties or thirties, having just completed the doctorate or soon to do so. None had a specialist’s understanding of Catholic liturgies. The liturgists, on the other hand, were specialized in their field. All had successfully completed a master’s or doctoral program in liturgical studies; all were currently employed as diocesan or parish liturgical coordinators or as instructors in liturgy; all but one are Catholic priests or sisters. The site visitors received study materials by mail; were brought to Notre Dame for a two-day training program by our staff; and conducted trial observations in parishes outside our sample. As much as possible, we tried to nurture attentiveness to every unique detail of the unfolding liturgy, at the same time as we developed common frames of reference.

The two-person teams visited their assigned parishes from our 36-parish sample mainly during October and November, 1983. Of these parishes, 5 were rural, 14 were small towns (under 50,000 people), 10 were urban, and 7 were suburban parishes. A few observations were made on the last Sunday of September and the first Sunday of December. This period was chosen to coincide with our survey data collections, but it is also an “ordinary” period of the church year when major festivals are celebrated. Yet parish activity is also on the upswing; the doldrums of summer are over, the ravages of winter not yet affecting attendance.

Only the observations on the first Sunday of December took the team into a special season, Advent. For liturgical purposes, then, it was the parish as it usually is, no special flourishes, but no “down times” either.

The observer instruments yielded 140 observations of 70 masses. Each member of the team was to fill out an instrument for each of two masses. They positioned themselves at different locations in the congregation in order to gain differing perspectives. We required the site visitors to determine which mass was the principal mass of the week-end and to observe it; then they were also to observe a secondary mass, often on a Saturday evening. In the smallest parishes, of course, there was only one mass, and in one parish served by a circuit-riding priest the Sunday mass was neither on Sunday nor Saturday evening but on Thursday evening. Overall, we have 87 usable descriptions of Sunday masses and 53 of Saturday masses; these arrange themselves as 72 descriptions of principal masses and 68 of secondary masses.

The instruments and observers did rather well. We asked them to record their observations independently; on factual, not judgmental, questions we asked them to reconcile differences after the mass, if they could conscientiously do so. Inter-observer agreement was quite high, although there are inevitable differences of judgment on such issues as the quality of singing, the extent to which a homily was based on the readings for the day or the music was appropriate for the day, etc. For the most part, we did not find differences in judgment so large that we could not draw accurate conclusions about a liturgy.

A particularly difficult challenge in observing and describing liturgical celebrations is capturing the atmosphere of an assembly and the style of a given liturgy in a way that enables reliable comparisons to be made between one celebration and another. Most of us are sensitive to such factors and easily know the difference between celebrations that are lively or dull, old-fashioned or up-to-date, but measuring such elusive intangibles is another matter. We experimented with different ways of doing this and ended up adopting a series of polarities (e.g., formal vs.

the Vatican II constituting documents,” but they did not shortcut the route from description to evaluation. That is especially evident in their careful selection of the thirty-six parishes for case study, even more in their selection and preparation of the participant-observers, and, I strongly suspect, in the forthcoming compilation of the verbal reports still awaiting more extensive content analysis.

Taking one’s time to describe (perhaps it is better to say “inscribe,” i.e., to fix in writing what is “said” by a community in what it is “doing” in the flow of its worship events) is a matter of the greatest importance. This certainly is true when one’s goal is to find out what people are “up to” when they do whatever they are doing. And such ethnographic research has not been very well carried out so far in pastoral liturgical study.

We haven’t been careful enough about finding out what the American Catholic population is “up to” when it gathers for worship. It remains to be seen what will come out of the distillation of the verbal reports of the case studies done in the thirty-six parishes. I hope that the data can be used to describe in a more careful way the “liturgical world” these communities are living out.

We need to be less sure, and more ready to learn.

Searching out meaning is what is needed from these kinds of reports, not merely the determination of where and how people have carried it out “poorly” (whatever these adverbs may be taken to signify). Even “poor” celebrations carry a weight of meaning. People are doing them “poorly” for reasons known and unknown to them. These reasons need to be lifted into the light for respectful examination. Such “poor” celebrations may indicate a need for a given community to do its liturgical or ecclesial homework a little better, but they may also, at least indirectly, indicate something about the inadequacy of, or the unrealistic expectation contained within, the reformulated rite. Underneath the concern to fix things there must be a concern to understand people. And understanding people is the goal, par excellence, of descriptive empirical research. In fact, it is only when descriptive research is exhaustive...
informal styles of presiding, measured on a scale of 1-5. In particular, we looked at the characteristics of liturgical celebration promoted by the Constitution on the Sacred Liturgy, such as congregational participation, the awareness of the congregation as a community, attention to the fullness of liturgical signs like processions and communion, and the distribution of ministerial roles. The observers were thoroughly briefed and exercised in the use of these measurements, so we are confident that the judgments of various teams of observers are reasonably consistent. Having sociologists paired with liturgists was particularly helpful in this regard, since it diminished the likelihood that celebrations would be too rigorously judged against some supposed ideal and helped ensure some measure of dispassionate objectivity.

That is not to say that we were always happy with the design of our instruments and the ways observers used them. We did get the mix we sought between the perspectives of professionally-trained liturgists and perceptive but not specialized sociologists. And in only one instance was the team not well received; one pastor resisted the presence of the sociologist on the site visit staff. Inconsistencies in occasional parishes remain puzzling; but we must recognize that some parishes, pastors, and parishioners do some uncustomary things in their liturgies, and that observers would react in different ways to them. Some might suggest there is a systematic bias brought on by the fact that observers ranged in age from mid-twenties to early forties, while some of the secondary masses they observed were attended mainly by people in their fifties or over; yet there is little in our data to suggest that the observers could not establish empathic rapport and would therefore, grossly distort perceptions. Thus, while we would revise some portions of the instruments in further studies, we are confident that this first major effort has yielded reasonably reliable and systematic data.


Light of the World church, Denver, Colorado.

I would like to make two claims about the task of ferreting out meaning in pastoral liturgical research. These are claims less about method per se, and more about what phenomenological psychologists call "approach" to method. They are claims about the necessity of being influenced in one's research by two virtues, the virtue of humility, and the virtue of cooperation. They are virtues which significantly reduce the hazards of the inevitable guess work and significantly enhance the quality of guess assessment.

Humility. The route to insight favors the researcher who assumes the stance of learner to be taught by the community in which he or she is doing the research. Only when the researcher, clued into the mindset of the community, is able to converse with the members of the community in deeper levels of understanding of what these people are about, can he or she appropriately assume the critic's role.
Anthropologists learned this lesson quite some time ago, and it shows in the field reporting of the better practitioners. News of it has yet to reach the ears of many liturgists still overly concerned about properly "enfleshing" a preconceived understanding of how the liturgy should be carried out and all too sure about what elements of the liturgy are unalterable and which are culturally determined. We need to be less sure and more ready to learn lest we become custodians of cultural museum pieces while real worship goes on elsewhere.

I don't mean to imply that we must start from scratch in our efforts to understand how the liturgy is being, or should be, celebrated in our day. We who prepare or propose the rites are part of some levels of the cultures using it. Furthermore, the liturgy is not merely a product of the culture where it is celebrated. The liturgy, in fact, more consistently makes demands on the culture since the liturgy is a product of the larger church with a rich tradition. I only mean to caution pastoral liturgists not to be inclined to presume too much knowledge about who the liturgical community is. We are in danger of letting our supposed familiarity place us in positions similar to Jesus' kin in Nazareth who could not learn about the mystery residing in the familiar. Descriptive research of the kind spoken of here is a systematic attempt to move beyond that familiarity into the place of fresh insight.

Cooperation. Few great accomplishments are actually the result of individuals working alone. More often they are the cumulative results of the efforts of many. One of the values of a cooperative approach, obviously enough, is the ability to divide up a complex task into smaller, more manageable units. Another is the factor of increased delicacy and intricacy of descriptive detail afforded by the unique perspectives each researcher brings to the task. The Notre Dame study revered both values. After this first stage of gathering as much diverse data as possible, perhaps it is time to focus the descriptive research on more specific phenomena. With some clues in hand about what to look for as a result of the first set of observations, the researchers can return to the parishes and look more closely for specific things. A research team, for example, could not look for the signs that say something about bonding, or specifically communal experience in the liturgy, noting the marks of people coming together and the marks of their staying apart. Such would be a descriptive study not of the broad question about what the people are up to when they worship, but of the narrower question about what the people are up to that says they are a social unit when they worship. Eventually the molar unit, the American experience of liturgy, would be described through the accumulation of studies of molecular units that make up that liturgy as a lived event. Description of liturgy as communal experience, coupled with description of liturgy as a deeply personal experience, joined to descriptions of liturgy as sub-, or counter-cultural event would build into a larger statement about liturgy in American Catholic life.

True attainment of the Constitution on the Liturgy's goal of full and active participation will be the result of a dialogical process between the designated framers of the rites and the people in the pews. Until a fuller systematic voice is given to the people in the pews, the reform cannot come to maturity. The advent of serious, systematic, empirical liturgical research is most welcome in our day. It marks the true beginning of the more demanding, and more rewarding, phase of liturgical renewal. Now the people who gather for worship can become serious partners in framing the worship that belongs to them.

Light of the World, Denver, Colorado.
Hospitality:
The Opening Rites and More

BY JOHN GALLEN

The Gathering and Fellowship

While we know that Catholics—especially the registered parishioners in this study—continue to attend mass, the data do not clearly indicate to what extent they are gathering in fellowship. (The term “fellowship” is not a traditionally Catholic term; however, it is widely used by pastors and parishioners in our study, perhaps reflecting the religious homogenization of American culture.) We recall from Report 1 that 85% of registered parishioners felt that their parish met well their spiritual needs, but barely half of them felt it met well their social needs. Report 4 also pointed out that the plurality of Catholics define their deepest religious beliefs in individualistic rather than communalistic terms. Thus, it is hardly surprising that the congregations we observed seldom appeared to act as a gathered assembly.

It is relatively rare for these parishioners to gather before mass begins: planned opportunities for socializing occurred before only 15% of the principal masses, and in only 40% of the principal masses did parishioners greet each other informally and chat before the mass. At the Saturday evening mass, gathering is even less likely; there were no formal opportunities before the mass and at only 15% of the masses did parishioners bother to converse informally with each other. Despite recent efforts to appoint “ministers of hospitality,” deliberate attempts to greet arriving worshipers—a practice so common in Protestant churches—also remain rare. Ushers are around, especially at the principal Sunday mass, but they do not view it as part of their duties to welcome people as they arrive. When greetings occur, they are typically among friends and acquaintances as they move from the parking area into the church. Once settled in the church, people pray privately (in 84% of the masses), read the bulletin or service guide if there is one (in 50% of the masses), continue to talk (in about 10% of the masses) or, very rarely, make their private confession (a little over 3% of the masses). So the church fills up, but not much has happened beforehand to make it a “gathering.” Actually it doesn’t really fill up: only seven of the thirty-six parishes had a completely full church on the “ordinary” Sundays when we visited them. Socializing and fellowship occur after mass, if at all, and we will discuss that later.

Pre-Service Preparation

Within the United States three church bodies are generally thought to have maintained both strong confessional and liturgical traditions—Roman Catholics, Lutherans, and Episcopalians. In liturgical churches, the Sunday liturgy or mass consists of a liturgy of the Word, built around Bible readings, and a liturgy of the Eucharist. Hymns and chants are integral to these two central events in the service. Although all three bodies come from common Western Catholic singing traditions, for a variety of reasons Roman Catholic masses in this country were usually “low masses,” at sung masses, singing and chanting was seldom done by the people, but was usually reserved for choirs. Lutherans and Episcopalians, on the other hand, placed strong emphasis on full participation by the people in the sung service, and every 20 to 40 years produced hymnals and service books that tended to become normative for their parishes. Everyone was expected to sing and chant and speak; the settings were known by the people; and the service

A friend of mine who is a bishop told me the other day about a quiet little practice he undertook when he was first appointed to serve in a diocese that was not his home town. Nobody knew him by sight in this new city. So, on Sundays, at times when he did not have a conflict with his own schedule for liturgies throughout the diocese, he often went to other Christian communities (i.e., “non-Catholic”) to experience the Sunday community prayer. His intent was not to “spy” but to have an intimate personal awareness of the spirit and feeling of prayer that other Christians were experiencing. He felt it would make him more sensitive to the men and women of these communities as he entered into his new ministry in their city. And he had the hope that his deeper appreciation for other Christians because of sharing prayer with them would open his heart more and more to the ecumenical mission that is before us all.

Wearing a jacket and sport shirt, who would ever guess that the friendly and warm gentleman singing his heart out in the pew was a Roman Catholic bishop. He told me he loved singing among a people that had long taken it for granted. And he loved the tangible friendliness. But most of all, what truly impressed him each time he went to a new community for prayer was the extraordinary hospitality that greeted him on arrival. Acting from a long-standing tradition in these churches, community members who had it for their special task were quick to approach my friend as an obvious stranger. Their greeting of the newcomer was radiant, sincere, and respectful in every instance, he explained to me. “These wonderful people never had the smallest clue that I was the new Catholic bishop in town,” he said. “They simply saw me as a fellow-pilgrim, and responded.” Hospitality at the door of Fr. Gallen, SJ, is Dean of the Corpus Christi Center for Advanced Liturgical Studies, in Phoenix, Arizona.
was easy to follow from the service book or hymnal. Catholics did their singing at devotions and Benediction, but not at mass.

Consistent with encouragement from the Vatican II period, American Catholics are seeking to recover a lost tradition, the sung liturgy. It comes slowly to a people accustomed to take part in the mass with spoken responses, but more commonly with reverential silence. Some had become so attuned to silence and passive participation that they now complain that active participation and singing is "too Protestant." Since in the past, Catholic catechesis did not devote much effort to stimulating the people's direct participation in the mass, other procedures must now be used to introduce singing, chants and hymnody, and to make the people comfortable with active sung participation.

The church created an immediate openness to everyone who had gathered inside. It made him ready to embrace what was offered, to share in common with such welcoming people, and to make whatever contribution of his own gifts and presence that he could.

Coming to church is coming home. But it has to feel that way. Church-building is a place for church-people to gather and fulfill their holy mission in life. When the assembly gathers, people come together (1) to have their deepest hungers nourished and (2) to nourish the hungers of others. "Hospitality" is the word that we use more and more in our time to describe how Christians fulfill their mission of being the active presence of Christ for the world. Hospitality is the embrace that a person or community extends to others, gathering them into the life of one's own. Theologian Thomas Ogletree writes in his new book that

"To offer hospitality to a stranger is to welcome something new, unfamiliar, and unknown in our life-world. On the one hand, hospitality requires a recognition of the stranger's vulnerability in an alien social world. Strangers need shelter and sustenance in their travels, especially when they are moving through a hostile environment. On the other hand, hospitality designates occasions of potential discovery which can open up our narrow, provincial worlds. Strangers have stories to tell which we have never heard before, stories which can redirect our seeing and stimulate our imaginations. The stories invite us to view the world from a novel perspective. They display the finitude and relativity of our own orientation to meaning. The sharing of stories may prove threatening, but not necessarily so. It may generate a festive mood, a joy in celebrating the meeting of minds across social and cultural differences. The stranger does not simply challenge or subvert our assumed world of meaning; she may enrich, even transform, that world."

(Hospitality to the Stranger, pp. 2-3)

This beautiful vision of hospitality goes well beyond, without excluding, what we Catholics have considered to be the role of an "usher." The customary functions of the usher are surely helpful and useful, kind and welcoming. They are ways that hospitality can be expressed. But there is more.

"Visitation," Arles, France.
One of the most important of these "remedial" procedures, according to our data, is the pre-service music rehearsal. At a little under one-third of the Sunday masses, but almost never at Saturday evening masses, the congregation is asked to rehearse the music to be sung at the mass. This procedure is most likely to be used in suburban parishes and to be led by a cantor or choir. It does occur in other settings, however, and in some instances is led by the celebrant. Such rehearsals appear to be worth the effort: the use of a rehearsal in the pre-service period relates very positively to our data to the involvement of the congregation in singing and to the quality of both the music and singing. The same is true where preludial music is played to begin the liturgy. Perhaps such practices bespeak the presence of effective musical leadership in the parish, but they do clearly signal that full sung participation by the people is the normal expectation for this mass.

Perhaps, because it involves more care and preparation, such as a congregational rehearsal, the principal Sunday mass was more likely to start late, while the secondary masses on Saturday evening or Sunday morning usually started on time, nearly 60% of the principal Sunday masses were late in starting. Their tardiness, however, may also have much to do with the fact that they were better attended and the people were evenly distributed through the church. Less than half the secondary masses filled the church and people tended to cluster in the middle and back. Another reason for the tardy start is that the principal masses are attended especially by families (anyone with a family knows the struggle to get to church on time) and people under fifty: while in the secondary masses, older people tended to predominate. A final reason for their tardiness, particularly in the suburban parishes, is that there is often a full schedule of Sunday morning liturgies and it takes time for one mass to empty and another to fill.

My friend, the bishop, encountered a form of hospitality that the Christians of some other communities have been more comfortable with than Catholics have been in recent centuries. The Notre Dame study indicates with great clarity that both inside and outside the liturgy hospitality has not yet found a really compelling shape and place in Catholic communities.

Why not? For one reason, in a liturgical context Catholics aren’t used to it yet. The pervasive impact of individualism on Americans and American religion, and the individualism of much Catholic spirituality over five centuries, has made Catholics less likely to imagine that mass, for example, is the time to “socialize,” even if it is the Body of Christ that we are meeting in the community. Old-fashioned images tell Catholics that the “horizontal” ought not concern us as much as the “vertical” direct-line to God. So we set up opposing directions between the horizontal and the vertical and come to mass to find God (the vertical). The challenge remains for us to discover more and more completely that the encounter with Christians is the place of encounter with Christ. We have begun to grasp this beautiful truth, and so we have begun to reach out to each other. We begin to find the face of Christ on the faces of other Christians, and to know in the touch of peace that they offer Christ’s own peace. Mystery is not compromised by focus on the horizontal. That’s where the “vertical” resides.

There’s another reason why Catholics are less inclined to reach out to others. It’s not at all, in all this, a sense of unfriendliness. It is, quite simply, difficult for Catholics, human beings, to imagine that they have anything of profit, anything of Christ, to offer to others. They see the people all around them who have arrived for mass and the last thing in the world many Catholics would want to do is “interfere” in the (private?) devotions of another. So it will take some more years for Catholics to get comfortable with themselves as “ministering to” the needs of others. We are beginning to get better about coming to mass with our hungers right up front, anxious to be nourished, and disappointed when we’re not. But we are quite a distance yet from the community conviction that we come to nourish.

Hospitality is about nourishing others. Hospitality pays attention to the unique “otherness” of another and stands in awe before the other, addressing that other with reverence, grateful to be touched and grateful, too, to bring food to whatever hunger is experienced by the other.

The gathering moments of mass place special emphasis on the importance of hospitality. In a very true sense, first impressions really do count. Catholics need to be encouraged to exercise the ministry of hospitality that belongs to us all, welcoming others in their need, with the expectation that we do have something to offer to others precisely because Christ has made himself alive in us and sent us forth into the world to continue his mission of hospitality: “as the Father has sent me, I also send you.” Those who are chosen from the community to serve in a special way as “ministers of hospitality” should show the rest of us how to do it. The “ministers of hospitality” are always, moving about the assembly, helping the progress and movement of the service and guiding us all, stage by stage, to its completion. Are “sacraments” of hospitality for the entire assembly.

The General Instruction of the Roman Missal points out (no. 3) that “The celebration of mass also proclaims the sublime mystery of the Lord’s real presence” not only in the consecratory reality of the meal “but also by that spirit and expression of reverence and adoration in which the eucharistic liturgy is carried out.” It is the assembly that carries and manifests the Lord’s real presence in every gesture, every word, every touch of hospitality. This same document also tells us about the Introductory Rites of Mass:

“The purpose of these rites is that the faithful coming together take on the form of community and prepare themselves to listen to God’s word and celebrate the eucharist properly.”

(No. 24)

The “Pre-Service Preparation” for the Introductory Rites should be conceived as the first moments of symbol-making in which the sacramentality of the assembly is principally manifest in the establishment of hospitality. The real presence of the risen Lord is offered among the members of the assembly as they greet and acknowledge one another, as they speak and converse, as they affirm and encourage each other, as their ministers of music engage them in rehearsal, as they own and humanize the space and environment that has been lovingly arranged for the liturgy. American Catholics have only just begun to learn this beautiful lesson of sacramental hospitality.
The Ministers: Male and Female

BY MARY COLLINS

In this, the fifth in the Report series, we will turn almost exclusively to the observers' descriptions of the Saturday and Sunday liturgies. To the degree that the parishes we have studied are representative, these descriptions offer a fairly accurate picture of ordinary liturgical celebrations in Catholic parishes in the U.S. twenty years after Vatican II. In the sixth report, we will reflect further on what we have found through observation, but will introduce more of what parishioners say about their worship life and what leaders do to plan liturgies.

Ministries in the Mass

Another reform of Vatican II was to encourage the involvement of people besides ordained priests in formal liturgical roles. In only one mass of the seventy we observed was the mass con-celebrated with another priest; in nineteen of the masses, more often in urban parishes, a deacon assisted. Lay readers (lectors) read at least two of the readings at virtually all of the Sunday masses, but were less likely to be used on Saturday evening. Lay Eucharistic ministers are also used in the masses, but not as commonly as lay readers.

Lay communion ministers function at 70% of Sunday masses and 64% of Saturday evening celebrations. Although our survey data tell us that a slightly higher percentage of laywomen than laymen serve as communion ministers, there were more men serving on these ordinary Sundays, suggesting that available women may be used as Eucharistic ministers less frequently than the men. Something similar appears with altar servers (or acolytes): on Sunday morning, altar servers are almost always used, but they are absent from nearly one-third of the masses on Saturday evening. Boys and men clearly predominate at the altar, but some parishes are using girls and women; at about 10% of the masses, the altar servers were female, appearing more often at secondary masses than at the principal masses. Patterns of use for other formal functionaries in the liturgy, such as organists, guitarist, choirs, etc., will be described in a later section on music.


Is twenty years a long time or no time at all? Perspective is everything. In an ordinary lifetime ('seventy years, or eighty if all goes well'—Psalm 90) two decades is substantial; young adults might view two decades as most of their lives. Yet in the lifespan of an institution like the Roman Catholic church, a score of years is scant time for anything of significance to happen. So it is noteworthy when behavior within the church changes decisively in a relatively short period. The Notre Dame Study on Catholic Parish Life provides evidence of just such rapid change in the behavior of Catholics at Sunday Mass. According to Report No. 5, "The Celebration of Liturgy in the Parishes," lay liturgical ministries have emerged and are firmly established as a characteristic feature of the church's Sunday eucharistic liturgy, although these were almost unknown just twenty years ago. What has occurred, and why?

In 1963 the Vatican II mandate for liturgical reform and renewal instructed the whole church:

"In liturgical celebration each one, minister or layperson, who has an office to perform should do all of, but only, those parts which pertain to that office by the nature of the rite and the principles of liturgy" (28).

Then the Constitution on the Sacred Liturgy specified particular lay ministries in the liturgical assembly:

"Servers, readers, commentators, and members of the choir also exercise a genuine liturgical function" (29).

The list itself is interesting for its brevity, and for what it omits in the light of subsequent developments. No mention here of lay communion ministers, ushers, gift bearers, instrumental musicians, or cantors. Nor is there reference anywhere in the Vatican II liturgy document to the liturgical role of the deacon. In twenty years, whatever the spirit of the renewed eucharistic liturgy has filled the church,

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change has gone well beyond what was mandated and even anticipated. The Notre Dame study shows that clearly.

Lay readers of the Scripture or lectors are in position everywhere in the country in Sunday eucharistic assemblies: it is their absence that invited comment in the Notre Dame study. We learn that if lectors are missing, it is most commonly at the Saturday evening liturgical assembly. It is interesting that the Notre Dame researchers did not even think it worthy of comment to observe the relative numbers of women and men serving as lectors. Is it safe to presume that gender is everywhere judged irrelevant for this ministry in U.S. parishes? In 1969, Rome directed bishops’ conferences to decide whether women were to be authorized to proclaim the first two readings, and the U.S. bishops’ conference responded by rejecting discrimination between women and men in the exercise of this ministry. The incidence of continued discrimination is apparently infrequent enough that it did not register in this study. But first-person testimonies from parishes and even a whole midwestern diocese indicate that traces of a clerical anti-woman bias persist: it can be small consolation for Catholic worshipers in those settings to learn that the problem is negligible on the national scale.

Altar servers and lay communion ministers are two groups of liturgical ministers worth looking at together. Servers are a traditional body, the only pre-conciliar lay presence in the liturgical action. In the American parish such servers have typically been young boys. Lay communion ministers, on the other hand, are a new phenomenon. Rome gave special permission first to the bishop of Duluth in 1969 and then to the entire U.S. episcopal conference in 1971 authorizing the use of lay ministers for communion. In 1973 Pope Paul VI extended this authorization to the entire church. While Rome proposed a preferential list of “fit persons,” with lay women at the bottom of the roster, the document did specify that the local ordinary could change this arrangement of preferred categories of persons “with prudent discretion.” The Notre Dame study suggests that there have been notable developments in the exercise of these two liturgical ministries, the one long familiar, the other newly emerging.

That altar servers are “almost always” present on Sundays and that they function at two-thirds of the Saturday evening assemblies is not surprising. But the statement that “boys and men clearly predominate at the altar” contains only one surprise, namely the evident presence of adult altar servers in parishes around the country. Is the ministry of service at the altar being newly reinterpreted as an adult ministry, not simply the business of boys? The question is reinforced in the report that some parishes have women and girls as altar servers in Sunday assemblies, though the frequency is slight (10%) and the setting for female service is more likely to be a “secondary” celebration rather than the main parish mass. Is the presence of adult altar servers or the gender of 10% of all such ministers the more notable pastoral development?

Promotion of service at the altar as an adult ministry in the Sunday assembly may be a direct way to further neutralize the gender factor in the ecclesiology of local churches. Why? Because women’s service at the altar as lay communion ministers has been legitimate from the moment the ministry itself was authorized; it is not a later “concession.” Debating the gender of children at the altar should have as its new context the normative post-conciliar experience of the adult community.
Pastors and parish leaders committed to the renewal of the liturgy as an expression of the renewal of the church may find it pastorally desirable and also timely to integrate the “server” and “communion minister” into a comprehensive adult ministry in the Sunday assembly. The service offered by lay ministers of communion has evidently developed rapidly in the past dozen years. Such ministers serve at seven out of ten Sunday masses and at about two-thirds of the Saturday evening liturgies. An initial strict reading of the authorizing documents maintained that the arrangement was merely functional and the ministry was to be exercised only when there was a shortage of ordinary (i.e., ordained) ministers. More recently, laity, bishops, and priests with a deepened sense of the mystery of the baptized within the Body of Christ are recognizing a genuine fitness in the emergence of this lay eucharistic ministry. Even in urban and suburban parishes where there are several ordained ministers, it no longer makes sense to have these few men move from rectory to sanctuary and back several times each Sunday. An important cultural adaptation of the liturgy is taking place, grounded in a sound ecclesiology. What seemed “extraordinary” only a short time ago—lay communion ministry—is becoming pastorally ordinary.

Given all that, traces of a bias against women’s service at the altar still surfaced in the Notre Dame study on the liturgical life of the American parish. The 1973 Roman authorization of lay communion ministers included women among “fit persons” from the beginning, and the survey shows that more women than men are actually available on parish rosters as lay ministers of communion. But men were actually more visible exercising this liturgical service in the parishes during the period in which the survey was conducted. Statistical fluke? or do men constitute a first pool—overt or covert—for assignment in the U.S. parish? Is there lingering anxiety about women’s “fitness” for service at the altar? and if anxiety, whose? the clergy’s? the laity’s? everybody’s?

Ushers are mentioned incidentally in the study Report No. 5, only because they are involved 50% of the time in processes with the gifts, which occur in 80% of Sunday liturgies. The context in which they are mentioned raises a first question about this liturgical ministry: what actually are the ushers doing in the processions? Has the presentation of the gifts developed to a point where 50% of the churches see some relationship between the people’s offering of money collected by the ushers, the eucharistic offering of Christ, and the church’s mission to the world? Or is something more functional going on here—ushers simply organizing and guiding not-yet-secure bearers of hosts and cruet to be put to the service of the priest and people’s communion?

Another question for which the report provides no answer: how frequently are women ushering in Sunday assemblies? One cathedral parish in a small southern diocese has an ushers’ corps fully integrated; neither race nor gender control the ministry. Is this happening elsewhere? What factors are encouraging or inhibiting a development in the liturgical ministry of the usher, not only in terms of identifying persons fit for its exercise but in terms of the deeper meanings of the community’s hospitality to its own members and of the collection itself as an expression of the church’s ministry to the world?

One final question about liturgical ministries is raised by comparing the 1963 liturgy constitution of Vatican II and the 1985 Report on Liturgy in the American Parish. What happened to the commentator? Has the role been taken over by presider or lector or has it simply dropped? This may well be a neglected ministry whose time is just now coming. U.S. Catholics know their liturgical moves and lines well enough, so no one is needed to say “please stand” or to call out page numbers. But something more is evidently needed, if we are listening to people committed to the reformed liturgy who still speak of a longing for a renewed sense of mystery and the sacred. Are there in our parishes lay people “deeply imbued with the spirit of the liturgy” who can speak a disciplined and helpful word from time to time during the Sunday liturgy to draw worshipers more deeply into the eucharistic mystery they are celebrating? Lots of people in our 18,000 Catholic parishes might welcome the gentle mystagogy of an intelligent and prayerful commentator. This could be the most challenging liturgical ministry yet to be developed.
The Liturgy of the Word

In the Liturgy of the Word, the lectionary is in universal use. The lectionary prescribes which readings will be used on a given Sunday. As mentioned earlier, lay readers are usually responsible for the first two readings: only in a couple of instances did a priest or deacon do these readings. Three-fourths of the time the Gospel was read by a priest, one-fourth of the time by a deacon: only one priest changed the Gospel. The homily was omitted only a couple of times: 80% of the time it was based more or less on the readings of the day.

Different preaching practices are associated with different kinds of parishes. Homilies generally were marked by a strong application to daily life, except in rural parishes, and by their openness to change, rather than by their stress on traditional doctrine. Homilies in urban parishes showed a relatively strong inclination to preach on private morality, while homilies in small-town parishes were more likely to address social morality; on the whole, however, balance was maintained between the two. Rural preaching was marked by its sticking very closely to the readings of the day, being usually explanatory in tone and making more extensive use of exegesis. It was also marked by the traditional character of its content. Homilies in suburban parishes, in contrast, tended to base their homilies on the readings and on scriptural exegesis, spoke more openly about change, were more direct in their application to current life situations, were moving and celebratory in style, and were polished rather than simple in style. Sermons in urban churches were more often simple than polished in style and stuck closer to the readings than homilies in the suburbs. Sermons in small-town churches showed the least application to current life in favor of the after-life, but were ironically attentive to social

To church every Sunday come parents of troubled teen-agers, adults whose singleness is a crushing load, young people suffocating in a depersonalizing high school, grandparents forgotten and unappreciated, children eager for approval. For a time they can endure sermons of good advice, autobiographical revelations, discussions of interesting theological topics, commentaries on the social issues of the day, even explanations of biblical texts. But it was not with such preaching that the church was built, and it is not through such preaching that it will be saved. It is only when they can sense the presence among them of

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morality and were more explanatory than hortatory. Most sermons on Sundays lasted 10-15 minutes, but on Saturday evenings the homilies tended toward the extremes, either shorter or longer than that.

By relating the kind of homily preached to the overall tone of the celebration, a number of patterns appear. Sermons based on the readings showed strong connections with the selection of music appropriate for the day, with high percentages of people joining in the common parts of the Mass, and with generally higher levels of engagement and devotion among the congregation. Sermons which were not only based on the readings, but which were also moving and celebratory rather than lamenting in tone were most often preached by celebrants who, throughout the liturgy, seemed to enjoy good rapport with the congregation. Liturgies marked by more emphasis on the sacred than on recognition of the assembled community tended to have sermons that were judged to be dull. Strong congregational singing was found in parishes where homilists showed openness to change and made direct applications to current life situations. On the other hand, sermons characterized by their emphasis on traditional doctrine were more often accompanied by relatively low levels of popular participation in the mass.

Incidentally, very little provision was made in the 38 parishes for the special needs of children. Their presence was acknowledged only at the principal masses and then only 20% of the time. Occasionally the homilist would have a children’s homily, and some parishes made provision for children’s catechism during the regular homily.

The Nicene Creed was recited by the people in all instances but one, when it was sung. However, in 11% of the principal masses and 16% of the secondary masses the Creed was omitted altogether.

All but two of the seventy masses had a time for intercessions. The pattern of leadership differed considerably; in about half of the masses, intercessions were led by a lay reader, cantor, or announcer, this was the case for both principal and secondary masses. When a layperson was not

the God of Abraham, Isaac, and Jacob, and the Father of our Lord Jesus Christ that they can become part of the saving tradition, the family of God, the community of the redeemed... (William D. Thompson, Preaching Biblically. Abingdon, 1981, p. 10.)

By exploring liturgical-theological principles regarding the Liturgy of the Word, we can gain a vision of the Word proclaimed and preached. Not a series of “recipes,” this commentary can be reflected upon by liturgical ministers with an eye toward self-critique to bolster what is already strong and to shore up what is weak.

The five areas for consideration are: 1) the ministry of readers; 2) the homily as integral to worship; 3) the danger of moralizing; 4) application of texts; and 5) coordinated planning.

1. Ministry of Readers. Lay readers are rooted in the post-Vatican II terrain. While the report notes this shift, the data held no qualitative judgments.

Experience convinces me that improvement is still needed for effective proclamation of the Word. It is not just a question of technique. Yes, the technical aspects must be mastered: such as diction, phrasing, and presence. But more is needed.

An example may help. The director of the Miami Civic Chorale cautioned us week after week: “Don’t get in the way of the music!” The music needs to sing itself through the chorale members. “Don’t get in the way of the Word.” The Word needs to proclaim itself through the reader. Standing as an icon, the reader proclaims the Word with conviction, born of living that Word, so that words leap off the page and take root in the heart. We need to articulate a spirituality for proclaiming the Word in the assembly.

2. The homily as integral to worship. The homily grows organically from the Word and leads integrally to the Sacrament.

A colleague of mine hesitates to present norms regarding length of homily, often citing the example of Fulton Sheen who could captivate hearers even for 45 minutes. If someone says the homily was too long, the preacher needs to translate “too long” as “too boring.” This position has some merit, especially the latter insight.

But the homily, “part of the liturgy itself” [Sacrosanctum Concilium 52], needs to support the balance, the rhythm of the celebration. A lengthy homily upsets balance and calls attention to itself and may even make the proclamation of God’s Word pale by comparison.

Mies van der Rohe’s architectural dictum, “Less is more,” applies here.

3. The danger of moralizing. Participants at a preaching workshop were working with texts from the First Sunday of Lent. In a group session, one person suggested a homily outline consisting of a description of three different temptations endured, along with the consequent experience of grace. Even though “shoulds, oughts, and musts” were not directly stated, I detected an implicit pointing of an accusing finger, with the unspoken admonition: You must behave in like way.

Here we see the tension between the grammar of law and the grammar of gospel. The grammar of law makes the
future conditionally dependent upon the present. "If A, then B." But the grammar of gospel is different. "Because A, then B." It announces the Good News of liberation from sin and death, thereby opening the possibility of a graced future. 

Jesus' preaching in parables was "subversive speech." It upset the applecart world of the hearers and announced the inbreaking of an alternative vision of the world, i.e., a new network of relationships among people, the world, and God. "Because A, then B." Jesus did not present worked-out answers, but proclaimed a world view and left the hearer free to decide. 

The homily is not an exercise in deriving "guiding principles for the Christian life" [SC 52], but rather an invitation into the mystery celebrated here and now. 

It presents an alternative vision, not moral principles, it liberates the hearers from a future totally conditioned by past and present. It announces grace, by inviting into mystery. 

4. Application to living. I surmise that many preachers think of preaching in a tripartite form: introduction, textual/theological considerations, application to daily life. Can the preacher be expected to "apply" the Word to the lived situations of all the hearers? Can the ordained presbyter, whose lifestyle and experiences differ significantly from the congregation's, bear the burden of seeking direct application of texts to life? Biblical preaching requires the preacher to illuminate the world in which we live. Hearers need to see how God's word addresses their world, as it did in the biblical world. But direct application is not the norm. 

The preacher needs to assist the hearers to "see the Word." An example may clarify the point. One Good Friday, the homilist (I should say "sermonist") began by literally shouting: "God died!" The congregation was then treated to an all-too-realistic presentation of the physical aspects of the Christ's suffering. The exercise was one of distancing; we viewed a suffering Christ of long ago and far away. 

Another Good Friday, the homilist began: "If you think that the passion of Christ is ended, you have not walked the boundaries of this parish." Here was the connecting point. Here we were enabled to "see" God's living Word. We were invited into a present mystery, not distant. 

No "application" was made: "And so, let us..." but the heart was touched, decision was invited, and the mystery revealed. Successful preaching illuminates the world of the hearer, so the hearer can make direct applications; the homilist helps guide the reflection that continues after the celebration. 

5. Coordinated planning. The Word is the "variable" part of the community's act of worship. Its proclamation gives texture and character to the celebration, and makes, for example, the 18th Sunday of Ordinary Time different from the 19th Sunday. 

Liturgical planners already know that planning a celebration begins with Word—listening to the Word, hearing God's Word of grace with both mind and heart. All else is molded by this listened-to Word: including the shape of the introductory rites, the musical selections, and the choice of eucharistic prayer. 

But this Word is not didactic (nor is the whole liturgy). It is a celebratory Word, announcing the Good News of cross and resurrection, two sides of the same Paschal coin. 

Didactic preaching, emphasizing doctrinal exposition, fits in little with the liturgical act. It is not surprising that low levels of congregational participation accompanied such homilies. 

The universal use of the Lectionary has moved us beyond planning that identified the "theme" of the day's liturgy. Commentators are less likely today to begin the celebration with that phrase of the liturgy immediately after Vatican II: "The theme of today's liturgy is..." Maybe we're just tired of trying to invent a new theme week after week. 

More critical is the identification of the Good News — not in the abstract. It's relatively easy to identify "good news" in God's Word. The crunch comes in seeing the Good News for this specific congregation, in this town, at this time in history. It is a searching for an answer to the question "What do we have to celebrate?" Now, here. 

The data hint in the direction of coordinated planning. When the Word proclaimed and preached, sung prayer, ritual action, and visual arts are of a piece, the assembly is called to deeper levels of participation. When the various ministers plan together, identifying what this community has to celebrate, then the way is paved for the assembly to enter into a holy act.
Including the People in the People’s Prayer

BY PETER E. FINK

The Liturgy of the Eucharist

The Liturgy of the Eucharist begins with the bringing up of the gifts. Only one Mass in ten failed to have any kind of offertory procession, though in the other nine Masses there were great variations in the people involved, the accompaniment, and the gifts brought up. 80% of the time, gifts were brought up by ordinary members of the congregation; 50% of the time ushers were involved. At Sunday Masses, the procession was accompanied about two-thirds of the time by congregational singing or, less often, by a choir anthem, an organ offertory, or a guitar-accompanied solo. On Saturdays, congregational singing at this point occurred at 60% of the Masses, but if there was no offertory hymn, then it was done in silence or with an organ or guitar voluntary. The blessings (“Blessed are you, Lord God . . .”) were recited aloud at 30% of all Masses, and the priest’s private prayers were also proclaimed aloud 10% of the time, although the latter is contrary to the rubrics.

The earlier observation regarding the drift away from singing those parts of the Mass which were traditionally sung at any sung Mass applies equally to the eucharistic prayer. Of course, it is centuries since the eucharistic prayer itself was sung with any regularity, so it is hardly surprising that the eucharistic prayer itself was sung at only two Masses. However, the preface, the part of the prayer which survived the longest as a sung element, was sung at only six of the seventy Masses. It would appear that the evolving practice is to use music only as a way to get the congregation to join into the people’s parts in contrast to the classic tradition of East and West of setting the entire liturgy, whether done by priest, monks, or people, to music. Thus acclamations of the people were sung approximately 70% of the time, with the eucharistic acclamation—being sung slightly less frequently than the sanctus or the amen. Generally speaking, the level of participation in these acclamations was slightly higher on Saturday evenings and at secondary masses, probably because congregational participation was stronger when they were recited than when they were sung, and they are sung more often on Sunday.

The sung-versus-spoken participation rates involve a curious interplay with hymnals and missallettes. When acclamations are sung, people participate better if they have hymnbooks than if they have missallettes. When acclamations are spoken, people participate better if they have missallettes rather than hymnbooks. The problem seems to reside in the way publishers have printed spoken and sung texts and scored the music for the latter. In some recent hymnbooks of liturgical churches, in addition to hymns there are several complete Mass settings in the front of the book. Both sung and spoken parts are together and the congregation follows through it sequentially: the hymns are in the same book are grouped by season of the church year, and are indexed by the lectionary. Any pastor or musician can quickly find the appropriate music for the Sunday. Any worshiper can follow the entire service with one book in hand. The musician, in turn, can play the music as written and as the worshiper sees it. In most hymnbooks currently published for Catholic masses, however, the hymns are not grouped by season or indexed to the lectionary; some hymnals omit the

There is still too much distance between the people and the Rites.

The Notre Dame study gives a remarkably honest portrait of worship in the American Catholic church in this third decade after Vatican Council II. Some purists or “urgent” progressives, will no doubt find it a bit discouraging. My own assessment, however, is quite the opposite. When I remember that liturgical evolution has always been a slow and burdened process, ordinarily taking a much longer time than we have been at it, I find the portrait that emerges to be very encouraging. Even if one were to say that people in most parishes have only thus far been “rolling with the punches” of the new liturgical texts, and have not yet comfortably “put them on” as their own liturgical prayer, they nonetheless are doing so graciously and with a good measure of openness. And even while we recognize that there are some priests who do not always fulfill the ministry that the church’s liturgy asks of them, either by resistance or over-enthusiasm, there are so many more who are honestly trying to do so with integrity. If the portrait painted by the study is looked at with a certain measure of forgiveness, God, it would seem, is being worshiped reasonably and humanly well by American Catholic assemblies.

The study does reveal that a certain plateau has been reached in liturgical praxis. Openness to and success with the current liturgical texts and directives is, right now, the thing to be measured. And yet this alone is only a first step toward the full goal of the Council’s reform.

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spoken texts altogether; and all the settings for a given part of the mass—e.g., the sanctus—appear together; parishioners find it confusing to locate the place and follow the mass. The missalettes all offer the texts for the propers, i.e., the variable parts depending on the season and the lessons, but in the opinion of many church musicians, few musicians will use the musical scoring for the sung parts; when the notes in the missalette go up and the organist goes down or plays a different rhythm from that shown in the missalette, the people are confused and drop out of the singing. Further, hymnody is usually drawn from outside the missalette. Until appropriate integration of the service occurs, the said-sung participation rates are likely to continue erratic fluctuations, according to liturgical musicians with whom we have discussed our findings.

Other factors also affect how engaged in, or bored with, the celebration the community appeared to be. Low levels of engagement are associated with an exclusive use of hymns at mass, with the use of guitar rather than organ, and with the amount of singing the congregation is expected to do. If the congregation is expected to sing everything, boredom levels also rise. The same happens if the congregation is largely excluded from sung participation by the

namely, the imparting of “an ever-increasing vigor to the Christian life of the faithful...” (Constitution on the Sacred Liturgy, 1). The limit mentioned so often in the study’s pages is boredom, attributed to any number of things, reasons, and persons. It bares a challenge as well as reason to cheer.

There does remain in so many assemblies a distance between the people and the activity they are engaged in. This distance is in part a function of the people’s understanding, their attitudes, their expectations, and a whole range of factors in their personal and parish life. It is also due to the liturgy itself, which is still more intent on shaping the people to its ways than it is on being shaped by the people who enact it. The study shows how well the people enact the current liturgy. It is curiously silent as to ways in which people are shaping the liturgy in turn. Both, however, are significant in true liturgical evolution.

A good case in point is the section on the “bringing up of the gifts.” The gesture of some few in the assembly bringing up bread and wine to the presiding celebrant, perhaps accompanied by song, perhaps only in silence, seems to have become standard. Assessments are made with regard to “who” those few may be, and the kind of music that may or may not attend the bringing. It is telling that in no instance did the whole assembly move or assume a different posture toward the table from the one they had toward the word. Only the few

mark the transition from word to sacrament. Yet my own sense is that the movement of a few people down the aisle is, by and large, a gesture without consequence for the rest of the assembly. For everyone else it is a gesture to be watched, and not a particularly interesting one at that.

In contrast to this standard liturgical fare, movement to the table on the part of everyone in the assembly seems to be what people do if the space and opportunity is given to them. It is their way, perhaps, of adjusting the ritual to their own preferred and comfortable ways of praying. In my own experience I have found this movement to be ritually “natural,” and to add considerably to the level of participation in the eucharistic action that follows. This movement of people along with the presentation of the gifts is but one small instance of participation that breaks the passivity (boredom?) that the standard “proces- sion” of the few imposes on the many. And yet, while I must grant that the architecture of most parish churches does not allow this movement, it is significant that, in my own experience, few pastors who were on the verge of redesigning their churches were willing or able to take this possibility of movement into consideration.

An even better example of this imposition of forms that are still somewhat alien to American assemblies is the eucharistic prayer. Several years ago I took part in an ICEL project to compose new eucharistic prayers according to the
dominance of cantor, choir or folk group, though the folk group in the smaller church comes off better than cantor or choir in this regard.

Parishes which seem to have made little progress in implementing the spirit of the postconciliar reforms have liturgies where the congregation often gets restless during the eucharistic prayer: implementation of Vatican II, however, is not itself a guarantee against boredom. Nevertheless, congregational attentiveness is greater where the mass is characterized by a strong sense of awareness of the gathered community. Where the celebration is also marked by some awareness of the sacred, the congregation is more likely to be fully engaged than if the sacred is either stressed exclusively or neglected. We could find little clearly to link the kind of homily preached and the level of participation in the eucharistic prayer, though homilies based on the readings do seem to be followed by slightly higher levels of participation.

As for the role of the celebrant in all this, we find that a celebrant does not prevent the congregation from being bored by ad-libbing during the liturgy, nor, at the other extreme, by being extremely reverent. Curiously, it seems better for the celebrant either to be acting clearly with the people, or to be acting clearly on behalf of the people, than for him to be trying to occupy some middle ground between these two styles. Needless to say, in making all these correlations we are simply reporting patterns that emerged in the seventy masses we studied. Given the enormous number of potential factors involved in distinguishing congregations that are highly engaged in the mass from those which are relatively apathetic, it would be misleading to look for any simple formula which can produce "full, conscious and active participation" in any congregation.

Turning to the communion rite, it is apparent that the long campaign in favor of more frequent communion has paid off handsomely in American parishes. In 90% of the masses observed, more than three-quarters of the congregation received communion, with no significant differences from one mass to another. Where communion from the cup is concerned, however, the picture is not so uniform. It was available at only 47% of the masses, at 44% of secondary masses and 51% of principal masses. Even when the cup was available, a majority of the congregation drank from it only in one-third of the cases. Lay people assisted in the distribution of communion at less than three-quarters of all masses, men dominating among them. At main masses on Sundays, lay communion ministers were involved 78% of the time with men assisting at 65% of the masses and women at 54%. Another aspect which is of some theological significance and which has been a matter of papal advocacy since the eighteenth century, is that of the people receiving hosts consecrated at the mass in which they are participating. This still has not caught on, being model of existing eucharistic ones. I emerged from the project convinced that we had not addressed the deeper question of the shape or shape such prayers should take for English-speaking Christians. Certainly the Aramaic Didache, the Greek prayer of Hippolytus, and the Latin Roman Canon all differ considerably one from the other. Why should we suppose, I asked myself, that English versions of either Aramaic, Greek, or Latin prayers would capture an English-speaking assembly into the great prayer of Thanksgiving?

The study reveals that the recited text with sung acclamations on the part of the assembly is pretty much the standard fare. Even where it noted two instances of a sung prayer, it did not reveal anything more than chanted text and, one may presume, sung acclamations. It did not notice whether the people stood or knelt. Nor did it observe in what instances the assembly recited or sang parts of the text, such as the Doxology, along with the presider.

They come, they pray, they listen, and they eat.

Yet, again in my own experience, I have found that people need and want more inclusion in the eucharistic prayer, and that the controversial praying of the Doxology by all, which has developed in some assemblies, is but one instance of this need and desire for inclusion making itself known. Similarly, when the eucharistic prayers for children are used with adults, I have found the dialogical form of praying, with more frequent interaction with the presider than is given by the standard acclamations, a more "natural" and exciting ritual fit. Finally, the question of posture is crucial. I do not think it is possible to pray a eucharistic prayer, and even less to sing a "Great Amen," while kneeling. When I have been forced to kneel during the eucharistic prayer under the pressure of local custom or ordinary, I have found the distance and the distancing to be palpable.

The study is particularly poignant in its observations on the role of the presiding celebrant. Neither relevant "ad-libbing" nor extreme reverence do justice to an assembly's inclusion in eucharistic praying. And how could they when they
serve only to draw the assembly's attention to the presiding celebrant, and not to the mystery of God's presence into which the presidential ministry is to invite them. Presidents are not about private devotions or relevant explanations. Their ministry remains a ministry of prayer, and its thrust must be to include all in the praying.

The most exciting notice of the study in terms of the general health of North American assemblies and their worship is the number of people actually partaking in the eucharistic meal. However much they may find themselves bored during the ritual action, and however much they may still be strangers in alien ritual land, they come, they pray, they listen, and they eat. This is certainly where full participation meets its deepest test. In the human gestures of the ritual people have grown most comfortable, and it is these human gestures that have produced a most noticeable effect. I have sensed an increased comfort in the greetings of peace, and a corresponding increase of human interaction as a result of the meal shared. The pre-conciliar stereotype of the "stranger before - stranger after" is less likely to be ascribed to today's parish worship.

Again, curiously, the study is silent about so much that attends the "breaking of bread," in either its symbolic form as "fraction rite" or its ritual unfolding in actual table fellowship. Ministers are noted. Availability of and participation in the cup is noted. Yet nothing is said of the Lord's prayer and how it is prayed, of the greeting of peace and how it is shared, or of the "Lamb of God" acclamation, which I find more and more lapsing into a ritual "passing remark." The combined environment of prayer and fellowship is the stuff of the "communion rite," and the various ritual parts of the communion rite continue to need care and attention.

I said above that the study gives challenge as well as reason to cheer. There is a next step in awareness that all involved in liturgical ministry must grow into if we are to move beyond the current plateau, threatened as it is still with some measure of boredom and alienation. That is to discover the inner rhythms of the ritual itself, and to learn what invites inclusion and what inhibits the same. Such discovery would prevent, it may be hoped, presiders from saying private table prayers out loud, would prevent the presentation of gifts from being an uninspiring token gesture, would keep the eucharistic prayer from being a letdown if indeed the presentation of gifts should become alive and involving, and would better allow the ritual prayer to "fit" the ritual pray-ers. All of the flaws noted in the study are ritual flaws, not simply rubrical flaws. Such flaws will likely be corrected when the ritual listens to the people as well as asking the people to listen to it.

It is obvious that music and movement are both crucial ingredients in successful liturgy. And most often the two must go together. Quiet music for the presentation of gifts can be dull and uninspired when most of the people are passively glued to their seats. It can, however, be successful when all in the assembly are moving with the gifts to the table. Similarly, music and gesture and a right sense of inner rhythm are key to successful eucharistic praying. In the eucharistic prayer there is proclamation, invocation, petition, and doxology, and each has its own set of affections to express. There can only be distancing and alienation if sound and sight and body gesture conflict with rather than serve those affections. Finally, if we can learn to provide comfortable and true movement and sound that allow people to come together at the Lord's table with reverence for the Lord who is present and a gracious sense of communion with each other, then the act of "breaking bread and drinking wine" will increasingly become our act in memory of him.

The Notre Dame study reveals that more and more assemblies are slowly learning to "put on" the current liturgical forms. It shows that in some instances we still do not know how to put them on. It suggests that in other instances, the forms themselves simply will not fit. As in anything else, we can learn from both success and failure, and in that the study points out many examples of both, it provides to the church a truly remarkable service.

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The image shows a group of people engaged in a liturgical activity, possibly singing or praying. The text is a reflection on the study of liturgical practice and its impact on the assembly's experience.

Striving for Beauty: The True Solution

BY LAWRENCE MADDEN

The Quality of the Celebration

Our observer’s instrument also contained considerable information about the overall quality of the celebration. The celebrant tended to dominate the liturgy to a noticeable degree in over half the Masses observed. This was particularly the case in small-town parishes, 74% of the time; celebrants there were also more likely than others to adopt an informal style. Celebrants in rural parishes were more formal, while suburban priests were again more informal in presidential style. Along with their formality, celebrants in rural parishes were generally more reverent than others, though the few cases of conspicuous lack of reverence were, in fact, in rural parishes. In one, a celebrant was proceeding with the eucharistic prayer, looked at the wine, told the worshipers, “This stuff is contaminated,” walked off the altar into the sacristy and emerged with a different jug of wine, and proceeded with the celebration.

Not surprisingly, perhaps, suburban parishes were the most dedicated (78% of the masses) and small-town parishes the least dedicated to implementing a postconciliar style of liturgy. Rural parishes, for all their formality, were surprisingly postconciliar in style (71%), but generally scored low in terms of religious fervor, awareness of the community gathered, and rapport between priest and congregation. Religious fervor was more evident in suburban parishes (47% of the masses), with urban parishes in second place, but urban parishes also had more than their share of uninspiring liturgies, suggesting that urban liturgies are usually either very good or very bad. Liturgies in urban and suburban parishes showed the strongest awareness of the participating community, a measure on which rural parishes scored low.

To judge the quality of a parish’s worship is a complicated process. The final verdict on such worship will only be given at the Parousia. Still it is not impossible to get some sense of how a parish is doing in this regard.

Everyone would probably agree that the final test of a parish’s worship program is this: to what degree and with what devotion are individuals and the community true signs of the kingdom of peace and justice; to what extent do they announce and help to incarnate the Good News in their families, neighborhoods, cities, and world? Liturgy will be self-serving if it is divorced from practical charity, and a community that does not show signs of Christian commitment also betrays that it truly neither understands nor is affected by the religious rituals it enacts.

So, looking for criteria to judge the quality of liturgy, one is led back to the enacted liturgy itself. A number of such criteria are imbedded in the Notre Dame study and are taken from the nature and spirit of the reformed liturgy the Council decreed. In the section of the study quoted above (on The Quality of the Celebration) the following criteria are found. The celebrant should not dominate the event; this implies that the ministry of others must be recognized and encouraged. Quality demands that the structural form of the rite be treated with respect but that the presider use the opportunities provided in the rite to personalize the celebration, to help the assembly feel that they are a community gathered in the Lord’s name, to prepare the congregation to hear the Word. Quality demands a commitment by the community and its leadership to implement the conciliar reform in all of its dimensions; this means fostering communication under both species, refraining from the use of preconsecrated hosts, striving constantly for better preaching, better music. Quality also demands reverence in the enactment of the liturgy.

But in parishes where serious attempts have been made to implement the reform, a disturbing element shows itself in the results of the study and is confirmed by my own experience. It seems

We want a liturgy that is close to our lives, that wears our clothes and sings in our tongue.

Fr. Madden, SJ, is Director of the Georgetown Center for Liturgy, Spirituality, and the Arts, in Washington, D.C.
Finally, while it is obvious that American parishes have radically transformed the practice of the liturgy in the years since the council, there are still some "soft" areas where the spirit of the liturgical renewal has yet to take hold. Among them must be numbered the Opening Rites (in part a problem with the Ordo Missae, the official ritual, itself), the engagement of the congregation in praying the eucharist, the failure to make full use of lay ministers of communion (especially women) at all masses, the continuing practice of using pre-consecrated hosts for communion, the widespread neglect of the cup, and the general issue of music and singing in the liturgy.


that there is a correlation between the implementation of the reforms and the loss of a sense of the sacred in the liturgical event. In practice it seems that the achievement of certain criteria of good liturgy has eliminated one of the essential dimensions of the liturgy; namely a sense of our participation in the Mystery hidden from all ages, a sense of the sacredness we carry within us and the sacred nature of what we do. It is observed that the absence of this type of experience sometimes leads people to prefer the "old style" liturgy, which usually means one that in externals is the reformed rite, but in spirit and enactment is in no way reformed. These liturgies are characterized by a sense of anonymity among the participants, by a certain feeling of discrete distance between persons, by little vocal participation by the assembly, by the underplaying of the roles of lay ministers, by little or no fellowship before or after the service. They are marked, however, by a sense of reverence and private devotion.

Must we move to this sort of liturgy to have a sense of the sacred in our corporate worship? Must we have the more impersonal, the clergy-dominated, the most distant enactment of the liturgy to communicate a strong sense of the sacred? Must we abandon the more "horizontal" spirituality of the reformed liturgy, stressing the immanence of God's presence, in favor of the more "vertical" spirituality stressing God's transcendence? Must we go back to the unusual, the unaccustomed, the foreign to evoke a sense of "the other?"

Most of us do not believe that is the answer. But if not that, then what? I am aware of a certain simplification of the problem as I have stated it and I do not imply that there is a simple answer to it. But I do want to share a hunch. First, however, let us say what we do and do not want.

We do not want church buildings that remind us of the presence of God because they are monuments reaching for the sky. We want church buildings that are modest structures to shelter the holy assembly, the ecclesia. We do not want rites characterized by awe-inspiring action at a distance from us in a special, sacred language; we want an action in which all take part and that is readily understandable to all. We do not want a priest from a clerical world to celebrate for us, but a presider who, being one taken from among us and ordained in the things of God, can lead us in prayer. What the Council wanted was a liturgy that is close to our lives, a liturgy inculcated, that wears our clothes, so to speak, and sings in our tongue.

But we often seem to enact this liturgy in such a way that it fails to transform us, fails to draw us into the Mystery; our symbols become two-dimensional with clear, sharp edges instead of being richly evocative. The discourse becomes flat and the blessed ordinariness becomes
drab and dull. What can be done? Here's my hunch. I think the reformed liturgy gets into trouble oftentimes because it is simply not beautiful; it is not beautifully done; the homilies are not well crafted, the environment is not beautiful, the sound of the music is not beautiful, the vessels we use, the vesture we wear are not beautiful. I believe that for most people the experience of beauty is the most frequent avenue they take to the perception of the sacred. So I suspect that if the liturgies we enact were to be done more beautifully, the sense of the mysterious presence of the Lord in what we do would be more apparent.

Now to answer the inevitable objections. Objection number one: "Calling for beauty implies spending a lot of money." Not true. There is no necessary connection between beauty and great expense. I have been in the homes of poor people that were very beautiful; I have been in affluent homes and some are extraordinarily ugly. The same can be said of the church buildings built by different Catholic communities. Beauty is a function of the eye and ear, of appreciation and of care. To make something beautiful for a community—be it music, space, a homily—takes three things: talent, training, and hard work. The amount of money available to a community is not a major consideration.

Second objection. "An aesthetic experience is not the same as a religious experience. When you emphasize beauty you get us off the real point." I will grant that an experience of beauty may not lead to a religious experience. But an experience of beauty in the context of the liturgy has a much better chance of leading someone to a religious experience than does boredom, or distraction, or an experience of ugliness. Just as you cannot accuse Christianity of not working because it hasn't been tried, so I believe we cannot claim that beautiful liturgies will not make a difference in our lives. There is too much ugliness around to make a judgment.

Third objection. "Beauty is in the eye of the beholder; what's beauty for one may be ugliness for another." False. What's beauty for one culture may be strange for another because sufficient understanding is missing. But within a culture there are some criteria that apply across the board. This is not the place to discuss a theory of aesthetics. All I want to insist on is that there is a critical threshold that will identify the ugly. Line, scale, proportion, unity, diversity, harmony, and appropriateness can function as quasi-universal norms.

I am firmly convinced that it is possible to celebrate the reformed liturgy with at least as much awareness of the presence of the Lord as the old liturgy had. A liturgy characterized by personal warmth, by shared ministry, by full and active participation does not have to be without a contemplative dimension, without depth of insight, without intense prayer, without mystery. We liturgical ministers have to ask ourselves a few questions. Are the homilies we give well crafted? Is the music we make beautiful or is it easily ignored? If we try to remove the pervasive mediocrity of what we make and use and let ourselves be caught up in the beauty of the one who made us, we'd see quite an improvement.
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Roundelay
BY FRED MOLECK

The last time we visted with Johann Sebastian Bach in the Roundelay Timeswarp, he was contending with some of the nunsurnks who occupied places in the Thomaskirche Council. If the council members caused him some grief, one can only imagine with pity what a bride and groom-to-be would have done to him when they unloaded their “creative ideas” for their wedding. Gott!

This is the scene. He is sitting at his keyboard scribbling off yet another cantata while he awaits the arrival of Hans and Maria. They would be delayed because the coach was detained somewhere enroute from Vienna where they spent three wonderful weeks disguised as Roman Catholics at the dazzling imperial court. This court oozed music and glitter and gossip.

And just who is responsible for the vacuuming of the church?

An arresting rap at the door brings JS to his feet. He opens the door and in pours two grinning Baroque Lutherans just chock full of “creative ideas” for the most chichi wedding Leipzig would ever see. They just couldn’t wait to tell the Meister about the nifty new song that was the rage in the Küchenhausen and they absolutely had to have it in their wedding program. It is called “Immergrün” and proclaims that love is like an “Überstufstuhl.” Another request, which would be sung during the seating of Maria’s mother, would be Paul Stucklein’s “Hochzeitlied.” It was a smash in the Hofbrauhaus in München. Also, Ilse, the groom’s Danish cousin who was on holiday in Baden-Baden, would sing the song with all sixty-three verses, accompanying herself on her very own zither. Bach’s eyes roll heavenward as he utters a defeated “Gott.”

What Bach would have found invaluable is the basic parish wedding kit one finds in so many American churches today. These handy-dandy kits provide everything the bride and groom need to know as they begin their plans of rapture, their plans of joy. The kit lists the important phone numbers of the caterers, the florists, the lawyers, the wedding committee. Among the fees listed is the “rice fee” which is calculated by the number of throws, not the number of grains. It is in such a kit at a church near the Chesapeake wetlands that the singer for the weddings lists the professional fee schedule. Somewhat innovative, the schedule lists a $30.00 fee for each song sung with an implied discount for each subsequent song. Some questions arise.

What about the length of the song? Does a Glory and Praise item constitute a full song when compared to Mallote’s Our Father? If the refrain is not repeated during the responsorial because of a coughing jag on the part of the soloist, does 15% of the fee return to the father of the bride? If the soloist sings a Baroque aria and fails to repeat the A section, must he or she return 33% of the fee? If the A section is repeated, as is the convention, are the ornaments listed and itemized? How much are trills? Fifteen cents for each trill seems to be inadequate and throws the whole performance into the department of cheap trills. Is there a denigration surcharge laid if the bride changes her mind and requests Gentle Woman to replace Ave Maria? And just who is responsible for the vacuuming of the church afterwards?

The picture of old JS dealing with the problems that contemporary pastoral musicians must confront shows clearly the he was not built for the post-escorial church in the USA. He undoubtedly would have exerted little patience with consultations and analyses and meetings. The loaded derringer at his side would have been used more than once. Of course, he did not have the advantage of an NPM Chapter which could offer an alternate to “Immergrün.”

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Dr. Moleck is minister of music at St. 48 Bridget parish, Richmond, VA.
Review Rondeau

Choral Praise
Oregon Catholic Press Edition 8623
$4.95 ($3.95 five or more)

Respond and Acclaim
Oregon Catholic Press Edition 8601
$2.50

Although Choral Praise and Respond and Acclaim are designed to be used in collaboration with OCP's Today's Missal both collections have merits on their own. According to the publisher, Choral Praise aspires to "enhance the beauty of your choir's voices, entice a greater response from your congregation and draw one and all into a joyful song of praise." It contains over 100 complete octavo settings of mostly folk-oriented works by familiar composers such as Conry, Joncas, Huijbers, Kreutz, Haas, Hurst, and Toolan. Considering that some of these works published separately cost up to $1.00, Choral Praise is a gold mine for a choir that might include only a limited number in its repertoire. The handy practice of including instrumental parts in the complete collection and not publishing them separately (for an extra charge!) is an added attraction. Contents include "Gift of Finest Wheat" (Kreutz), selections from "Every Stone Shall Cry" (Joncas), 'To Be Your Bread' (Haas), 'I Will Lift Up My Eyes' (Conry), "The King of Glory" (Jabusch), plus many offerings by the talented OCP staff. Several service music selections by Alstott, Hurst, DeBruyn, and Gallucci round out OCP's commitment to meet the needs of parish music. The unfortunate misprint of quality of paper might affect the kind of long-term use you might want to give this product, but the advantage is having over 700 pages of music and also being able to look forward to Choral Praise 1987. Future editions might consider thinning out the number of mediocre entries and including more contemporary classics or "treasury" classics from the English, European, or Early American schools to broaden its overall appeal and usage.

Respond and Acclaim coordinates its psalms and acclamations with the pew edition of Today's Missal and Breaking Bread. The arrangements for guitar and/or choir are neatly laid out in one long page per feast – no page turns! The format of a metrical antiphon alternates with a freely chanted verse for the responsorial psalms while metrical settings are used for the complete gospel acclamation. Several memorial acclamations and acclamations by Robert Kreutz are also included. The practical, mostly perfunctory compositions by Owen Alstott set a consistent tone and give adequate service to the lectionary. They might provide some good alternative to a parish using varying psalmody from week to week and a useful package for cantor training and resources.

Robert Strusinski

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of his material would be fit, apt, and delightful for a choral group with orchestral backup to perform, much of it can be transferred to a worship situation involving congregation, choir, and cantor.

His settings of the acclamations are concise, effective, and easy to learn. True, they will take work; but the work will bring a musical and liturgical uplift to those who try.

What of the keyboard edition? It is large, handsomely printed, easy to read, and well arranged for whatever is called for (organ, piano, or the ubiquitous "keyboard"). The piano writing is pianistic in the best sense of the word, i.e., colorful and harmonically appealing. Several items are for organ only. If choral editions are used (available from the publishers), then the palette of instruments is extended to include guitar, cello, brass, handbells, and an occasional narrator. The arrangements are worth buying and using; they add a dimension that can be gained in no other way.

What of the recording? Delightful. Worth owning, and playing often; and certainly use it for teaching. The singers for the choir are Rob Strusinik's Liturgical Choir of the College of St. Thomas/College of St. Catherine, and the soloists are David Haas, Michael Joncas, Vicki Klima, and Robin Medrud-Thul. Bravo, all! Even if you don't think you will use this music, buy the recording (and that will probably convince you to use this valuable liturgical music).

JAMES M. BURNS

Christian Daily Prayer
(1) As Morning Breaks
(2) O Joyful Light
Sung Morning and Evening Prayer


I like this recording, and I like Michael Joncas' music for morning and evening prayer—a nice leap for the maturing composer. I would like to hear it (and take part in it) on Sundays, if possible. Yet, I have this misgiving that morning prayer and evening prayer for most praying communities are much less drawn out, much less musical, and much more compact. Is that a criticism designed to downplay this volume (or rather two volumes, since the publishers wisely put morning and evening prayers together, but on opposite pages). No, not at all. It reflects my own experience with communities where there is morning prayer and evening prayer.

Joncas' settings are varied, tuneful, well cast for the texts—but they may be problematic just because they succeed! Listening to the recording, which is extremely well done by the St. Thomas Liturgical Choir, I can only relish those communities who can bring to morning and evening prayer a small chamber orchestra, good choral forces, strong cantors, and renditions that are attune to good liturgical endeavors. In short, the recording makes me wish we had some places besides recording studios where people could gather to worship with such good quality musical material.

True, Joncas' material can be done much more simply than on the recording, and that is probably how many will choose to do it. Be aware, however, that this is music of a generous spirit.

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with a certain wideness in its concept, one that will take time and reflection. How many will have the opportunity to take that time? I hope there will be many, because this is an effort at sung prayer that deserves to be used and reused.

The keyboard accompaniment is intended for organ. The entire work can be sung in unison, but (as the notes say) "the simple choral arrangements greatly enhance the setting." The publisher has choral octavos available for Psalm 95, Psalm 8, Psalm 63, and the Canticle of Zechariah. These are from morning prayer. Similar arrangements are available for the appropriate evening prayer: Evening Hymn, Psalm 141, Psalm 25, and the Ephesians Canticle, as well as the Canticle of Mary.

Well worth owning, well worth listening to, and well worth praying with. If you have a praying community, try Michael Joncas' Christian Daily Prayer. I think you'll like it.

JAMES M. BURNS

Love the Lord Your God... Con Todo el Corazon


In this album we are treated to gentle, light, prayerful songs based on scriptural themes of praise and worship. The light rhythmic guitar accompaniments, including keyboard, flute, and oboe, add a richness to the simple musical phrases and repetitive lyrics.

For the multi-lingual parishes, where an effort is being made to meet the linguistic needs of the people, Al Valverde and Victor Cabrera have included three original bilingual selections in their album: "Love the Lord Your God" ("Ama a tu Senor"), "Hosanna" and "Come to Me" ("Ven a mi"). Each one has a particular style that sets it apart. Unlike some many translated hymns which are at times awkward or lose their meaning, the English and Spanish lyrics fit nicely, bringing forth the same meaning. Unfortunately there are only three bilingual settings. Spanish translations are provided for the other selections.

The guitar accompaniment, with keyboard arrangements, flute and oboe parts, plus performance notes for each number, is available.

Though the majority of the music reflects the influence of contemporary English' Praise albums, it is inspiring to hear two Hispanic musicians using their heritage to create a common ground in liturgy. Their cultural heritage especially comes through in the energetic, "Come to Me" ("Ven a mi").

MARY FRANCES REZA

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Books

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In an essay entitled, "Absurdity in Sacred Decoration," Thomas Merton describes the following "absurd" experience: "You open the tabernacle, and there is the ciborium, covered with a veil. And on the veil, what? A picture of a chalice and a host. What need is there of a picture of a host on a ciborium full of real hosts? This question may at first seem surprising to some. But it will only surprise those who have a peculiarly modern mentality alienated from the sense of symbolism and completely dedicated to illustration."
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Introducing a Person of Note

We sometimes forget that NPM is not a convention enterprise, an operating budget, or a national office in a fantasy land of cherry blossoms. It is, above all, a working, caring, supportive network of people. And it's folks like Tony DiCello of our review staff who strengthen our communion through the generosity of their gifts and love for serving the church. As director of music and instructor of music and professional studies at Mount St. Mary Seminary/ Atheneum of Ohio, Tony is both practitioner and integrator par excellence of the musical/liturgical arts. A highly skilled organist, vocalist, and conductor, he has demonstrated his versatile ease at several NPM conventions, most recently in Cincinnati where he led the Atheneum chorale in evening prayer. His extended professional activities include tenor soloist with the Dallas Pro Music and the Schola Cantorum, St. Mark's School of Texas, with whom he will tour England this summer.

Tony completed his formal studies at Youngstown State University (Dana School of Music) and held the position of Director of Music, organist/choirmaster at St. Columba Cathedral for eleven years along with a tenure as chairman of the music committee of the Youngstown Diocesan Liturgical Commission. He continued work on this expansive level as Director of Music for the Diocese of Dallas and Holy Trinity Seminary. At the Atheneum, a frontrunning seminary and diocesan center for ministry training, Tony coordinates a full-fledged music curriculum for priest candidates and lay ministers. His teaching aims to counter an amateur view of music in the church and to build skill competency and dedicated professionalism. Tony sees a great need for developing and having access to a body of literature with musical and theological depth, and suggests that NPM could offer a valuable service by seeking out gifted composers in this task in the same way The Pastoral Press is building an excellent repertoire of book publications.

As the network of church musicians expands, we applaud and encourage the role that people like Tony DiCello play in strengthening our commitment to each other and the people we serve.

ROBERT STRUSINSKI

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Environment and Art in Catholic Worship states: “Banners and hangings of various sorts are both popular and appropriate, as long as the nature of these art forms is respected. They are creations of forms, colors, and textures, rather than signboards to which words must be attached. Their purpose is to appeal to the senses and thereby to create an atmosphere and a mood, rather than to impress a slogan upon the minds of observers or deliver a verbal message” (p. 99).

And John Buscemi in Parish Path Through Lent and Easter-time warns us to ‘beware of visual images and objects selected for their message potential. The key is to create a mood, not to be cerebral... Using words as decoration is a distracting visual pollution. Mood is created by subtler things like color and lighting and arrangements of natural objects...’ (p. 99).

The title, Banners Without Words might lead the reader to believe that the messages quoted above have been taken to heart but — believe it or not — this book contains a subsection entitled, “Some banners with words!” (emphasis added). But there is even a more serious subtlety violated in this book and in the banners one finds hanging in so many churches. It’s clear that the word has
gotten out that words and slogans are passe in the world of banner making, but what does not seem to have come across to banner designers and stitchers is that "words" are not only composed of letters from the alphabet. Consider the evolution of the word-pictures of the international code of highway signs. Simple sketches of a place setting, a phone, a bed, and a gas pump tell us clearly that food, phone, lodging, and meals are available at the next exit. None of the alphabet's twenty-six letters have been used but the "words" have been depicted for us. The message is neither subtle nor artistic. It is cerebral and it adds little aesthetic support to the beauty of a highway cutting through lush rolling hills of Pennsylvania.

We have our own liturgical variety of such word-pictures and they are not much more subtle than huge felt letters glued onto burlap, commanding us, the assembled, to sing and rejoice.

In Merton's essay, he notes that Henry Adams in his Mont Saint Michel and Chartres makes the remark that a medieval artist would sooner have gone about with a landscape painted on the back of his coat, than put one in a stained glass window. Of course, the nineteenth century turned church windows into magic lantern slides of the Lord's life. We have to ask how far along, if at all, our banners have brought us from the situation Merton describes.

Knuth's book is faithful to the church year and to the scriptures of the three year cycle lectionary. The work of this book is collected from three years of columns in Modern Liturgy magazine, although all the sketches have been redrawn for this printing. Knuth is modest about her work and does not pretend to tell every parish what its banners should look like. This is a book of seeds and suggestions. The style is conversational and relaxed.

The fatal flaw is revealed in Knuth's first chapter, "Banners Wow!" She tells us: Banners-they make a statement, create a mood, pose a question, present a paradox, reveal humor, and serve as an illustration or reminder. They are emphatically not just a decoration, although they can be very beautiful. For me, banners are a way to communicate an idea visually. Deciding what to communicate in a banner is the most important part of the design process...

With characteristic brevity and sharpness, Aidan Kavanagh, O.S.B., in Elements of Rite, answers this question: "Rather than a festal gesture for the assembly, banners often are a form of disposable ecclesiastical art bearing disposable thoughts which foster a disposable piety. Such banners should be disposed of." (p. 22).

While the average reader will probably find Knuth's drawings many pegs above what one often finds in our worship spaces, some hard questions must still be asked of the work this book puts forth, its purpose and rationale. This review has taken a hard line on the issues at hand; the reviewer would be pleased to hear the reader's reponse and pledges to report that response in this column, or in Notebook.

(Banners Without Words offers the purchaser the permission to copy the sketches with the proviso that such copying not be done for profit. The suggestion is made that the sketches might be used for parish bulletins and similar publications.)

AUSTIN H. FLEMING

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Director of Music is needed for a suburban Catholic parish of 1200 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

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Music Minister. St. Peter’s Catholic Church, 930 North 31st Avenue, St. Cloud, Minnesota 56301. Skills required: vocal/keyboard training, choral conducting, coordinating music liturgy, cantors, accompanists; enthusiasm, self-motivation, organizational skills, a “people person.” Please send resume to: Music Committee, St. Peter’s Parish, 930 North 31st Avenue, St. Cloud, MN 56301. HLP-3525

Minister of Music. Full-time for parish of 2,000 families in suburban Houston, Texas with strong Vatican II Liturgy. Oversee music ministry of entire parish, planning music for all liturgies, train cantors, direct three choirs, Handbells and Orff, Day School Liturgies and Spanish Mass, insuring that liturgical music is provided for all liturgies. Will be a member of Parish Staff and Liturgy Committee along with the Parish Liturgy Coordinator. Parish provides Casavant organ, Worship II, part-time organist and large music office/rehearsal room. Send resume to: Music Search Committee, St. Francis de Sales Church, 8200 Roos Road, Houston, TX 77036. HLP-3526

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Music Director. Full-time in suburban Tulsa, OK parish; must have the following skills: organist, choir director, and
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Organist/Choir Director/Cantor needed for Catholic Parish on West Coast of Florida. Send 3 letters of recommendation and resume to: HLP-3532, c/o NPM, 225 Sheridan Street, N.W., Washington, DC 20011. HLP-3532
Minister of Music and Liturgy is needed for a beach parish in central Florida (East Coast). The parish of 1200 families is very active and has a warm, relaxed atmosphere. Applicants must have training and skills in the full spectrum of liturgical ministries. This position would also include some responsibility for adult religious education and spirituality courses. Send resume and inquiries to: Father Eamon Tobin, Church of Our Savior, 5301 North Atlantic Avenue, Cocoa Beach, FL 32931. HLP-3533
Director of Music. Full-time for large, active, Vatican II parish in Florida's sun coast is looking for a person with 3 to 5 year's experience in directing traditional and contemporary choirs. Must be willing to work with a pastoral staff committed to a team approach in ministry. Resume and references required. Deadline May 15, 1986. HLP-3550
Liturgical Musician. Full-time position available beginning July 1, in a parish of 1900 families, in a county in which this is the only Catholic parish. This is a lively, innovative Catholic community. The congregation participates enthusiastically in a variety of musical styles. Responsibilities include: planning, developing and preparing music for all liturgical celebrations in the parish; directing adult choir, folk ensemble, children's choir, cantors, and instrumentalists in the parish; seeking a person with excellent organ and choral skills and a knowledge of liturgy; a self-directed person who can work creatively with others in liturgical planning and celebrating. Send resume and recommendations to: Immaculate Conception Parish, 423 S. Broadway, Tyler, Texas 75702. HLP-3546

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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).

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Parish Director of Music Ministry, full-time for a large suburban parish in Grand Rapids, Michigan. Position includes responsibility for parish liturgical music ministry, as well as teaching music, grades K-8. Experience in various musical styles preferred. Send resume and salary requirements to: Parish Search Committee, Immaculate Heart of Mary Church, 1938 Plymouth Road, S.E., Grand Rapids, MI 49506. HLP-3594

Music Coordinator responsible for parish music ministry including adult and children choirs, cantors, guitar group, bell choir for all liturgical activities plus music program in small K-6 school. Professional education and experience in liturgical music required. Organist preferred, but keyboard skills necessary. 1700 families in parish with active laity, large supportive staff. Send resume to: Rosemary Wilson, Blessed Sacrament Church, 1609 E. Ashman, Midland, MI 48640. HLP-3560

Minister of Music/Music Teacher. Energetic black parish in Harlem community is accepting applications for full-time pastoral musician/music teacher. Ministry requires planning and coordinating of parish liturgies, director of senior and children's choirs, and part-time instructor of music at grade school level. Broad range of music with special emphasis on Gospel required. Salary negotiable. Send resume to: St. Mark the Evangelist, 65 West 138th Street, New York, NY 10037. HLP-3541

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Minister of Liturgy and Music. Full-time. St. Paul is a non territorial university parish, serving California State University, Fresno, and Fresno City College and about 500 families. Good liturgy is a priority for the parish and the community has a history of creative and effective worship experience. The pastoral staff is very supportive and actively involved in the liturgies. The chapel has a fine pipe organ. The Minister of Liturgy and Music is responsible for developing liturgical consciousness and ministries, planning prayerful liturgies and worship experiences, and providing liturgical music as needed for the celebration of the community. Training and education in liturgy and liturgical music desired. Position available September 1, 1986. Complete job description upon request. Please send resume and/or call to discuss salary and job description: Rev. Sergio P. Negro, 1572 E. Barstow, Fresno, California 93710, phone (209) 439-6350. HLP-3553

Director of Music Ministry for a parish of 1,000 families in St. Louis county, Missouri. Full-time position. Includes responsibility for parish liturgical music ministry, playing Rodgers organ and teaching some classes in parish grade school. Send resume to: Liturgy Committee, St. Andrew's Parish, 309 Hoffmeister, St. Louis, Missouri, or call (314) 631-0691. HLP-3556

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Liturgist/Vocalist/Musician with seven 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 dioceses lacking one. Willing to relocate. Please contact: Paul T. Reiser, 149 Tappen Road, Norwood, New Jersey 07648, or call (201) 767-0420. HLM-3503

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Church Music Workshop with Simon Preston as featured clinician and Marilyn Keiser as workshop director. Write: Office of Special Programs, Sycamore 043, Indiana University School of Music, Bloomington, IN 47405. Phone (812) 335-1814.

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MARYLAND
BALTIMORE
August 4-8
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Paul Christiansen Choral Workshop. Faculty includes Paul Christiansen, Kathryne Hoffland, Richard Hoffland. Write: Kurt Wysick, Concordia College, Moorhead, MN 56560.

NEW YORK

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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.

NEW YORK

July 7-10


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July 7-11

Master Cantor Institute. For information write: NPM Master Cantor Institute, 225 Sheridan St., NW, Washington, DC 20011, or call (202) 723-5800.

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July 28-August 2


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
Delegating to Whom?

Closing Remarks at the DMMD Program, Window on Christology, April, 1986

By Virgil C. Funk

Take the bus and leaving the driving to us. The commercial slogan is an image of delegation of responsibility—to someone who is willing to accept it. In the world of parish musicians, the responsibility for assuming the decision making about the sung prayer life of the assembly is in the hands of the musicians. And are we willing to accept it?

In the reform of the liturgy for Sunday, the selection and translation of the texts were closely guarded. From the important eucharistic prayers, meant to be proclaimed out loud and sung by the celebrant, down to the casual whispered devotional prayer before the reception of the priest’s communion, each was meticulously reviewed and re-reviewed by theologians, liturgists, and ecclesiastical bureaucrats, to insure that they were theologically sound, historically accurate and politically acceptable to the personal devotion of the people who were in charge at that time.

Who will accept the responsibility?

It is remarkable to me, then, how casual the texts of music are treated. The question for our times is: who will accept the responsibility? The liturgists, when confronted with repertoire, simply say “I don’t know anything about music.” The ecclesiastical authority seems to regularly delegate the choice of music to...the music publisher. And the music publisher, rightly, says: “I simply publish what the musicians use and want. The marketplace determines what we publish.” We musicians must assume responsibility for the music sung in our parish communities.

For the last five days we have examined our current repertoire in light of traditional and contemporary images of Christ, and we have discovered that we must distinguish between images of Christ (our world of art) and the theologies of Christ (the statement of the Pontifical Biblical Commission). Certainly, our task is not over nor have all the issues come clear. But one thing is absolutely clear: the responsibility for evaluating the texts of the repertoire of the Catholic church cannot be delegated and rests squarely in the hands of the pastoral musicians.

The editors of the Notre Dame Study have concluded that music is a major deficiency in the parish life of the typical American parish. Good musicians choose good music. So our problem is not our repertoire, our problem is that not enough of our parishes are willing to hire good musicians.

Fr. Funk is the president of the National Association of Pastoral Musicians. His remarks at the DMMD program have been edited and abridged for publication here.
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