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In This Issue...

We celebrate the 10th Anniversary of Pastoral Music. The first issue appeared in October-November, 1976, and this is our 61st issue. For those of you who attended our recent regional conventions, and there were over 5,000 members who did, you had a chance to sing happy birthday to NPM. Now you can sing again, in four-part harmony, of course, to our magazine, Pastoral Music.

The six articles in this issue are taken from talks presented at last summer’s regional conventions. Each of the conventions had its own theme, and this year, more than any other, each convention took on its own particular flavor.

We begin with a deeper understanding of "full, conscious, active participation" (Foley in Richmond, VA). Just what are we striving for? The four principles—recognize, simplify, repeat, and integrate—ought to be written on our walls!

Then we move to the power of storytelling (Fower in New Orleans, LA) and creativity (Empereur in Sacramento, CA). Both of these presentations demand effort to fully understand how they apply to the everyday work of the pastoral practitioner, but both of them are well worth the effort. And then we receive the wonderfully comforting and challenging message for pastoral musicians: do what you do well (Ferguson in Rochester, NY).

We then move back to the practical, with the seven principles for pastoral musicians (Struinski in Indianapolis, IN) and the three personality types (Sokol in Bismarck, ND).

The six talks, with hints and reminders for those who attended the convention, are joined to a reminisce section, a look at ten years of publishing. This section was put together by Dan Connors, the managing editor of this publication for the last five years, whom we also celebrate and joyfully acknowledge with this issue.

My view, ten years later, is that Pastoral Music, the magazine, is alive and well, more influential and important than ever, and its staff is committed to making it even more helpful, more challenging, more supportive to you, the pastoral musicians and clergy who toil so hard in enriching the worship of our God by his assembled people through song.

Happy Tenth Birthday, Pastoral Music, and may you have many more years!

V.C.F.
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Letters

We Need a National Hymnal

I don’t want discussion on the merits of a national hymnal to be torpedoed by Joseph Lindquist’s rather strong letter (August–September). The matter is too important to be brushed aside.

Article-captions in the same issue of Pastoral Music state the case for a national hymnal very well. “We need a stable common repertoire for the entire community” (p. 12). We do, not only for the parish or diocese, but for the whole Catholic church in our country so that we might have at least the possibility of expressing our common faith through similar song on Sunday mornings.

“We have much to learn from other Christian churches” (p. 18). Many of them have had such hymnals for years. Periodic revisions have kept them reasonably abreast of musical developments from one edition to the next. Their hymnals are a major means of keeping them together in faith.

“The missalette remains our usual musical resource” (p. 25). This is still true for the majority of our parishes. The fact is that most of them do not have adequate musical talents to create a really good worship program. If there were a national hymnal available they would have something at hand to lift them beyond the severe limitations of the missalette.

The four dioceses of Missouri published a common hymnal in 1969. We sold 60,000 copies in two years before we had to terminate the project when one of the publishers withdrew its copyright permissions. A common hymnal was a need then and it is now.

I recognize that musicians oppose this idea because they find it too limiting, but no one would be held bound to using it and nothing else. Other music could always be added to a parish repertoire, but the hymnal would provide a good basic corpus of music for every parish, something that is not available at present. I am so convinced that this is our biggest musical need that I welcome hearing from anyone interested in working toward the accomplishment of a national hymnal.

Mgr. Nicholas Schneider
Chairperson
St. Louis Liturgical Commission
12136 Olive Boulevard
Creve Coeur, MO 63141

The Real World

Thank you for the August–September issue of Pastoral Music, and for concentrating on the Notre Dame study.

However, I’m becoming more and more aware of NPM, Pastoral Music, and its writers and readers being compressed into a self-contained universe, where the challenges of postconciliar liturgy are rarely placed within a larger context of universal church and civil world. Within your pages, for example, cries for a national hymnal, complaints about publishing squabbles, the ever-present bashing of both “folk” and “traditional” enthusiasts, and so on, can take a life of their own wildly beyond their proportion. One can walk away from your August–September issue feeling that the largest problem the contemporary Catholic church faces today is that so many of the people don’t sing. I would submit that Catholics from Poland to Pretoria to Peoria have other things to think about.

This is not to say the Pastoral Music doesn’t provide a valuable service; it certainly does. But I always have the urge to leave my copy open on my desk, to let some of the air of the “real world” of the contemporary Christian struggle invade the pages.

I am sometimes struck with an image of us pastoral musicians as contemporary Nero’s, unable to decide to play organs or guitars, locking ourselves in the choir lofts and chapels while Rome burns steadily on.

Martin Willett
Director, Music/Liturgy
St Leo Parish Community
Omaha, Nebraska

NPM welcomes letters to the Editor. All views expressed in these letters are the opinions of the letter writers, and do not necessarily reflect the opinions of the National Association of Pastoral Musicians. Letters may be edited and abridged to conform to space requirements.

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PM
Association News

NPM Sponsors Educational Programs

Something new is happening at NPM. There will be several programs during January, February, and March, 1987 for pastoral musicians and clergy.

Four programs will be sponsored for those who are full-time Directors of Music Ministries in their parish:

Window On Christology: A session on Christology and Repertoire. This session presents current theories about the central mystery of Christ and then provides time and structure for attendees to compare these theories with current repertoire dealing with Christ. It provides two clear goals: a learning experience in Christology, and a deeper examination of the texts of our current repertoire. It is being repeated because it was so popular last year.

Window on Ecclesiology: A session on the Church and Repertoire. Using the same formula, morning sessions on current theories of the nature of the church and comparing these theories to current repertoire on the church, this session will provide two clear experiences: a learning experience in Ecclesiology, and a deeper examination of the texts of our current repertoire.

There are several programs for late spring that are being planned but are not in final form: a session on the influence of American culture on liturgical music, and Liturgy and Art: Have We Lost the Mystery? More on these in a later issue.

For those who are not full-time, but want to improve their skills in Managing Pastoral Music, there is a special three day program run by Rev. Virgil C. Funk, President of NPM, together with Anita Bradshaw, Director of Volunteer Services for the state of Virginia. Held at the inexpensive CARA center in Washington, DC, this special program will provide participants with a solid experience in working with volunteers, managing time, planning a budget presentation, exploring contracts, negotiating salaries. In addition, a few special side trips are planned to visit Washington's National Gallery of Art and the Smithsonian. And the first evening, attend a performance of Joshua at the famous Kennedy Center. This program has a very limited registration, so register early.

And this Summer, a New Convention for those who work with Children and Music

A special National Convention, August 10-14, 1987, will be held for those who work with children and music in a Catholic setting. For too long, NPM has neglected to provide sufficient programs for youth and those who work with youth. The 1987 National Convention for Musicians who work with Children will begin to remedy this.

The program will be directed toward four groups:
- For those who celebrate liturgy with children present;
- For those who use music in religious education of children;
- For those who teach music education in a Catholic setting;
- For those who work with children's choirs.

And the program will provide even greater focus: for those who celebrate with children present, there will be three areas of concentration:

a. For family liturgies, where children are mixed with a larger adult assembly, e.g., first eucharist, confirmation;
b. For liturgies where children are the primary assembly, e.g., school Masses;
c. For liturgies where a separate liturgy of the Word is celebrated with children.

For those who use music in religious education of children, there will be two subdivisions:

a. For those teachers who know music and want to use it more effectively;
b. For those teachers who don't know music, but want to use music more effectively in their educational programs.

This is a new direction for NPM and a first. Therefore, NPM is returning to the site of its first convention, Marywood College in Scranton, PA.

We are counting on the NPM members to get the word to those people in their parishes who work with children and music but who may not be familiar with NPM or have not attended NPM conventions in the past. We are particularly interested in contacting teachers and music educators who seek to develop the musical skills in children so necessary for the future of music in our church, and indeed, in our society. Can we count on you to get the word out?

Attention: Choir Directors, Cantors and Guitarists

In addition to the already successful Cantor Schools (there will be four more next summer), there will be four sessions for Choir Directors and one special session is planned for guitarists. More about these programs in the next issue.

Staff Announcements

Good news for NPM Chapters! NPM is proud to announce that Richard Gibala has joined the NPM national staff, part-time, to work in the areas of chapter development and support.

Few people could be better suited for this work. A practicing pastoral musician for more than 20 years, Rick recently moved to the Washington, D.C., area from Pittsburgh, where he was director of music ministries at St. Winifred Parish in Mt. Lebanon, PA, coordinator of music for the diocese of Pittsburgh, and coordinator (as well as a founder) of the NPM Pittsburgh chapter. Rick is now director of music ministries at St. Catherine of Siena parish in Great Falls, VA.

Besides his work as a chapter director and pastoral musician, Rick is well-known in the association as a master chef—the author of The NPM Cookbook: With Lyrx, Harp, and Spatula—and the rest of the staff here is waiting for samples of "funnel cakes" and "chocolate fondue," "forte French toast" and "half-length pecan pies," "caroler cookies" and "peanut butter candy."

Rick will be coming into the office one day a week and will be contacting chapters
across the country. Chapter members, please tell him about your needs and concerns. We know Rick will do whatever he can to help.

**Bishops’ Committee on the Liturgy**

At the June 7-8, 1986 Meeting of the Bishops’ Committee on the Liturgy, numerous items were presented for discussion and action.

The Rite of Christian Initiation of Adults revised text has undergone several revisions, first through the work of CEL (the International Commission of English in the Liturgy) and now, through the efforts of the BCL subcommittee. The text, together with a plan to implement the RCIA nationally, is under consideration at the BCL.

The Eucharistic Prayer of Saint Basil will not be considered further. The eucharistic prayer developed by the Swiss Synod of Bishops will be submitted to the NCCB in November 1986 and subsequent confirmation by the Holy See.

The concern for Sunday worship in the absence of a priest is growing, and several plans are under consideration by the BCL.

**Instituto de Liturgia Hispana**

The Instituto de Liturgia Hispana has issued, in conjunction with the FDLC, a set of recommendations for multi-lingual Masses. The complete guidelines can be obtained from the FDLC and contain General Norms, etc., the use of commentator, Norms for Specific Rites during Mass, e.g., suggestions for the Introductory Rite, Liturgy of the Word, Liturgy of the Eucharist, and Concluding Rite, and Norms for Music.

1. Members of multi-lingual assemblies can join in the singing of short texts even if the language is foreign to them (e.g., “Lord, have mercy,” “Hosanna in the highest,” psalm antiphons, etc.). Repetitious ‘ostinato’ styles of music, like Taize, provide a style of music which allows for the texts to become familiar and easy to sing; such a form of music can also foster a sense of unity among those assembled.

2. When Latin chants or antiphons are known, understood, and can be sung well, these can be an effective means of bringing about musical unity.

3. The languages of those assembled should be expressed in song. Music proper to each culture, however, should be preferred to the practice of translating texts to accompany melodies which express a different culture. An integrity of musical styles, however, should be respected throughout the liturgy.

An effort should be made to promote the expertise of poets and musicians of each cultural group toward the development of original music which can be incorporated into these celebrations.

4. Some familiar hymns are known in several languages. Alternating verses in each of the languages represented by those in the assembly can be effective. Care should be taken to balance instrumental accompaniment with the language of the culture, as well.

5. Antiphonal selections can be used effectively when the verses are sung by cantor or choir in several languages, while the antiphon is sung by all present in a common language.

6. Eucharistic acclamations should reflect an integral musical style and may include a blend of the diverse languages of those assembled. Composers must give special attention to the blending of multiple languages in such musical settings.

7. Choirs assembled for special occasions must work together in the development of a common repertoire and in the development of a unified choir for the exercise of music ministry.

**ICEL**

Mr. Peter Finn and Mr. James M. Schellman have been appointed to the position of Associate Executive Secretary.

Mr. Finn has been a member of the staff of the ICEL secretariat since 1974. He has a Master of Arts degree in history. In addition to his responsibilities for contracts with publishers of the ICEL texts and copyright permission, for the past twelve years he has had major responsibilities for the music program of ICEL, and served as coordinator of ICEL’s music subcommittee and as general editor in music. Through its music program, ICEL has provided musical settings for the texts of the revised rites. At present, the music subcommittee is preparing to revise the chants provided in The Roman Missal. More recently, Mr. Finn has assumed responsibility for the coordination of ICEL’s subcommittee on a liturgical psalter. This subcommittee is working to prepare a translation of the psalms and selected biblical canticles that is both faithful to the Hebrew and suitable for use in the liturgical assembly.

Mr. Schellman joined the ICEL staff in 1976, and holds a Master’s degree in liturgical studies from the University of Notre Dame. His responsibilities include the coordination of two ICEL subcommittees on the presentation of texts and on original texts. He is also responsible for ICEL’s communication and coordination with the other Christian churches, especially as regards the preparation of common liturgical texts and materials.

ICEL is currently completing projects connected with the Funeral Rite, the Rite of Christian Initiation of Adults, A Workbook on Order of Mass, and an Original Eucharistic Prayer.

**Notre Dame Study of Catholic Parish Life**

Since Pastoral Music’s issues on Report #5 of the Notre Dame Study of Catholic Parish Life (June—July 1986; Aug—Sept 1986), three additional reports have been issued by the editorial team. They are Report #6: “Of Piety and Planning: Liturgy, the Parishioners and Professionals”; Report #7: “The People, Their Pastors and the Church: Viewpoints on Church Policies and Positions” and Report #8: “Parish Organizations: People’s Needs, Parish Services, and Leadership.” For those interested in further information, please contact David Leegh, Notre Dame Study of Catholic Parish Life, University of Notre Dame, 1201 Memorial Library, Notre Dame, IN 46556.
Summer has been a time for spreading the word about NPM’s Director of Music Ministries Division (DMMD) and meeting with DMMD members in various parts of the country. The six regional conventions provided an excellent opportunity to explain the purpose and activities of DMMD.

One of our members spoke at a general session at each of the conventions. This talk, part of the “NPM Event” conducted by Father Virgil Funk, was intended to explain the purpose of the division to all of the NPM members gathered together. Speakers stressed the unbreakable connection between NPM and DMMD. We are seeking to avoid an elitist approach to the organization of the division, but at the same time we are striving to serve the unique needs and tap the unique contributions of full-time parish music ministers. DMMD members are by no means the only liturgical music makers, yet our members have staked their livelihoods on this ministry. By forming this division, NPM is affirming their vocation and challenging them to take on even more responsibility for pastoral music in North America.

A DMMD meeting was also held at each of the conventions, at which the purpose of DMMD was discussed in greater detail. A draft of the division’s proposed constitution and bylaws had been sent to each registered member prior to the convention, so that part of the meeting could be devoted to discussion of some of the provisions of these documents. Time was allotted at the end of each meeting for nominations to the DMMD board of directors, to be elected next year at the national convention in Minnesota.

DMMD Meeting: Richmond

Nearly thirty-five persons attended the Richmond DMMD meeting, which was led by Mike McMahon. In discussing the educational programs of the division, there was a great deal of support for running seminars that would take place immediately before or after NPM conventions, so that financially strapped musicians could travel just once to participate in two events. Concern was voiced about establishing DMMD dues on top of NPM dues.

Nominations for the DMMD board of directors included: Richard Barnett (Richmond), Dan Mahoney (Metuchen), Barbara Ryan (Metuchen), Michael McMahon (Arlington), Kathy Kanavy (Scranton), Ernie Andreoli (Metuchen), Edwin Foster (Paterson), and Joan Seamon (Metuchen).

DMMD Meeting: New Orleans

Michael Kenney reports that a lively meeting was held in New Orleans. Some raised the problem of DMMD becoming an elitist group. There was also a concern raised about the division being dominated by musicians from the East Coast. A suggestion was therefore made that board members be elected regionally.

DMMD members at New Orleans were interested in more advanced tracks on liturgically-related topics at national and regional conventions and were also enthusiastic about retreats sponsored by DMMD. A suggestion was made that a DMMD directory be drawn up listing not only names and addresses, but also some information on each one’s interests and areas of expertise.

Nominees for the DMMD board of directors included: John Sessing (San Angelo), Jane Scharding (Memphis), and Brian Braquet (Fort Worth).

DMMD Meeting: Rochester

The meeting at Rochester was facilitated by Barbara Ryan. Most of the questions and concerns raised at this meeting centered around nominations for the DMMD board. Many of those present felt frustrated that, because they were not yet DMMD members, they were ineligible to nominate or be nominated. Some participants asked if nominations would be taken after the regional conventions, perhaps by mail.

Those nominated for the DMMD board included: Jane Williams (Quebec); Joe Kelley (Boston); Glenn Giutarrri (Fall River); John Kubiak (Rochester); John Romeri (Pittsburgh); Bea Fleo (Fort Worth); and Thomas Stehle (Pittsburgh).

Invitation to Submit Nominations

In order to give more DMMD members the opportunity to participate in the nominations, the DMMD steering committee is inviting you to submit names of persons you consider qualified to serve on the board of directors, which will be elected next summer at the national convention. Nominees and those submitting nominations must be DMMD members. Please send your nominations to: Michael McMahon, Blessed Sacrament Catholic Community, 1707 W. Braddock Road, Alexandria, VA 22302. The deadline for nominations is January 15, 1987.

In the next issue we will include reports from the other three regional conventions.

J. Michael McMahon
10th Anniversary Issue
NPM Conventions 1986: Richmond

Musical Participation in an American Mode

BY EDWARD FOLEY

It is the kind of topic I would expect Garrison Keillor to tackle some Saturday evening during a broadcast of "A Prairie Home Companion." I can just imagine that measured, mellifluous voice preparing us for the caricature ahead, as Keillor leans into the microphone and gently regales us with a story of "old participation and new participation" at Our Lady of Perpetual Responsibility Church in Lake Wobegon, Minnesota.*

Old participation, Keillor might suggest, is not the way the parishioners at OLPR worshiped twenty years ago in the pre-Vatican II days—no, it's much simpler than that. Old participation is the way they worship every Sunday morning at the 7:00 a.m. Mass, presided over by their venerable patriarch, Fr. Emil. The twins, Norm and Stan Hagendorf, have served Fr. Emil's Mass for forty-one years (barring, of course, the blizzard of 1966), and Muriel Igleburt has been organist for the Mass longer than even the twins can remember.

Oh, the altar has been turned around ("Because the pope said so") but Fr. Emil still switches sides, and presides with his back to the people. And though the Mass purports to be in English, Fr. Emil's legendary speed—he was once clocked completing the entire Nicene creed in 12 seconds flat—makes it still seem like another language, discouraging even the most zealous respondents. Muriel makes sure that the community sings: "Holy God, We Praise Thy Name" at the beginning and the end, with "Have You Any Room for Jesus?" during communion. Muriel's mother, of course, was a Pentecostal pianist. She also has the congregation sing the "ac-cla-ma-tions," having learned that word from her cousin who attended a regional NPM convention in Collegeville; but though they

Their heads at the antics of this celibate "young Turk." Last Easter Vigil Fr. Todd started the service with music from Miami Vice, and a slide of Jesus on water skis with the caption "He's Up!" On the Sunday after the feast of St. Francis, he wore antlers and preached about "Our Brother the Buffalo." And last Fourth of July he had the altar boys set off Roman candles during the elevation, and handed out sparklers during the sign of peace. The community is currently taking bets on when he is going to preside in the roller skates that this year's teen club got him for Christmas.

There is always a lot of singing at Fr. Todd's Mass—"Happy Birthday" for anyone celebrating; "We are the World" during communion; and the entire eucharistic prayer every Sunday, to the tune of "What I Did for Love." There are also innumerable processions (Fr. Emil calls them "parades"), during which people are encouraged to bring whatever they want into the sanctuary. Last Thanksgiving there were so many corn husks and pumpkin squash on the altar that Fr. Todd had to call time out while he searched for the bread and the wine.

Once, on the diamond jubilee of the parish, Fr. Emil and Fr. Todd tried to concelebrate the 10:30 Mass. It was a strange sight, the two of them on different sides of the altar, glaring at each other over a common corporal. The writer assigned to cover the event for the Herald-Star reported it as the only bicultural liturgy in the history of Lake Wobegon. Since that day, Fr. Todd has mysteriously faded from view, and rumor has it that he is living out his youth as chaplain of the Excelsior Amusement Park.

After leading us through this parody of old and new participation, Keillor would undoubtedly weave some whimsical moral into our liturgical caricature—and leave his audience wishing that they, too, had visited Lake Wobegon, Minnesota, where the men are strong, the women are good looking, and all the children are above average.

Attractive as it sounds, however, we are not Wobegonians: for we minister in a real world, populated by real people, who engage in real worship. As ministers in song and sacrament, we are ultimately faced with that genuine challenge to lead our communities of faith into "full, conscious and active participation" (CSL ¶14): a participation demanded by the very nature of worship, and mandated by the Constitution on the Sacred Liturgy. It is good for us, in view of this challenge, to consider how we have fared in enabling active participation—and to evaluate the new involvement that has been the hallmark of the liturgical reform. We accept the challenge and broach this topic, however, with some caution.

Though potentially instructive as well as entertaining, there isn't any easy way out of this material. It would be simple, for example, to transform any serious reflection on this subject into a parody of "old versus new" participation and a la Garrison Keillor, to draw witty caricatures, which we could


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then poke fun at. How easy it would be in this forum to set up straw liturgies only to knock them down again; or to draw simplistic parallels between participation as it never existed (the old) and participation as it still doesn’t exist (the new).

Even the phrase “old participation” is replete with peril, and invites ridicule in a society that values the inventive, the young, and the fresh. Who among us is not prejudiced for the new? Remember, as pastoral musicians we are always looking for the most recent recording, the novel arrangement, and the new-sprung text. Thereby we are becoming consummate American consumers, devouring disposable music and disposable liturgies as fast as they can be disposed of—and spending literally millions of dollars each year to keep up with this disposal project. Supported by the current liturgical advertising blitz, who among us would dare suggest that the old way was a better way?

Though clearly a venture into what might be dubbed a “risky business,” I invite you to take a few moments with me to “let go.” Let’s let go of our preferences for the new or our prejudices against the old, and shed any post-Vatican II pretense that liturgy in the 1980’s is better than liturgy in the 1950’s or 1850’s. For a few moments let’s become travelers with new ears and new eyes who understand and evaluate, not from the perspective of the most recent worship aid or the newest liturgical recording star, but from the grace viewpoint of faith—a viewpoint prodding us not to ask if our worship was “successful” or even if the people sang, but that prompts us to ponder whether right praise was given and the mystery was entered anew.

In this context, I would suggest a brief journey with you this morning that leads us to consider “past participation” and “present participation” in three stages. First of all, what is authentic participation and where does it begin? Second, what are some of the forms this participation has taken through the ages and what did these various forms say about being church in another time and another place? And third, how can we encourage the kind of participation that calls us to be church in an American mode in the 21st century?

As always, our expectations for these few moments together, on what indisputably is a very long journey, cannot be too grandiose. I have no illusions about what is possible in 50 minutes, on a mid-June morning, in such an intimate setting. In a sense, our gathering this morning could even be seen as a contradiction of the very topic we are pursuing. The subject is “participation”—but the structure of this forum is in a sense non-participatory: I am supposed to talk, and you are supposed to listen...and as so many speakers have prayed in the past, I do hope we both finish at the same time. The shape of our gathering this morning is more like Fr. Emil’s 7:00 a.m. one-person show than Fr. Todd’s 10:30 carnival—more like a Latin High Mass than a dialogue liturgy. But maybe this too can teach us something about the nature of true participation and authentic worship.

I consider it my task this morning, in part, to inform as well as encourage. But most of all—given the constraints of time, space, and structure—I consider it my duty to invite you back into the questions—those fundamental inquiries that we sometimes forget amid the crush of rehearsal and the impending threat of Sunday morning.

Basically, where is God in the midst of our work? Putting aside the fixations we develop for certain liturgical ideals and the defenses we build around our pastoral turf, where is a relationship with the Holy being fostered, and true baptismal ministry encouraged? Where, amid all our concern for proper participation, is the encounter with the divine?

We might further ask, of what use is it to busy ourselves with things liturgical, if we have forgotten the very God such liturgy ought to honor? What good is it to perfect our musical art, if the music serves only itself and not the Eternal One? And what good is it to gather with great festivity, if we are unable to gather in faith? We ask these questions, not to create guilt or to embarrass, but to begin anew the journey toward integrity between how we celebrate and how we live.

1. Authentic Participation: What Is It and Where Does It Begin?

“We liturgists” are responsible for much of the chaos that has accompanied the liturgical reform. Very early, we hopped on the “participation bandwagon,” and took the pledge: to get a hymnal in your hand, a song in your heart, and a cut of the collec-
tion. In the intervening years we prodded the American church to shake hands, to take down the sanctuary barriers disguised as communion rails, and to tune up the amplifiers, and together we sang new verses to “And they’ll know we’re Roman Catholic by the change.”

...to get a hymnal in your hand, a song in your heart, and a cut of the collection.

This is not to suggest, of course, that the sign of peace, sanctuary renovation, or celebration in a festival mode are unimportant or wrong; they are not. These can be very important symbols of the community’s entry into the mystery. The problem, however, is that ritual gesture, music, and environment are not the beginning and the end. And I am afraid that sometimes, in our enthusiasm for participation, we have too easily mistaken externals for essentials, and confused technique for relationship.

And so we ask, in questions of participation, is it liturgy we are concerned with, or is it an experiment in social bonding? Is it authentic participation that prompts us, or is it an overriding commitment to democracy? Is it prayer, or is it publicity for our idea of church?

To answer these tough questions, I think we need to wander away from the spiral hymnals and cassette for a while, and confront the reality of liturgy as something that does not begin with us or belong to us: for liturgy is neither an invention of post-Vatican II specialists, nor of pre-Vatican II laity. Fundamentally, liturgy does not begin or end with people. Often one of the greatest revelations to students of the liturgy, and one of the best kept secrets of the church’s liturgical theology is that liturgy is first of all something God does.

Maybe this is best summarized by one whom we sometimes consider to be the symbol of conservatism, Pope Pius XII. In his pivotal encyclical *Mediator Dei,* we find that before anything else, liturgy is defined as “the public worship which our Redeemer made? What does that have to do with participation?” I would suggest that the connection here is not only easily made, but is fundamental to the entire discussion about participation.

When we begin with the Christ, we come to understand that for Jesus “good worship” was not defined by jumpy singing or the proper worship aid at the local Galilean synagogue. Rather, good worship was a life lived in concert with God. I believe that Jesus did have a concern for active participation—but not active participation defined by involvement in the Bethany handbell choir or the Jerusalem cantor school. Jesus’ concern for active participation was, I believe, well expressed in his concern that people were about what he called “his Father’s business” (Lk. 2:49). That defines the core of active participation. You see, liturgy for Jesus was life—his life—and there was no disjuncture between how he lived and how he prayed. Table prayer made sense to Jesus because he practiced table ministry; proclaiming the word was a valid worship act because he lived the word, he was the word; offering sacrifice was proper because in his dying and rising he became the ultimate sacrifice.

Active participation in the name of Jesus Christ, therefore, is not ultimately a question of more singing, or standing around the altar during the eucharistic prayer. Rather, active participation is living a life of “abba” —a continuous handing over of self to God—which is so fundamental to our baptismal vocation that it bubbles to the surface in moments of public ritual, which are authentic precisely because they are intimately related to the way we live.

It may not be easy for some to accept that Jesus and the early church were not concerned with rituals that were unrelated to life. This awareness, however, frees us from placing the entire burden of “active participation” on Sunday Mass. The more we realize that the call to active participation is first a call for integrity between liturgy and life—a call to make connections between hearing the word and living the word, between receiving the body of Christ and being the body of Christ—the more we understand these connections—then the easier I believe our specifically musical task will become. For I am convinced that converted people sing, that convincing people
participate, and that engaged believers praise. And without this awareness about conviction, conversion, and engagement, to use an infelicitous turn of the phrase, I believe we are “splitting the wind”; and any concern about poor participation, or slothful singing is merely a concern about symptoms that may go into remission, but will never be cured.

There’s no substitute for the real thing. In our quest for authentic participation, this means acknowledging that active involvement in Christian worship presumes active involvement in Christian life. And to pursue one without the other is a waste of good energy, and a perpetuation of bad theology.

That being said about the nature of participation, we now turn to a brief sampling of participation throughout the ages.

2. Participation

Throughout the Ages

As suggested earlier, one of the dangers of talking about “old” or “new” participation is thereby perpetuating the belief that current forms of participation are better than those of a previous time. These categories suggest that, since our age is obviously more enlightened than the decade, century, or millennium before, so too are our forms of participation more enlightened. I believe, however, that this view is faulty because it judges participation by the standards of another age instead of by the standards of its own age; it evaluates worship on the basis of how we perceive the link between liturgy and life, instead of how others might have understood that connection: and our perspective is not always the most correct. What may appear empty to some may really be quite full for another; what may symbolize the despair of one heart may be the hope of another heart; and what may seem futile in this age, could have been life-giving in another age.

Sometimes our pretentious evaluations about participation at another time and in another place are based on a concept of liturgy and church that had no validity then. If we believe that participation in public worship is related to participation in the whole life of the church, then it seems that the only possible way to evaluate the participation of another age is to discern to what extent that participation reflected the meaning of church in that age.

For example, the primitive church in a place like Corinth had, as far as we can tell, a very active liturgy. Psalms were sung, people prayed in tongues, and ministries were fluid. In worship the community was enlivened and engaged, because in their common life together they were enlivened and engaged. This was the church of first believers, who acknowledged that the kingdom had been proclaimed in their midst and that their gathering was the locus of the Holy Spirit. Church business didn’t belong essentially or primarily to clergy, and therefore liturgy didn’t belong essentially or primarily to clergy.

In a place like twelfth century Paris, however, things were different. The church was not a household of faith, but a Romanized institution with innumerable layers of structure and tradition. Church business was handled almost exclusively by the professionals, while the laity on the outside looked in. And worship was similar. The laity watched; they watched the clergy do the holy work and watched the professionals handle the sacred business. And they believed that their watching was important and efficacious, a belief that the liturgy respected: remember, this was the time the elevation was introduced, a ritual that validated participation by watching. Believers participated by looking—ocular communion they called it, the gaze that saves—and they constructed numerous beliefs around this visual participation, believing that while you watched, while you attended Mass, you didn’t age, the souls in purgatory didn’t suffer, and your barn wouldn’t burn.

Not exactly what we hold up as the best theological insights, or a model of Christian prayer—but can we say it was “bad” participation? I don’t think so, because the form of participation accurately symbolized how the people perceived themselves as church. It would have been “bad participation” if some twentieth century liturgist—maybe a graduate of Notre Dame from the class of 1186—would have persuaded the people to vault the rood screen and stand around the altar, or to sing the newest setting of the ordinary, accompanied by lutes and crumhorns. That would have been inappropriate participation, because it would have contradicted how the people perceived themselves as church.

If there was any significant flaw in our twelfth century church—and I think there were a few—the flaw was precisely in how the church defined itself. The problem was that the people no longer saw themselves to be church because the clergy were the church; the people did not understand that they were the body of Christ because only the perfect round white host was the body of Christ; and they did not believe that they were called to holiness because only the religious were called to holiness. Public worship, in turn, perpetuated this skewed vision of church, and betrayed many of its own symbols and traditions: but I believe, we could say that the participation was at least partially appropriate because it was connected to people’s lived experience of church, and it accurately symbolized how the people perceived themselves in that church, though it unfortunately never called them beyond that view.
This is also, I believe, why there is still so much confusion about participation today. Though it might be clear that in the early church the community was central to the worship experience because the community knew itself to be central to the life and mission of the church, or it might be clear that in the twelfth century the assembly was peripheral to the central action of worship because they were peripheral to the central action of the church, things are not that clear for us today. We are confused about participation to the extent that we are confused about being church.

For example, our scriptures say that we are one people of God, washed together in the blood of the lamb—and yet our discipline says that some people are more equal than others, and invests them with unchecked authority. Our scriptures say that in Christ there is no distinction between male and female, Jew or Greek, slave or free, yet our institutional embodiment still bears the marks of sexism, racism, and classism. Today, despite the open invitation to serve in the name of Jesus Christ, our white, clerical, celibate, middle class, middle-aged, male-dominated sanctuaries still announce loud and clear that women, sexual minorities, the poor, brown, red, and black need not apply. These contradictions, of course, are not new, but our awareness of them and our division over them is.

I would suggest that our developing understanding of who we are as church, and the growing implications of this understanding are both a blessing and a curse, because they put us on the edge between two different worlds. They are a blessing because they offer us a future vision of how we can be church, but they are a curse because in offering us that vision, they require that we leave at least part of our former vision behind. And some are unwilling or unable to do so.

Furthermore, if there is a real connection between liturgy and life—between the way we perceive ourselves as church and the way we celebrate that perception—and if we only change the ritual and not the relationship, then we confuse the issue even more, and ultimately contradict the vision. For example, if we live in an autocratic pastoral setting, where all the decisions are made by a single individual or an enclosed group, and all the important ritual actions are performed by the same people, authentic participation in a post-conciliar mode will never be possible. People are not dumb: half-hearted singing, and half-hearted attendance are symptomatic of belief in a half-hearted ecclesial role.

I raise difficult questions not to blame, but to again make the point that authentic participation in liturgy is connected to authentic participation in the Christian community. That means that we cannot confine our discussion to musical or liturgical techniques, for these alone are not going to breach any gap between liturgy and life.

A second difficulty recognizes that sometimes there is a connection between liturgy and life, but the ritual form and the ecclesial perception do not belong to the same era. If you have a 1986 form of liturgy and yet the underlying perception of church is from 1946, then you’re going to get 1946 participation, which isn’t bad in itself but it is contradictory to the worship being enacted. For example, 1946 theology said quite clearly that the canon of the Mass was something the priest said by himself and we watched it. It was the priest who consecrated, and the community had nothing to do with it. The current Roman Missal, however, says very clearly that the meaning of the eucharistic prayer is that “the entire congregation joins itself to Christ in acknowledging the great things God has done and in offering the sacrifice” (§54). Therefore
we are invited to sing acclamations because they are a symbol of our role in the central action of the church's worship and in the central action of the church's life. If, however, people have no understanding of their centrality to the worship or life of the church, they might sing the acclamations—but they ultimately sing them because the liturgists or musicians told them to. They are thus occupied with empty symbols that do not engage. In that respect, singing the acclamations with Muriel Jagleburt from Lake Wobegon is no different from singing the entrance-offertory-communion-closing hymn with her. People are invited to sing acclamations because it puts them at the very heart of praise, which is at the very heart of their lives. And to the extent that people sing the acclamations or anything else because the liturgists told them to, to that extent is our reform a failure.

Again, our concern is not to blame, but to acknowledge the flaw where it exists, and to develop strategies for inviting people back into the one liturgy of Jesus Christ, which directs and gives meaning to the whole of Christian living. So we forge on to part 3, and consider how we can encourage the kind of participation that calls us to be church in the 21st century.

3. Participation in the Church of the 21st Century

To this point we have clearly emphasized liturgy's expressive power and its ability to reflect people's true relationship to the church. Recognizing this expressive side of liturgy, therefore, calls us to ensure that what is being symbolized actually exists, that people do live in communion with God and one another. Consequently, much of the responsibility of a minister of music or a liturgist is with real life outside of the ritual services. Musicians or liturgists who are too busy to be involved in any other part of parish life other than their music or their liturgy are probably not very good at their job. They can't be—because they are working in a vacuum, isolating praise from participation—and you can't have one without the other. It seems, therefore, that one of the hallmarks of authentic participation in any age is not only that the community experiences some relationship between liturgy and life, but that the leadership as well has a connection with the real faith life of the community.

Beyond this involvement, however, there is also a second thing we can and must do: something specifically liturgical and musical. Liturgy is expressive, it reflects the belief and theology of a church in a specific time and place. Worship, however, is also creative. It not only expresses who we are in faith—it creates who we are in faith. Consequently, there is a way to shape our ministry and ply our musical trade that can contribute to a common vision of liturgy and life. Worship has a way of making connections for people between who they are and who they can be. We cannot ignore worship's potential for shaping us in the gospel image, and calling us to integrity between the way we celebrate and the way we live. This is our specifically musical and liturgical ministry, and one we must vigorously pursue.

We each need to spend some time spelling out the practical means for achieving this. Here, I would only like to give you the principles—principles for musically and liturgically making connections for people between liturgy and life.

1. Recognize: In his marvelous little book entitled Preparing for Liturgy, Austin Fleming takes a great load off our minds by suggesting that the task of the pastoral liturgist is not to plan, not to create or devise entertaining rituals, but to prepare for a liturgy that is already given to us. Remember, liturgy is something that first happens between Jesus and the Creator into which we are invited. That liturgy, in ritual form, has further been specified for us by our tradition. Therefore, if we are going to make connections for people, inviting them into full participation in ritual and in life, then we need to recognize what is already in the ritual, and acknowledge how that relationship is already embodied and expressed.

The good news is that we don't have to re-create the world each Sunday, or remake the worship every season. Innovation at all costs is chaos, not ritual. Task number one for any pastoral musician is to recognize the elements, the structures, the praises, and petitions already given in each cycle and season.

2. Simplify: In some ways, the entire purpose of the liturgical reform can be summarized in the two words "clarify" and "simplify." As the Constitution on the Sacred Liturgy says so well, texts and rites should be drawn up so that they express
more clearly the holy things which they signify. So often, however, our worship is not a celebration of the simple or the clear, but an invitation into doubletalk. Let's get back to the clear and simple.

Specifically, this means avoiding the fragmentation that musically and ritually occurs in our congregations. You cannot sing a different entrance hymn, Kyrie, Gloria, response, Alleluia, Preparation song, Holy, Memorial Acclamation, Amen, Lamb of God, Communion and dismissal without ill effects. The worship cannot bear it. It's like a sermon with 12 themes, or a decor in 12 color schemes. It is tough to weld a community into a unity of praise and invite them to make connections between liturgy and life when we keep changing forms, texts, keys, and timbres.

3): **Repeat:** One of the worst things you can say to a pastoral musician, it seems, is "We did that last week." Horror of horrors! We don't want to repeat anything, but think we always must have something new. The only problem is that pedagogically nobody is able to follow you through all the change, and the very nature of ritual is repetition. Do you known any birthday party where they change the tune and the text to "happy birthday"? Repetition is not only permissible—it is essential.

That doesn't mean, of course, that it has to be monotonous. Repetition does not mean redundancy. Bach took the same 15 notes, repeated them over and over again, wrote 20 variations on them, and then a double fugue. We don't call that boring, we call it the Passacaglia in C Minor. The challenge of the artist is to take the familiar and keep it fresh. Imagination is the essential ingredient here.

4): **Integrate:** If we want people to make connections between liturgy and life, we have to do it for them symbolically in our liturgy and art. I'll never forget the look on the parent's face when I blessed the infant she carried to communion, saying, "May you grow to be the body of Christ," and then turned to the parent saying, "The body of Christ." It dawned on her—you could see it in her eyes—that the child was to grow to be the body of Christ, but the mother was making a communion commitment to be the body of Christ. The ritual made the connection.

That is why we want eucharistic acclamations in the same mode: not just because it is aesthetically pleasing, but because the symbol speaks the connection. And we need to go further: if the presider has no music and the people do—what is the connection? Or if he stands and we kneel—what is the connection? We need to inte-
I have been questioned more than once whether Christians bring much joy to their lives and to the celebrations of redemption, or whether the state of singing in churches is not a sign of a radical disengagement from the Christian story. In many a parish church or other place of assembly, one can note the stillness, the complacency of ritual, the illusions of sacred quiet, and the bored and apathetic assistance of those who go to church because they must. Such are a people in exile. Yet there are places where songs are raised up, and though the exile may not be ended, there are Christians alive who can sing of themselves:

When the Lord restored the fortunes of Zion, we were like those who dream. Then our mouth was filled with laughter, and our tongue with shouts of joy;
Those who go forth weeping, bearing seeds for the sowing, shall come home with shouts of joy, bringing their sheaves with them.
(Psalm 126).

The regional conference in New Orleans took as its theme “the heart of ministry.” Story, song, and people were respectively referred to by this title. Putting the three together, however, we can say that the heart of ministry is a people who come together in mutual service, sharing each other’s stories and above all the story of Jesus Christ, to sing and to celebrate.

On the one hand, we cannot do without a song that is rich in memory, at times heavy with the tragedies that afflict the universe, but nonetheless vibrant with hope and exultant with the God-given capacity to say “yes” to past, present, and future, despite, or even because of, the ability to penetrate the reality of finitude and suffering. On the other hand, the capacity to tell and hear story is vital to Christian existence and to Christian ministry. To serve is to bring the story of Jesus Christ to life in the midst of a people, so that their perception of their own lives, of humanity, and of the world is renewed, and they are enriched with the capacity to say “yes” to the mystery that is at the heart of the universe.

The power of the Christ story truly comes to life when people can interweave it with their own stories. It then comes to life in song and celebration, for there is no denying that the energy of God appears to come to the fullness of life in song. There are few passages of the Old Testament that have the vibrancy of the dying song of Israel’s great leader and prophet, Moses. It is a doxology in which God’s freedom comes to voice in the freedom of this man condemned not to see the promises fulfilled but still transformed by hope, and in the freedom of the people who have learned to sustain this hope, even as they see themselves deprived of Moses’s leadership. There are, likewise, few passages in the New Testament that have the vision and power that is to be found in the song of

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Mary, the daughter of Zion, whose “yes” to the incarnation is the “yes” of all the poor of the world, who even in their poverty marvel at God’s reversal of humanity’s vain glory.

Changing Perceptions

While narration is the fundamental mode of storytelling, the recall of story is not reducible to this. It cannot make its point without the witness of the storyteller (the parable becoming parable), and the arts are needed for its meaningful transmission.

No story is complete until it has been given voice in song.

Certainly, no story is complete until it is given voice in song, whether by way of bal- lac, or by way of exultation that flows from the energy it contains, or by way of lament over the tragedy that it unfolds, or by way of a contemplation that introduces into the heart of the tale. Other arts, too, must share in the task, and are vital to remembering and transforming lives in virtue of what is remembered.

The man bent over his guitar,
A shearsman of sorts. The day was green.
They said, ‘You have a blue guitar,
You do not play things as they are.’
The man replied, ‘Things as they are
Are changed upon the guitar.’
And they said then, ‘But play, you must,
A tune beyond us; yet ourselves.
A tune upon the blue guitar
Of things exactly as they are.

In this small section of Wallace Stevens’ poem, “The Man with the Blue Guitar,” we catch some sense of what story does, and of how music enhances its power. It has the capacity to change the perception of reality, and yet leave the reality empirically recognizable. The words of the poem, “things as they are,” with the adverb “exactly” interjected the second time round, bespeak the transformation. The people ask for a tune beyond themselves, yet themselves. The musician is expected to tell of life as it is recognizable in the daily grind or the daily achievement, the daily joy or the daily sorrow, yet also to give an insight into its reality, a way of looking at it that makes it different. Story and music and art reveal some truth about our lives that is too easily missed as we pass from moment to moment, from day to day, from year to year. They are vital to a ministry that enables people to come to grips, as fully as possible, with the realities of life, not merely personal and family life, but political, economic, and social life, giving a vision of the world in all its complexity as the work of a divinely creative love.

Some specific examples can serve to show how art changes perceptions and may thus be suggestive for ministry. In the Museum of Modern Art in New York, there is a painting by Picasso, entitled “Girl before a Mirror.” In the painting, there are two larger than life female figures, one apparently imagining the other, reflecting it in a mirror, yet one with it in its reality. The reflected image is more sensuous and voluptuous than the original, the breasts and thighs are brought out more prominently and artfully, yearning for the painting the acclaim of being a celebration of sensuality. What Picasso does in this painting is to make a trivial every-day concern of young girls a matter of great moment and at the same time to reverse a traditional theme of Vanity in painting, wherein the reflected image is that of a death’s head. The obvious censure of any young girl absorbed enough in her own developing femininity to spend time inspecting herself before a mirror is turned by Picasso into a celebration. He makes fun of the traditional moral admonitions about vanity, and allows his model to take delight in her sensuality. This is indeed a tune beyond herself, beyond the awkwardness of developing sensuality and beyond the cen-suriousness of social inhibition.

A second example is taken from a musical composer better known for “Cats” than for his Requiem. In this latter composition, Andrew Lloyd Webber contrasts the world of the child and the world of the adult as they are both brought face to face with death. As the music and chant develop, the tendency of the adult singers is to come to terms with death, to leave the sorrow behind in favor of pastoral joy, even, indeed, in the Sanctus, giving themselves over to a sort of skittish exuberance. Death and bereavement have to be put in their place, for life continues.

The children’s plaintive tone, however, serves as an undercurrent to the entire piece, and it is the boy soprano’s sweet toned “perpetua” that closes out the Mass. There is an irony at work in this, for though in the written text of the liturgy the word “perpetua” clearly qualifies the “lux” or light that God bestows upon the deceased, in the sung melody it may well qualify the enduring quality of the child’s sorrow. Though adults will pass over their sorrow and grief with whatever consolation comes their way, even risking to forget, or put out of mind, both death and the dead one, the child does not forget and is not so easily consoled. Peace and hope may indeed be offered us in Christian faith, but not at the expense of forgetting, or in avoidance of the tenacity of sorrow. The adult may be safe, but the child is wise, and sings of things as they are, exactly as they are.

Passing to a third, more directly pertinent, example, consider how the Byzantine liturgy, in its watch at the tomb on Good Friday, celebrates the dead Christ. Among the many dirges of the burial, we find the following:

The centurion cried out: O Christ, even dead I know you are God.
Joseph and Nicodemus trembled and said: O God, how could we touch you with mortal hands?

And in another part, the chant takes Mary’s voice:

When our most pure Lady beheld you laid out, O Word of God, she shed tears of agony.
O my precious Son, my God, you crushed death by your death through the might of your godhead.
O my son, I praise you for your great compassion which moved you to suffer this death.

This is a striking liturgical example of life celebrated in agony over death, but this kind of piety is not confined to the East. What the oriental liturgy does with its watch at the tomb of Jesus Christ, the popular piety of Latin countries and peoples does with the procession of the dead Christ, which makes up an important part of the people’s annual commemoration of the mysteries of our salvation.

The magnitude of Jesus’ pain is immense, the sorrow of his death overwhelm-ing, the grief of the mother overpowering, the wretchedness of his friends who bury him insurpassable. There is no escaping the pain, for the pain is both brute reality and revelation. Death’s hold over Jesus is that beyond which we cannot believe. But for both Byzantine liturgy and Latin piety, in the intensity of the grief there abides the belief in the godhead, in the amazement at the death there is the depth of hope in the power of the dead one. Joseph’s fingers tremble as he takes down the body of the dead Christ whom he in this very service acknowledges as God; Mary’s tears of agony become the song of praise in which at the death, as at the conception, she sings the song of God’s liberation, of death itself overpowered by death.

These three, Picasso’s girl before a mirror, Lloyd Webber’s Requiem, and the Byzantine vigil at Christ’s tomb, are examples
of how through art form something paltry (an adolescent girl worried about her breasts), sorrowful (a child bereaved), or tragic (the magnitude of Jesus's pain and death) becomes revelation, participation in the mystery of love and life. Irony is integral to the art, for it reverses wonted perceptions, according to which the girl is vain, adults deal better than children with death, the death of Jesus is a paschal mystery and part of the divine plan. Art replaces this commonplace with fresh vision and fresh power: the girl is made for love, the child teaches the adult not to forget, the ones who weep most over the death of Jesus are the ones who speak most powerfully of his godhead.

Story Told and Re-told

One of the marvelous things about storytelling is that the story is seldom told in the same way twice. We have different ways of getting into the story, according to where the teller or the listener stands. As stories take their place in a tradition, the people of the tradition never stand on the same ground twice. Societal sands are always shifting. The realities to be faced change color. The better a story, the more able it is to give a way of seeing life and its mysteries to generations that live differently and face different issues. But to achieve this end it does require the conspiracy of the artists and storytellers who pass it on, not only with some kind of critically constituted accuracy (as with exegesis) but with power.

Consider the many ways in which the story of Abraham and Isaac has been narrated and artfully embellished. We are most familiar with the account given in Genesis 22, and with the celebration of that story as the story of Abraham's faith, as we find it in Paul's letters. But behind the biblical story there is another story of the end of human sacrifice among semitic peoples—not all, but among those who make covenant with Yahweh. The biblical narrative has already been able to put aside that aspect of the tale, for the issue of human sacrifice is no longer an issue of any consequence for it. Instead, it uses the tale to extoll the faith of Abraham in the promises of the bewilderingly contradictory God who has led him from his own land.

Among the Jewish people, the story has a rich literature handed on outside the biblical canon under the title of the Akedah, or binding of Isaac. This is a story more about Isaac than about Abraham. Isaac is portrayed as a young man—in some versions he is 37 years of age—perfectly aware of all that is going on. He is the willing, if innocent, victim of an inevitable and even cruel death that mocks not only Abraham's but the whole people's hope in the future. There is no apparent cause for the death, no good reason why it has to take place. But take place it must and Isaac is willing and still trusting. The Akedah, as it passes on from generation to generation, often has Isaac actually killed (for to a people who know cruel death what use is a tale in which death's power is held back from slaying its victims?). Sometimes, it has him raised up again, but the main point of the story is that the hope of the future for the people lies in the one who is the innocent but believing victim of senseless death. Even God seems to have no say in this, for Yahweh is depicted as apologizing to Abraham and Sarah and Isaac for what cannot be otherwise, if the people's hope is to be guaranteed.

The story defies reduction to an intelligible plan, to one in which good reasons can be given for Isaac's binding. Its strategy is to make the hearers see that the future is given for all through the one who says "yes" both to death and to God, to God in death, who gives testimony of trust in the covenant of God with the people, even when there are no reasons for what happens, and the testimony itself must be the reason. No hearer can say "yes" to the "yes"
of Isaac without weeping. And God can only apologize.

While this story was taken up by Paul as a celebration of faith into the Christian tradition, and while in later generations Isaac became the figure of Jesus Christ, it is a story that continues to ravage the Christian memory and to be probed in different ways for its meaning for humanity. In the sixth century Ravenna mosaics, the story is given a tranquility and an order that it does not possess even in the Genesis account. It is an epiphany of the priesthood of Christ and of the priesthood of the church, a divinely intended type of Jesus Christ as priest and victim. To less serene minds and for more troubled ages, neither the pain of Abraham nor the pain of Isaac could be so readily reduced to ordered intelligibility. In the paintings of Caravaggio and of Rembrandt, it is the pain of the father who must sacrifice his son that rivets the attention. In the face and flesh of Caravaggio’s Abraham, there is anger and rebellion even as the deed is done. In the face of Rembrandt’s Abraham, there is a sorrow and a puzzlement, which, as one critic puts it, one feels must have remained with him all his life, even though the child is re-privyed by God’s command. One could not expect this man to see the end of the story as a happy one, for it will never be clear to him why he should have been pushed to such an extremity. I doubt that Rembrandt’s Abraham ever heard God apologize.

The story of Abraham and Isaac has been taken up again in our own country and in our own time, in the sculpture made by Segal to commemorate the students killed at Kent State University in 1970 in a confrontation with the National Guard. In this depiction, Abraham and Isaac are protagonists in a tragedy of misunderstanding, where two generations, both moved by good will, fail to understand one another and are brought inevitably by misunderstanding to violent confrontation. Though the new generation, the one that has not found its place in the established order of things, appears to be the one that is overcome or defeated in this confrontation, the sculpture’s hope is embodied in the resolute and pleading face of the kneeling Isaac. It is inevitable that he will be struck down by the brutality of the “good man.” Abraham, who must save order at any cost, but one knows that the passionate desire of the younger man will not pass away with death.

One is drawn quite readily from this sculpture, kept not at Kent State but at Princeton, to the figure of the crucified woman exhibited in the church of St. John the Divine in New York. Everything, even the scandalized uproar surrounding its exhibition, says that such yearnings as here depicted must be repressed, suppressed even in the name of the good/God. It is only the passion, the witness given in the passion, that says they will live. In this case, as in that of Isaac, the passion of the one who is passed is the hope. Only that. Even that. Indeed, that.

Segal’s Isaac and Almuth Lutkenhaus’s Crucified Woman are recollections of a Jewish and Christian tradition that in so tragically bespeaking our age—through a new telling of the traditions—challenge and unsettle our remembrance of the Jewish heritage of Jesus Christ. This, of course, is what they are deliberately doing: out of the very unsettling of our settled way of being and conceiving and doing, they are raising up new hope. It is impossible to gaze upon Segal’s figures and ever again read Genesis 22 with an easy act of faith. One cannot look upon Lutkenhaus’s crucified woman and ever again think of Christ in the same way.
The Memory of Christ

The Christian people’s memory of Christ has to immerse itself in the tragedy of the age, lest both church and world be left without priest or prophet or artist or singer, but it has to do so at the cost of relinquishing blithe answers to faith’s questions. God is in the conflict now almost without a name, and one cannot say “yes” to God, or to what Christ now becomes through the passion of this world, without saying “yes” to the conflict and the passion. Rather than escape, faith is the door of entry into the conflict and the passion. Joy is for those who are not afraid. It was never promised to those who try to avoid tragedy.

We are so accustomed to hearing the Gospel narratives about the ministry, death, and resurrection of Jesus Christ that we fail to realize how unsettling they were from the beginning. We are also so accustomed to imposing doctrinal interpretations upon them that we fail to realize how deeply they continue to question so many of our assumptions about God and about godly order in the world. I would like to take only two factors in the gospel story to show how it disoriented, in order to re-orient, remarking only in passing that many of you may be familiar with current studies on the parables which pinpoint in them just this capacity to unsettle assumptions about God and about the good, in order to introduce new perspectives.

The first thing to which I would like to point in the gospel story about Jesus Christ is that it portrays Jesus as in conflict with the good. That is to say, many of his enemies were those who would have been looked upon as “good people,” trying to serve the best interests of society and of the Israelite people, or indeed of world order. Or were they what we would call the forces of order, the establishment that tried to serve the economic, political, and religious interests of the people. One of the ways in which the passion narrative shows how Jesus and his gospel reverse social and religious values and perceptions is its use of the metaphor of judgment. On the one hand, Jesus is judged by those who represent order and established interests: the high-priests and sanhedrin, representing religious traditions and interests; Herod, representing the local political interest of one sector of the population; and Pilate, representing the power that by incorporating Palestine, along with other nations, had brought order and tranquility to the Mediterranean basin and beyond. On the other hand, however, as far as the Gospel narrators are concerned, this judgment becomes a judgment on the judges. God’s judgment is not that which is spoken by the representatives of order, but resides rather in the victim who is judged. God pronounces in favor of the very things of which Jesus is accused, and the manner in which divine judgment is given is not through a ruling but through the testimony and witness of the one who is done to death.

Such a manner of recounting the story can lead us today to incorporate all of Christian, and indeed human history, into the remembrance of Jesus Christ under the heading of “the memory of victims.” To the history that is often officially or most popularly proclaimed there is an alternative history, and it is that of the underside of hu
man events, of those whose place in human affairs is more easily consigned to oblivion. For an Irish person, for example, it is the story of the people who perished or took exile in the years of famine, remembered according to popular tradition until 1966 in the "De Profundis" said at the end of the Mass. For the American people today, as they celebrate anew Lady Liberty, must it not be the story of the slaves who did not come to the country through Ellis Island, or of the refugees who in 1986 are refused entry because they too readily fit the description on the base of the statue? And for the church, must it not be the readiness to see Christ represented in its own history, not simply in the priesthood or ministry, but in the women so consistently denied power, or voice, but who have their own story of fidelity, their own life in the Spirit, their own ways of testifying to God's liberating grace?

But most fundamental of all to the Gospel story is the way in which the witness of Christ's death is central to the story and to its meaning. That a person be raised from the dead is not in itself all that amazing: Jesus is recounted to have raised people from the dead on a few occasions. What is amazing is that his own resurrection derives its meaning from the fact that it is evidence of the meaning of his death, testimony to the reversal of death's power by a death. In his dying, Jesus himself is transformed, and in him the whole cosmos. His death is like the grain of wheat falling into the earth, and in dying becoming something totally different, a new form of life, one with the very earth into which it falls. Jesus descended into the bowels of the earth, into the very abode of death; he was placed in the rock. Not only did he become one with dying humanity, but he was absorbed into the earth, becoming one with the cosmic energies represented in the parable of the grain of wheat. Death is reversed, not simply by the promise of a return to life, but by becoming itself a becoming, a transformation into new forms of life. The darkness of Jesus's death is that it gives the lie to known forms of life: its light is that it witnesses to a new kind of life, which eye has not seen nor ear heard. Henceforth, Christian believers find life in death, not merely a promise of life after death.

In picking out these two aspects of the gospel story, i.e., judgment reversed and death reversed, I have taken the elements that I believe need to be woven into today's way of retelling the story, or singing of the story, if it is to be a "yes" to the life which we are called upon to live and a testimony of hope for a tragic world.

There are a number of things in our world today that simply do not make sense. They can be factually traced in their origins, but they can be given no meaning, either human or divine. Can we give witness to life in the name of Christ, by saying "yes" to being part of this situation, by doing no more than expressing solidarity with a victimized people and a victimized earth, without trying to impose godly reasons on all that has and is taking place? Is our faith in God's power, our hope of life, great enough to be able to affirm them, without having to understand and explain what is beyond explanation and understanding?

In referring to the world's tragedy, I have three things in particular in mind. These are (1) the extent of world poverty and the abominable difference between rich nations and poor peoples, (2) the structures of domination that determine the political, the economic and the ecclesiastical order and which are most tellingly represented in the position of woman in society and church, and, (3) the destruction of the earth and the cosmos, which humanity by its very progress is bringing about, and which is rooted
in the failure to perceive ourselves as an element in a cosmic order and not the lords of it. Can we, in the memory of Jesus Christ, find the energy whereby to give witness to God’s love for the poor, to the power of the weak, and to the claims that earth and cosmos have upon humanity? I do believe that by retelling the story of Jesus Christ by focusing upon the reversal of human judgments and established orders, and by finding God’s witness and new life in the death of entering into tragedy, we will be led to a discovery of that energy. But it is a rather hearty reversal of many established human, political, economic, and religious perceptions. We have to look for mentors in such artists as Picasso and Segal and Lutkenhaus. Is any of your church music as affirmative of the energy and vitality to be found in the despoiled or the victimized? Or as ready to recognize who these victims are?

What, for instance, are the songs of creation? The psalms have long served us as paradigm, or even provide us with the very words we use. Study of the psalms has shown how they themselves are a reversal of some pre-Israelite or early Israelite songs. The risk of finding godly manifestation in the wonders of earth, sea, and sky was that human beings were made subject to the inevitable forces of creation, and had to placate the divine by satisfying the glutony of nature. So Israel sings of God’s entry into human history, and of the service that creation itself, as in the waters of the flood or of the Red Sea, was made to render to the chosen people. This introduced something of a balance into the relation to the earth, for God’s magnificence could still be glorified in the splendors of the cosmos, while, however, the mountains skipped with glee over the fortunes of the people and the command to dominate the earth could stand ground for the introduction of new economic policies. It is the command to dominate that has worked its way into western humanity’s ethos and, as a result, Christianity has made a large contribution to the vicious exploitation of the earth that we now know. How do you sing of God’s manifestation in sky and water when you know that they have become our victims, by being made, bit by bit, our providers instead of the great and wondrous reality of which humanity is only a small, if intimately joined, part? Can we find our way first to saying “yes” to being part of this tragedy, in order to then discover how to say “yes” to a new mode of being part of the earth—in the name of Christ, Word Incarnate, Creator who must redeem creation from our very hands?

**Eucharistic Paradigm**

Priests and musicians together, we can find ways of assenting to being part of the world’s tragedy by the ways in which we celebrate Christ’s supper. And by being led thereby to this assent, we will find new energy and hope. In the dangerous memory of Jesus Christ we can include the memory of other victims. Instead of giving priority to the structures of domination, we can come to expressions of mutuality in a sharing of gifts and a sharing of a common table, where the structures of domination are negated. In the reverence we express for bread and wine, we find a new harmony with creation, where the bread and wine are not camouflaged as sacred things but wept with for their adulteration.

At Christ’s table, art and priestly ministry converge around the bread and wine. Their nature is to be revealed, in action, word, and song. We need to be brought face to face with the truth that true bread and wine are revealed in their inmost being as Christ’s body and blood. We have to rediscover the scandal of the wine that is sometimes spilled and of the bread that crumbles, in order to discover the truth of Christ’s presence in our midst. The very depths of the being of Jesus as the Christ of God are rooted in the realities of bread and wine, provided by the bounteous earth, kneaded and pressed by human hands and feet, and shared at a table which is common before it becomes the common table of the Lord’s Supper. The ultimate truth of the Incarnation is that God’s love takes being in the world in bread and wine, shared at a common table, where they are treated with reverence because they are the earth’s fruits, without which reverence they cannot truthfully be revered as Christ’s body and blood. The creative word of transformation is the creative word of revelation, the word that lets being stand forth. This is so little recognized that we may well ask how can we sing the song of the Lord in an alien land. In the Eucharist, however, where there is a people united in the memory of victims, in oneness with the earth, in the hope of all humanity, and renewed in the power of the Spirit of Christ, there is indeed the power of the new creation. There is the Christ, in whom there is neither Jew nor Gentile, slave nor free, male nor female, earth nor humanity. There is the new people, the new heavens and the new earth, the new creation in the Spirit of God.

**Allow me to summarize what I have presented in this paper. I treated first of the ways in which story and the insight into story of artistic forms change our perceptions, of how, like the man with the blue guitar, they change reality for us. Then, I treated of how the same story, taking the example of the binding of Isaac, can be told in many different ways, and of how the power of a story, such as that of the dangerous memory of Christ’s Passover, lies in its capacity to become the heart of a multiplicity of situations. Third, in the energy that comes from the story told and celebrated I placed the source of the power to say “yes” in hope, to finitude, even to tragedy, in the trust that in the passion is the victory. Fourth, I treated briefly of today’s tragic situation and of how remembrance of Christ allows us to enter into it in witness of God’s solidarity with the poor, the dominated, and with the earth itself, and therefore in the joy of hope. Fifth, I pointed to the Eucharist as the celebration of the new creation by the community of those who place their faith and hope in the memory of Christ and in the power of the Spirit that transforms.**

In conclusion, let us return to the girl before the mirror, as to a parable. What does she see, this young girl? She sees her unformed figure. But what does she see, this anxious girl? She sees, as human wisdom tells her, a vain young person, foolish in her vanity, a very dead’s head. Yet, what does she see, this happy young girl? She sees, in deeper wisdom, a creature lovely and beloved, the desire of infinite love. There is ecstasy in her gaze, and her song is this:

> Wisdom, the fashioner of all things, taught me.
> For in her there is a spirit that is intelligent, holy,
> unique, manifold, subtle, mobile, clear, unpolluted …
> steadfast, sure, free from anxiety, and penetrating through all spirits that are intelligent and pure and most subtle.
> Wisdom is the breath of the power of God,
> and a pure emanation of the glory of the Almighty;
> therefore nothing defiled gains entrance into her.
> … against wisdom evil does not prevail.

Enriched with the wisdom, which is the wisdom of Isaac passionate and pleading, of the crucified woman, of the wine poured out and the bread broken, of the Christ who is one in Eucharist with broken humanity and disemboweled earth, the energy of a new and transformed life, may our mouths be filled with laughter and our tongues with shouts of joy.
Today we consider the nurture, care, and feeding of the pastoral musician. Along the way it will become clear that as we grow ourselves, we become more interested in the growth of those we serve.

But before we begin to consider growth, we need to consider what it is that is to grow. We need to reflect upon the nature of our ministry. We need to attempt a definition of our ministry. One can define our work in so many ways if only because what we do is so complex, so uniquely influenced by the nature of those we serve, the place in which we serve, and our relationship to these disparate elements. For our purposes today, let’s propose that a pastoral musician is one who assists others to encounter God, the Holy One, through the art of music.

As a parish musician, one of the ways I encounter God is through my reading and study of texts. In fact my music making is disciplined by my encounters with text: the weekly appointed scriptures, the texts of the liturgy and the texts of hymns. It is a pleasure for me to read these texts and let them rattle around in my brain. To think about them and let my imagination respond to them is a joy as well as a responsibility. For example, let’s consider the words of the fifth century liturgy, the Liturgy of St. James, as translated by Gerald Moultry:

Let all mortal flesh keep silence.
And with fear and trembling stand.
These are wonderful and evocative words, but tell me, do we come to worship expecting to bow in fear and trembling before the

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Omnipotent One? How about our parishioners? I would venture a guess that most folk have a bit of trouble identifying with the vision Isaiah recalled when he wrote:

In the year that King Uzziah died I saw the Lord sitting upon a throne, high and lifted up; and his train filled the temple. Above him stood the seraphim; each had six wings: with two he covered his face, and with two he covered his feet, and with two he flew. And one called to another and said:

"Holy, holy, holy is the Lord of Hosts; the whole earth is full of his glory."

And the foundations of the thresholds shook at the voice of him who called, and the house was filled with smoke.

We need the Holy, something to worship and adore.

Ironically, while we may have trouble with it, isn't this vision of an awesome and overwhelming God something that we all seek? It is fundamental to our understanding of God that we sense that God is not one of us. God became one of us but in essence is God, not human. We need the holy, we need something to worship and adore, and if we don't find it in our liturgies we will look elsewhere. If God is not special, remote, and mysterious, we create others who are. We do it with movie stars and rock stars. We are in awe of a Streisand or a Redford. It is no accident that such persons are called idols, false gods created to take the place of the true God, whom many

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and tomorrow and let them wash their garments and be ready for the third day, for on the third day the Lord will come down on Mount Sinai in the sight of all the people.” The people were to prepare for their encounter with God, the God of majesty and power, the Holy One.

I wonder if we can expect to encounter this holy God without preparing ourselves. It's interesting to note that to this day Orthodox Jews make careful preparations for the sabbath, knowing that such readiness gives their worship on the sabbath more meaning. I'm sure that each of us feels that we do prepare ourselves to fill our responsibilities at worship. I'm sure that the hymns are practiced and the homilies are thought out. We do well with this week to week preparation, but we also need a different kind of preparation—the long-term nurturing that is essential to support our weekly work of worship leadership. We are like a well fed by a spring, if the spring goes
dry, the well goes dry as well. Yet so often we are caught up, legitimately so, in our work of worship planning, rehearsing, leading, that we are in danger of running dry as the time for our personal growth gets shortened.

In that context—the need for time for personal growth—I'd like to consider our needs for three kinds of time: up time, down time, and reflection time.

**Up Time:**

Up time is for continuing education. Continuing education is not the thing that you do for three days each summer. It is much more than that. It is Bible study, reading about liturgies, study of hymnology, theological study and especially the continuing study of music. In **Gravity and Grace** a new book from Augsburg Publishing House, the distinguished theologian Joseph Siter writes of his disappointment upon visiting former students now in the ministry and seeing no signs, no evidence of any concern for continuing growth. I wonder how many music teachers might write the same thing about their former students?

In your work, what areas do you feel a bit unsure about; areas that might go a little better with additional information to help support the work? Consider making a list of these areas and search for resources, ways to enable a bit of growth. Perhaps even more importantly, what areas do you feel good about that should be probed deeper? Just between us as musicians, tell me ... *How's your practice life?* The great French organist Marcel Dupre once observed that he liked two hours of piano practice before beginning his daily organ practice. That's incomprehensible to me. I can't imagine the luxury of two hours to get ready to practice. We must find time for disciplined practice. This does not include just the work on hymns for next week or work on any voluntaries—preludes and postludes needed. Rather it might be basic technical studies or time for work on a new piece to expand the repertoire, to grow.

We also grow by listening to music. Do you go to concerts, orchestra concerts, chamber music recitals, choir concerts, and of course, organ recitals? And when you go to a concert are you an active or a passive listener? In **Gravity and Grace** Joseph Siter has something to say about an active, not passive approach to growth.

Growth in the life of the mind, a lifelong deepening of reflection, may sometimes begin in awkward hesitation—or, equally, in the examination of snappy opinions. If I continue throughout my life to regard with ever-renewed admiration a Rembrandt self-portrait, my mind is not enriched by ever more vehement statements of my admiration. One must, rather, keep pushing the question, “What is admirable about the admirable?” We really do not get to know one another by exchanging catalogs of our likes and dislikes. Real understanding grows with probing.

Of course we need to set aside a week or two for continuing educational experiences, and this convention is a great example of one such experience. But what about time during the year? Do we take time during the year to nurture our art? How about some private study this year? We all need it.

And what about theological and spiritual growth? We need to give attention to these areas just as much as we need to tend to our musical growth. A basic, disciplined study of the appointed texts for each week could be a very good beginning for probing deeper, growing, and enriching the well-springs of understanding from which we make pastoral music.

Then, as pastoral musicians, we need to remember one other area. Because of our responsibilities as worship leaders we rarely get to be a person in the pew. From time to time we need to be just that, not only to experience what it's like out there in the real world, but also to be freed from our obligations as leaders, freed to involve ourselves totally in the discipline of prayer. For each of us this worship time, time when we really just worship, is of the utmost necessity and must be found. Each of us will find a different way to do this but it is an essential part of our nurture.

**Reflection Time:**

I consider reflection time just as essential for our nurture and growth. Each of us needs to find a quiet place away from distractions, a place to be alone and at peace. We can have prayer and meditation in these places and we can reflect upon the Bible study that we might be doing, or we could just sit, letting our imaginations roam freely leading us to new ideas for ways to do a specific hymn, a liturgy for a specific feast day, or whatever. And there, most importantly, we can give the Spirit time to do its work with us. How long has it been since we've heard an angel sing? We need to find a quiet place, a place quiet enough that maybe just once in our lives we might be blessed to hear an angel sing.

**Down Time:**

We also need down time. Time for reflection is not down time. Down time is your own time when you do something not at all related to your usual work. Down time is when you indulge your secret or not so secret vice. (For me it's reading detective stories or tinkering with my 1952 classic Jeep.) When engrossed in one's secret vice there is no time for thinking about one's work. And that's good!

When it comes to down time, my guess is that most of you are like me. There is never enough time for down time. One of my concerns as I observe and dialogue with pastoral musicians is that many are much too busy. We do need to be careful about being overloaded. If we try to do too much, nothing is done well. Keep a careful eye on your workload and keep raising this issue in the appropriate places until a realistic workload is evolved. No one can play all the weekend liturgies, do a wedding or two, lead all the choirs, and teach in the school for long without totally depleting themselves of their creative energies. Even if one can physically keep up the pace, it is impossible to maintain the levels of creative energy required to do all of these things well. Remember that it is in the best interest of the people you serve that you not be overworked. They deserve and should have the best you can offer, not the work of an exhausted, artistically drained person. Do remember that we ultimately do have control over being exploited.
can say no. It is often hard to say no because we feel that if we refuse to do something it won't get done. But sometimes that's just as well, since when we are overworked things often go wrong. It is imperative to learn our limits and learn to say no.

I've been speaking of the need for energy, creative energy, physical energy that comes from having been renewed and relaxed in order to offer our best. But what is it that we do? What is it that we offer to our congregations as pastoral musicians? What is our responsibility to these people with whom we worship weekly? Part of our responsibility is a concern for the growth of our congregations. Just as we need to be concerned about our own growth and nurture, as pastoral musicians we have a responsibility to nurture those we serve, especially to nurture the quality of the worship life of the congregation we serve. I am concerned that we are short-changing our people and stunting their growth.

So we try to induce growth, encourage change, and then we get complaints. "I tried to get the congregation more involved in singing and some members got so upset that they called a special meeting of the parish board." Was the soil prepared? Were people informed about the changes to be made? Was the seed planted well? Was the new material taught well? Was time allowed for the crop to grow? How about the patience factor? It takes time for the crop to grow, for change to be accepted. And always, always remember that by and large only those who dissatisfied speak out.

What about quality? For me, great art, timeless art, is the most appropriate art to support and enrich our worship life. Now by great art I do not mean something that is in invariably complicated or involved. But on the other hand great art is something that is not totally accessible on first encounter. A very wise person once observed that if something can be understood totally upon first encounter, it probably doesn't deserve to endure. The gospel, the story of the good news of our redemption in Jesus Christ, is great art. It is a story immediately simple and yet very profound. A lifetime of study is not enough for someone who really wishes to understand the total implications of this incredible good news that we call the gospel. Why is it then, that we are afraid of great art, great music to complement and support this great story? Great art is also immediately simple in that a part of its message is clear from the first. But, like the gospel, continued study can increase one's understanding and appreciation.

Much has been said about the pastoral musician as a servant. We are servants of the people but need to be very careful about our understanding of the implications of that servant role. Dorothy Sayers created a detective named Lord Peter Wimsey, one of those typical, incredibly wealthy English lords who really don't need to work for a living. In the first of the Wimsey adventures, Sayers introduces the major character in situations that clarify their relationships to each other. One important character is Bunter, Peter's butler and gentlemen's gentleman. Wimsey has been out for a busy morning of detecting and returns home at noon in great haste to get a catalog for a book auction he wishes to attend. Bunter gives him the catalog but blocks the door. "My Lord, you are improperly dressed to go to the auction. Your clothing has been laid out on the bed." "Bunter, Bunter, I'm late, I must go!" "My Lord, dress." And so Wimsey rushes down the hall to his room, and changes clothes muttering, "Bunter, Bunter, what would I do without you?" Yes, we need to have the courage to prod, to guide, to encourage, not just passively respond to what the people think they want.

One reason it is so important to understand our servant role in relation to the people we serve is that we have another, more important servant role. We are servants of The Word, God's Word. We have a story to tell, and what an incredible story it is. The arts are one of the best storytelling devices available to us. We need not be afraid of the challenge of great art in this context. Let me quote again from Gravity and Grace: In the uses of literature, the uses of art, I find our intellectual obligation being unfulfilled. We simply are not cultivated people in our time. Of the old church an ancient historian said, "The church in the first three centuries won the empire because it outlived, it outthought, and it outdid the pagan world"—including in intellectual and artistic achievement. But much of the intellectual and aesthetic life within the contemporary congregation is simply contemptible. It is often full of moral fervor and piety, but it is usually absent in the clarity of ideas that thread against the accepted norms and offer new possibilities for reflection.

How is it possible that our church social room should be filled with pictures that are mostly kitsch, to use that eloquent German word, when centuries of artists have taken religious symbols and given them eloquent expression? I am continually amazed by the fact that something happens when one becomes pious. Is the price of piety stupidity? Is the result of being devout that one becomes intellectually and aesthetically insensitive so that the actualities of this world are no longer available to us?

In this context I would like to rewrite one hymn text:

Now thank we all our God
With heart and hands and voices.

Let's change that as follows:

Now thank we all our God
With heart, head, hands and voices.

Or as Stiller would observe, "It's not necessary to have a cranial bypass to be a Christian."

It is terribly important to provide a ministry of music that is sensitive and caring yet utilizing material of intellectual and aesthetic worth. Yesterday we sang the great hymn, "At the Lamb's High Feast." What do we serve at our weekly eucharistic banquets? Artistic pabulum in many cases. When you are invited for thanksgiving din-
ner, you expect a feast, not hot dogs. “But my people aren’t ready for it.” Get them to try it. They’ll like it—eventually. It’s a bit like encouraging a child to expand the palate, grow beyond pizza and hamburgers. This is where the “pastoral” part of pastoral musician comes to the fore. The trying must be done with tender loving care and great patience. I’m interested in slow growth. I’m thinking about five years from now, not five weeks. But the growing begins with next week.

Now it is important to be clear about one thing. In encouraging growth and expressing a concern for the quality of what we do, I don’t mean to imply that all we do must be difficult or complex. A great folk melody is wonderfully simple yet remarkably profound. A great text challenges us to encounter it tomorrow and the day after tomorrow as well as today. My interest is to challenge our people to do their very best on the literature we do use while being sure to provide for new things that are ever better, ever richer evocations of our faith. Growth is essentially change. Luther said it this way:

You should not imagine that the life of a Christian is something stationary and inactive. On the contrary, it is a transition and a progress and do not consider someone a Christian who is not engaged in transition. For this life is not a being, but a becoming. It is not a being holy but a becoming holy. It is not a being well, but a getting well. Not cleanliness, but cleansing. This life is a journey in which we constantly progress and yet are not what we ought to be.

Growth, change, becoming... this is what we have been considering today. To begin, I proposed a definition of the pastoral musician as one who assists others into a better understanding of God, the Holy One, through the art, the language of music.

Second, I have proposed that in order to be equipped for this ministry we need to be concerned about our own personal nurture and growth. We need up time; learning time, practice time, study time. We need reflection time; time to process what we have learned, time to let our imagination have free rein, time to let the Holy Spirit be our leaven. And we need down time; time away from our work to insure that as we return to our work, we return refreshed.

Third, we need to be intentional in our planning for, our concern for, our care for the growth of the people we serve. Their spiritual growth as well as the growth of their worship life is something for which we need to take at least some responsibility. And it is my conviction that this growth cannot occur without working to raise the theological and musical integrity and quality of what we do.

St. Olaf College where I teach is a college of the American Lutheran Church and to date most of my students have been Protestant. I tell my students that if I could do it over again, start all over, I would love to serve a Roman Catholic parish and that they should consider this option as well. You are living in and you are a part of a revolution, a reforming of what you do, that is shaking and shaping the Roman Catholic Church in vital new ways. What a special and frustrating yet so very exciting time in which to be a pastoral musician. There is great cause for hope in what we are doing. Things are moving in the right direction. It is our high calling to claim the beyond, to move forward, to probe deeper, to work to sing the Lord’s song in ever richer and more vital ways.
More than any other in history, this generation of Roman Catholics is aware of the breadth of diversity of its global communion. The travels of Pope John Paul II have illuminated the cultural differences that encase allegiance to the one Catholic Church. In one form or another Catholics are faced with the challenge to be true to their own culture on the one hand and the Church Universal on the other. Imagine: bare-bottomed New Guinea natives in flamboyant headress and body paint processing gifts to the altar accompanied by rhythmic drumming; a seed bed of lay administered "base communities" in Latin America organizing a mission to engage in struggles for social change; Catholic Japanese women forced to marry outside the faith in a country where Catholicism claims less than 1 percent of the population, presenting offerings before their household shrines and burning incense to honor deceased relatives—an incompatible cultic practice Japanese bishops have just accommodated; and Indian Catholic priests praying and presiding while sitting on the floor like devotees in a Hindu ashram. The church in this country displays nearly as much dramatic diversity. We need not even invoke the wide range of cultural expressions of Hispanic, Hmong, Black, and Polish to find vastly different understandings of ecclesiology, ministry, and worship. Differences extend not only to territory and culture, but also within the same parish. In my own diocese, some parishes celebrate liturgies regularly in Latin, some do not allow communion in the hand, some link hands during the Lord’s Prayer, some stand for the Eucharistic Prayer, some never sing the responsorial psalm, and some always sing the Lamb of God. Even within a single parish Fr. "X" commands the altar boys to ring the bells at the consecration, and Fr. "Y" will wring their necks if they do.

The demand for uniformity (and uniforms) that many of us were raised on stems from a misconception that the followers of Jesus lived a life of uniformity and harmony, which, in fact, they did not. The missionary work of Paul and the social world of early Christianity give clear indication that the church was not monolithic but pluralistic, cultural as much as counter-cultural. “Households” were the basic cell of the mission of the first generations, and it’s not surprising that the stage was set for con-

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licts in beliefs, rituals, degrees of commitment, allocation of power, and delineation of roles. Clearly, synagogue concepts of community and practice that transferred to the Christian Community, such as circumcision, were met with vehemence by Paul. The dialectic between structure and anti-structure appears again and again in the tension of Paul's letters. For example, no sooner does he espouse language of "one body/one spirit," than Paul insists that male and female prophets, even though they both are filled with the "one spirit" (and even though in Christ there was no more male/female, Greek/Jew), must keep the different hair styles and modes of dress customary for men and women.

For a fascinating view of the pluralistic beginnings of the church, consider the remarkable work by Wayne A. Meeks, The First Urban Christians: The Social World of the Apostle Paul. He says: "Acts of the Apostles and the Pauline letters provide only tantalizing glimpses of the rituals practiced by the Pauline churches, but these glimpses are only enough to see that they have adopted or created a rich variety of ceremonial forms. There is a striking mix of the free and the customary, the familiar and the novel, the simple and the complex."

It's not by chance that households were the key unit in the early church, that the language of Paul speaks of its members as if they were family: "Children of God, and the apostles, brothers, sisters, beloved." He also speaks frequently and fervently of mutual love through use of rich emotional language. And finally Paul ascribes a prominent role in the "family" to the spirit and gifts.

Who of us could not look back to a recent holiday gathering of our own families (or someone's we shared) and see a remarkable breadth of diversity of persons, talent, lifestyle, spirituality, and values and yet deny the fusion of individuals into a unit bound by common love. This spring my family celebrated our parents' 50th wedding anniversary...of sorts...You see, they had their share of upheavals and departures, but then is there anyone who believes a half-century of unqualified wedded bliss is really possible? The lives of their five boys (together for the first time in many years) is as varied and colorful as the dynamic of our parental saga. The folks wisely chose to forgo a big extended party and enjoy the weekend with immediate members only. Gathered around a large table with sons and wives or almost wives or significant others, we had the rare chance to sense triumph and wholeness. We not only survived but reached a new place, a new level of integration and identity as family. The kaleidoscope of campfires, hunting and fishing trips, baseball, macaroni suppers, and boozewhaling skimmishes jelled if only for an instant in this ever-changing collage of memories. And of course, the scenario for our gathering was the meal—the only real chance for us to express our completeness in a common sharing of thanks and joy.

The intimacy of this togetherness suggests the symbol of community that we all experience on many levels—from Dr. Spock and the family cell to the global synthesis of love and matter envisioned by de Chardin and the eschatological community expressed in Mark (1:15): "This is the time of fulfillment." Community suggests the opposite of disunity. Whereas disunity connotes separation, division, and opposition, community means togetherness, union, and friendship. The word community itself is a rich multidimensional symbol not only because of its meaning of unity of persons referring to closeness, personal relations, mutual understanding, common goals, and interests, etc., but because of the concrete reality of diversity and differentiation within community.

In his book, Community and Disunity, Abbot Jerome Theisen, OSB offers the explanation that "Disunity is caused to a great extent by the lack of will to share the goods of the earth. Individual and corporate greed is at the basis of much suffering and creates a division in the human community." In the same vein I would offer that community is created, strengthened, and nurtured when its members share their gifts. We create community first by naming our needs, accepting our differences, and sharing our diversity of riches.

Let's affirm the positive values of diversity. Some authors point up the need for diversity if a culture is to progress. The same is true for some definitions of social organizations that point to flexibility and diversity as essential ingredients. T.S. Eliot reflects on diversity and unity in these words: "...a people should be neither too united nor too divided if its culture is to flourish. Excess of unity may be due to barbarism and may lead to tyranny [God forbid the church be accused of barbaric leadership]; excess of division may be due to decadence and may also lead to tyranny; either excess will prevent preservation or development." Speaking about national cultures Eliot continues: "If it is to flourish [it] should be a constellation of cultures, the constituents of which, benefiting each other, benefit the whole." And Wayne A. Meeks writes: "We find in the letters of
Paul a stress on the symbols of unity, equality and love—but also on the correlative symbols of fluidity, diversity and individualization.”

Communion in Christ is living a community of belief—a common commitment to the person and word of Jesus. We do not all have the same impression of Jesus or the same commitment, but the range of unity far outstrips the elements of difference. We may be divided on recipes, consistency, and size of the bread, or the hows and whys of the cup, but the message is the same. This broad sharing in the one faith that Paul summed up in the confession “Jesus is Lord” (1 Cor.) is a force that overcomes isolation and disunity. And where does this community of God manifest itself? In Eucharist and worship, the word and the table. “Is not the cup of blessing we bless a sharing in the blood of Christ? And is not the bread we break a sharing in the body of Christ?” (1 Cor. 10:16). Eucharist becomes, then, the unifying force where we surrender our divisions for the sake of a common approach to the throne of our creator God. And music creates the hospitality and comfort that invite the isolated, unite the gathered, and challenge the community to a vision of the kingdom that it is called to embody in the world. By gathering in faith we honor and acknowledge one another’s faith. By celebrating what we share as common values, beliefs, and commitments, we also celebrate our differences.

The community gathering for prayer brings with it a vast history of experiences of God and as many reasons for being there. The preoccupied minds span from near mesmerized vacuity and boredom to frenzied anxiety or enthusiasm. And it is music with all the transformative, symbolic power of art that can most enliven this spectrum into a common experience of mystery. The nature of art possesses a universality that relates to a diversity and to a flexibility in intention and interpretation.

As musicians and planners we persistently mistake our music to mean one thing (fitting one theme) or for performing one particular function. If we plan travel music to fill some gap—it becomes that and only that.

Music—regardless of style—has the charge and the integrity of art to be a universal expression of the multiple, the various, the changing. And, as liturgical art, its conception and execution is non-specific and not produced with the intent to serve aesthetic contemplation…or to kill time. Like good art and architecture it invites, harbors and serves our celebrations. Music possesses an aesthetic power of timeless thought breaks down boundaries of the present and the past, and eliminates the contrasts and the tensions of taste and style. The designs of Frank Lloyd Wright, the marvels of Torvill and Dean dancing on ice, and the sleek sculpture of Henry Moore offer a far-reaching avenue of approach to reverence, beauty, and awe. (Amy Grant and born-again Bob Dylan, with all their immensity of message, sweet remoteness, and diverse appeal, lack the inclusive breadth to invoke the transcendent and to suggest a fresh dimension to redemption.) Successful liturgical music embodies in concrete sound the possibility that redemption means a creative advance to a more poignant, immediate remembrance of the past, or, conversely, that the presence of the past transforms the present, giving it richness and depth. Our music, then, gives a new vision in concrete form and calls theology beyond abstract contemplation to action and reality. In other words, music creates the dynamic for change. The implications for us? Genuine artistry. Not pietistic pandering, virtuosic display or academic swagger….or God forbid, insipidity. Our performance and its intent are not means of transportation, to simply take people from one place and return them whence they came through amusement, entertainment, or diversion. They are a means of transformation, to take people to a new place and provide the prodding and provocation for permanent change.

Having looked at 1) the pluralistic character of the early church, 2) the nature of community and its inherent diversity and 3) the power of music as symbol to contain and express communion of belief, let me dare to stretch my neck out. Recognizing that I’m mid-stream in the life’s work, I’d like to move beyond theory to a framework of principles for making decisions or suggestions for gathering our many parts into an integrated expression of oneness. This list is only a beginning and we can add or subtract as needs and ideas change.

First principle: Respect and nurture the gifts of others.

Let’s face it: especially in the conflict situations it takes a real effort to look at the positive. But all of us (no matter how wonderful or talented we are, or how much fun we are to be with) are made more complete and effective by pooling resources and affirming the strengths of others and the support they give our work. There is no room for exclusivity or elitism, regardless of our skill level, the extent of our experience, or the medium of our music. We must move beyond a mere tolerance for different styles, values, tastes, and talents to a position of integration and cooperation. We are not Lone Rangers. A guideline from Environment and Art in Catholic Worship states “If we maintain that no human word or art form can contain or exhaust the mystery of God’s love . . . then I think it follows that we must use many expressions—and that means people—and we are the ones to call them. Though sometimes they call on us, or we inherit them. One of the first people I met at my first parish was Bob Gacek, an accordion player who informed me he played his accordion for the 9 a.m. Mass when he wasn’t “on the road.” With honest down-home hospitality his burly, polka
pounding hand crushed my dainty baroque-studied digits and I smiled and thought to myself: "Not in my church!" But my concealed arrogance took a whipping.

Bob turned out to be an excellent musician and did a masterful job of supporting congregational song by supplementing the limited organ and even accompanying on his own with amplification. I hope I'll never be that quick to jump to judgment again.

A somewhat less affirming case occurred when I asked a former student how she dealt with the pastor in her first year at a parish. She had just related the latest incident about the pastor's impromptu announcement (unbeknownst to her, or the other) at the end of the "Offertory" that they were going to take up a second collection. He motored over to her at the altar and said: "And let's have a little music during this." Taking some serious issue with the lack of care Father demonstrated for ritual and the function of music, she confronted him after Mass. His response was "I know you're usually right, Mary, but I still like to do things my way!" So the lesson Mary consoles herself with is "to do deal with differences by not taking things personally." And also, I hope, by having patience and persistence to work for change.

Second Principle: cultivate artistry.

I don't think it really matters much what we do, as long as it's done well. The poorest piece of music done well does greater reverence to a community's recognition of the sacred than the greatest piece of music done poorly. The one consistent demand we find threading instructions on music and liturgy is for reverence. Our response must be one of depth of totality, authenticity, genuineness, and care with everything we use and do. A simple attractive beauty is a most effective invitation to seeing beyond the face of individualism to a sense of the holy, the numinous. Anything that kills a spirit of prayer, reverence, and a sense of the holy detracts from a sense of unity. We need to be more attentive to how we do it rather than what we do.

The obvious emphasis on the fine display of exhibits here at the convention is on the "what we do" rather than method and technique. There's no want for wonderful repertoire and the showcases are overflowing but I question how much demand there is for the "how to do it." Do we seriously take our responsibility to develop skills, lift our standards, study, practice, belong to professional organizations, sing or play with community or professional ensembles, listen to music—of all kinds, and read, anything! As artists we need to nourish artistic lives.

Third: cultivate variety.

The first axiom for harboring hospitality is the familiar. But it doesn't take long for us to package and pigeonhole our liturgies by saving the 15th century deleting or changing a thing or two in the program each week. Again Environment and Art warn: "Be aware of formulations and patterns which tend to petrify, make manageable and efficient, and which can fail to seek the fullest sense of power and meaning."

I believe "Glory of the Liturgical is an example of repertoire—whereas it provided a valuable direction and still deserves a viable existence—that has become a victim of misuse. The talents of other good composers are also in danger of overkill leading to an impoverishment of our faith vocabulary. The demand for revitalizing and re-evaluating is ever present if we are to combat complacency and a common experience of the boring. In addition to Mass, do we seek opportunities to provide a regular experience and a rich variety of Liturgy of the Hours and other prayer forms for ourselves and our communities?

Fourth: eliminate diversification of Masses.

Does this sound familiar? "Thank you for calling St. Patrick's on the Rocks. Our Mass schedule is as follows:

Sat. 5:15 High School Folk Group
Sun. 8 am Silent Mass
9:15 Organ and Cantor
10:30 In the Main Church: Adult Choir
10:30 In the Basement: Contemporary Choir
12:15 The weary Music Director and whomever he or she can find not watching the NFL."

The cultivation and separation of a distinction of Mass styles and repertoire within the same community leads to a diversification, a spreading out of riches, that is counterproductive to community. For one segment of a parish to experience sung prayer from supplements and miscellaneous overhead projections and another only hymns and tremolo (or worse yet, no song) is divisive, dilutes identity, encourages anonymity, and leads to liturgical planning that is arbitrary and confusing. Rather, I think it's possible to use a variety of music styles and accompaniments that still respect 1) The faith experience and needs of a multi-faceted congregation, 2) strengths and abilities of various musicians, 3) specific demands of particular liturgies relative to time of day, nature, and size of gathering. 4) gifts and person of the presider, etc. The mixture of styles is possible when one understands scale, perspective, design, and intention. Instead, a marriage of art forms like pottery, painting, and sculpture is possible in a single work at the hands of an artist who can make connections and see relationships. Who created the paradigm one pastor is reported to have said: "My job is to make everybody happy?! No mother with half her faculties would believe that. Planning delicately liturgies for folks of different tastes, age, spirituality, and persuasions is like Imelda Marcos shopping for shoes. Studies indicate, furthermore, that of all the reasons people attend a certain liturgy, time of day is the most influential. I know of a downtown city parish that advertises its Sunday morning Mass schedule as "traditional organs/hymns" and the afternoon masses as "contemporary/folk." For a twist they invert the pattern and feature the con...
temporary music in the morning and the traditional music in the afternoon "in order that the congregation(s) within a congregation] have the opportunity to see how the other people worship!"

Fifth: eliminate multiplicity of Masses.

The recent Notre Dame study of Catholic parish life points out the needless multiplication of Masses, which results in the deterioration of the quality of worship. Elsewhere, Fr. Robert Hovda points out that you cannot continue to celebrate multiple Mass liturgies that will be inspiring."...Our schedules remain a major obstacle. Instead of gathering believers together, we disperse them. Instead of one or two celebrations into which we pour our time, energy, money, talents, artists, and care with a memorable and inspiring effect, we prefer a half dozen perfunctory, dutiful and depressing rites."

Sixth: cultivate a sense for good, sound, fitting sung prayer.

The repertoire in denominational hymnals is a good study of diversity. An interesting look at the struggle is the dynamic of a committee at work choosing hymnal contents. The United Methodist Hymnal Revision Committee recently encountered the familiar problems with sexist language — and some extra twists, such as the American Indian's objection to "pilgrim feet" in "America the Beautiful," and the unfavorable racial connotations to "Whiter Than Snow, Lord Wash Me" and "For our race so freely given" in the hymn "For the Beauty of the Earth," which will become... "To the world so freely given." The measure of that diversity is also reflected in a poll throughout their denomina-
tion last year that ranked "How Great Thou Art" and "The Old Rugged Cross" as the two all-time favorites. But the same two hymns also topped the most-hated list! "Onward, Christian Soldiers" was axed because of militaristic overtones until National Headquarters heard over 40,000 complaints about its removal.

One of the strengths of diversity is the implication it holds for ecumenical expression. I feel the current revision of hymnals is doing nearly as much to facilitate the convergence of rites as the implementation of

Are our expectations for unity too high?

The lectionary. A late 18th century English hymn, German "Lutheran" Chorales, and a Ghana folk song side by side with "What Is This Place," "Jesus My Lord, My God, My All" and "Gather Us In," as contrasting as they are, all possess the integrity to create hospitality and comfort.

I don't intend to emphasize hymnody over other styles of song, but I think Roman Catholics are in danger of losing a sense of hymnology. And I think hymns, largely due to the expanse of image in their poetry, offer us a wide communion and richness of diversity. The strength of hymns is losing ground because folk music is performed better. The Catholic Church needs more competent organists who can express the music with correct notes, who can phrase and articulate with sensitivity, and lead with strong rhythm and registration.

Good organs attract good organists. Hymn singing will always take a back seat to pleasing folk music and antiphonal song until we experience hymns regularly and effectively.

The sense for good and fitting music is just that: quality and appropriateness. Quality, which is not always immediately appropriate, "has an inherent sense of love, care, honesty and nobility," never compromising, gimmicky or trivial. Appropriate is "capable of bearing the weight of mystery, awe and reverence," and it must serve the ritual action.

Seventh: sing by heart.

I think the metaphor "Singing by heart," rather than by memory, is a metaphor that has something to offer us—for it's the place of the heart that is the wellspring of Christian affections: joy, thanks, longing, love, forgiveness. Do we encourage needless reliance on participation aids with printed snippets of melodies and acclamations that perpetuate a missalette mentality? Some common repertoire sung from the heart can be a powerful symbol of communion.

Where does all this theoretical ramble lead or leave us? I don't know. I promised not to give solutions to these issues and I'm confident that I am succeeding. One safe conclusion might be that we, who symbolize the living church, value unity over conformity. I think, however, we can benefit from asking the question—are our expectations for unity too high? Do we expect our ministry to be pie in the sky? There are struggles ahead. But as a people of faith, we embrace the knowledge that unity is born out of
struggle and conversion is born out of change. After all, isn’t this the heart of the Paschal Mystery—dying and rising—that out of the paralysis of struggle comes the freedom and the cure for new life?

The Notre Dame study reveals some depressing things about Catholic parish life and worship in particular. I’d recommend reading the excellent commentary by Mark Searle, which was given at North American Academy of Liturgy in January and published in the current issue of Worship. There’s a lot that does not bode well: the dissatisfaction with music in liturgy is frightening. Some statistics are staggering: only 28% of Catholics rate worship of God or celebration of Mass and sacraments the top parish function, and only a small 17% feel liturgy should be given higher priority. Nevertheless, we must embrace the challenge to be positive.

In a recent TV interview, a scientist made some comments on the scientific method that I would like to apply to our ministry as artists. He said, “The rewards in scientific research are much greater than the disappointments. Progress is slow and rarely is there a great breakthrough. It’s mostly routine, hard work, trying the same thing a lot of different ways, with occasional feedback to know we’re on the right track. And care and support from colleagues is a big factor for keeping going.”

This week we’ve come from many different places to affirm the same journey. We have shown many different tastes, but share the same thirst. We have used many different expressions but share the same message. These are enough reasons to stand fast, to face the challenge of our work and to always give thanks that we are called together to be many parts of one body.
TO FR. VIRGIL FUNK
AND ALL WHO HAVE
SERVED ON THE NPM STAFF
DURING THESE FIRST 10 YEARS

CONGRATULATIONS

AND

THANK YOU

GIA PUBLICATIONS, INC.
Chicago
Music in our parishes is one of the areas in most need of improvement in the church today. Agree?
In order to do something about it, I intend to form a national association of parish musicians. The purpose of the organization will be to improve singing at the liturgy, assist musicians in planning, and further educating musicians of current liturgical and musical events.

The questions are: DO YOU THINK IT IS A GOOD IDEA?... and WILL YOU SUPPORT IT?

Rev. Virgil C. Funk
Clergy Questionnaire, 1976

When a survey with these questions went out to 2,300 priests in March, 1976, the answers were still very much in doubt.

Rev. Virgil Funk, at that time executive director of the Liturgical Conference, knew that several attempts had already been made to form an organization of church musicians—all had met with failure or at best limited success. But discussions with many people in the liturgical field, consultations with musicians in the Baltimore-Washington area, and the results of the clergy survey convinced him that a new effort was needed and could succeed.

It was worth a try anyway. Fr. Funk scraped together $4,100 of personal savings and joined forces with Sr. Jane Marie Perrot. Through their efforts and determination, and with the help of many musicians, clergy, concerned friends, and patient creditors, the National Association of Pastoral Musicians was born.

The official birthday of NPM is listed as July 1, 1976. Soon after, operations were set up in a one room basement office in St. Mark's parish in Hyattsville, MD. By October, 1976, 1,700 members had joined NPM. The first issue of Pastoral Music, October-November, 1976, went to the mailbox on November 14.

Ten years later, that association of musicians and clergy is still here (though in a larger office), still working for the purposes stated in its first promotional letter (see sidebar, P. 43), still occasionally behind schedule, and still worried about money. But Pastoral Music has been alive and growing for ten years; over 31,000 registrations have been recorded at NPM conventions; "pastoral music" has become part of American liturgical vocabulary, and NPM members across the country show no signs of slowing down.

This is the 61st issue of Pastoral Music. We celebrate this special 10th anniversary with a look back at just a few of the highlights of the last ten years—the writers, the topics, and the features that have put Pastoral Music at the center of this association "of musicians and clergy dedicated to fostering the art of musical liturgy."

We dedicate this retrospective to you musicians and clergy who thought NPM was a good idea, who give it support, and who make it work.
Musicians are part of the musical team and need to be treated and respected as such. Joseph A. Wysocki, October–November, 1976.

What is needed is a renewed interest, along with two essentials: better training in liturgy... and improved musical skills. James M. Burns, October–November 1976.

God has never truly shown a preference for any particular musical idiom over others. Lewis McAllister, October–November, 1976.

Liturgy always starts with where people are, as believers. But it doesn't have them where they are. John Gollin, SJ, October–November, 1976.

Music built around three chords, poor theology, and weak spirituality is still heading the lists. Mary Elesta Colombro, October–November, 1976.

Musicians must be encouraged to assume some responsibility for leading the congregation (through music) to deeper and more meaningful prayer. Joseph A. Wysocki, December–January, 1977.

Ultimately, music in worship has a single purpose: to build up the community as the body of Christ in faith and love. Nathan Mitchell, December–January, 1977.

**People who sing at celebrations are normal. People who do not are abnormal.**
Aidan Kavanagh, April–May, 1977.


When I attend a service in which the music is good and the spoken word is bad, it's a concert. When the spoken word is good and the music is bad, it's a talk show. Alexander Pelquin, December–January, 1977.

Just as music must truly be a part of the Mass, so must a musician truly join the community of the parish rather than just being an employee. [The musician] must be a part of the whole. Alexander Pelquin, December–January, 1977.

A major asset is an open-minded, hard-working liturgy committee that knows what it is doing. Eugene Walsh, February–March, 1977.

Calling chant the traditional music of American Catholicism is a form of religious myth. Eileen Elizabeth Freeman, February–March, 1977.

Foremost is the fear that a national hymnal would fix liturgical music at a very immature state. William Bauman, February–March 1977.

The message many women receive is that the "Good News" is not for them because Christ came for men, loved men, and died for men to save all men. Sonya A. Quilsland, February–March, 1977.

If such hymns as "Good Christian Men, Rejoice" inhibit prayer and fail to reinforce the sense of solidarity that the eucharist seeks to create, then such hymns ought to be dropped. Sonya A. Quilsland, February–March, 1977.

The New Catholic lectionary has dramatic implications for music in the liturgy, and it deserves a much fuller study at the parish level than most of us have yet given it. Don Salters, February–March, 1977.

I have seen a performance of Vivaldi's "Gloria" destroy a modest act of worship because it was far grander, took as long to sing as the rest of the service combined, and involved a choir and full orchestra that numbered almost as many as were in the whole congregation. It was like putting the baroque...
People who sing at celebrations are normal. People who do not are abnormal. *Aidan Kavanagh*, April–May, 1977.

Antiphonal singing will not be successful until there are antiphon sufficiently attractive to hold our attention. *Patrick Collins*, April–May, 1977.

People are flocking to the churches where black music is being sung. They are flocking to churches where they are being fed. *Clarence Jos. Rivers*, June–July, 1977.

The Mexican American's lack of enthusiasm for the experimental English liturgies is due to the fact that traditionally he possesses a life of liturgical celebration more meaningful and more integral to the person and to the community than what has been contributed by the experts. *Carlos Rosso*, June–July, 1977.

Often there is tension between celebrant and minister of music—the question of competition between them arises. Questions of personalities apart, the problem is really one of misperceiving roles... The function of both... is to aid the congregation toward “full, conscious, and active participation.” It is only when the celebrant perceives the liturgy as his or when the minister of music perceives the liturgy as a musical performance that the question of “competition” can arise. *Ralph Keifer*, October–November, 1977.

While parishes are not afraid to hire an expensive plumber or heating contractor sight unseen, they are quite nervous about hiring a professional caliber musician. *Richard J. Wojick*, October–November, 1977.

What you think about Scripture will reflect itself in the music you choose, and in the manner of your ministry. What you think about Eucharist will manifest itself week after week in the lives of thousands of people. *Tom Conry*, October–November, 1977.

Good liturgical music, now more than ever before, is available. The pastoral musician must be able to play it. *Tom Conry*, October–November, 1977.

Liturgical music is a ministry to the life of faith, not merely a job that anyone with a little music training can accomplish. *Eileen Elizabeth Freeman*, October–November, 1977.

A Horowitz or a Rubinstein or a Biggs means excellence in concert performance, but without proper orientation to their role and an understanding of liturgy they would be incompetent church musicians. *Eileen Elizabeth Freeman*, October–November, 1977.

To continue to offer nothing but poverty level salaries to highly trained and competent people is clear and simple abuse. *Haldan D. Tompkins*, October–November, 1977.

There is no such thing as a congregation that cannot or will not sing. *Robert J. Baitsini*, October–November, 1977.


A priest who doesn't know A-sharp from B-flat, who perhaps can't even sing a note, is not thereby justified in excluding the music program from his interest. *Gregory F. Smith*, December–January, 1978.


The stamina of the many pastoral musicians I have met is a great source of optimism. *Ed Gufrnd*, December–January, 1978.

Anyone with a pastoral sense will know that “elderly” does not mean “conservative” music; black does not necessarily mean soul music; teenage does not necessarily mean “folk” or “guitar” music. *Virgil C. Fink*, December–January, 1978.


The priests of tomorrow, like the priests of today, will probably continue to know less about the liturgy than they would often like us to think they do... The pastoral musician is also, and is likely to continue to be, a liturgical specialist as few other ministers in the church are. *Ralph Keifer*, February–March, 1978.

A threat to musical coherence is the mixing of different and not necessarily complementary styles of music within a given celebration. *Ron Meltz*, February–March, 1978.

If the congregation seems to be a half beat or a beat, or a whole measure, or a whole verse behind you, wish them better luck next week, but don't wait for them. *Robert J. Baitsini*, April–May, 1978.

We will never grapple constructively with this question of liturgical celebration until we take a look at the way the church lives and acts outside of

Music is not only intrinsic to liturgical prayer; it is liturgy at its best. That is: musical liturgy is the premier form of liturgical prayer. Musical liturgy is ideal liturgy. Musical liturgy is the norm for our practice. John Gallen, June-July, 1978.

The pastoral musician can no longer be content with a role as one of the parish technicians—those friendly people who fix leaky faucets, pour Drano into every drain, and replace the light fixtures that have been vandalized in the parking lot. Pastoral musicians are not “sound technicians”; they are “sound theologians.”


In rediscovering the intoxicating flavor of Christian liberty, the instruments must rediscover the joy of true service. For a greater freedom is always a road toward a greater duty: the one of better serving Christ Jesus by better serving the community. Lucien Deiss, June-July, 1978.

If you are still among those organists whose right foot freezes to the swell box, or if you are one of those gui-

PASTORAL MUSIC, Volume 1, number 1.

On the opening page of that very first issue, editor Bill Detweiler expressed the ideals that would guide the magazine for the next ten years.

“Pastoral music,” he said, “is a grateful response—a joyful noise. Pastoral music reconciles, expresses hope, calms. Pastoral music exalts, it liberates, it raises. Pastoral music involves and motivates—joins together. Pastoral music inspires and arouses; it gladdens the heart. Pastoral music enhances and enriches the life we share.”

“The improvement of that music,” he said, “is our reason for being. . . Pastoral Music plans to provide the kinds of down-to-earth guidance both pastors and musicians need as they fully assume their life-giving roles.”

That first issue of Pastoral Music made a good beginning. The cover, showing liturgy at Holy Spirit Church in Annandale, Virginia, announced the theme of “Church Music Today.” Inside, eleven authors raised practical and theoretical issues; all articles flowed easily through Gerry Valerio’s clean and graceful design.

Also in that issue . . . G.I.A. advertised Worship II, “A New Hymnal for Catholic Parishes” . . . Dennis Fitzpatrick, of F.E.L., advertised a $10.00 reward for “pirated collections”—homemade and parish hymnals—using F.E.L. material without permission. F.E.L. threatened legal action—an early sign of a copyright battle still tied up in the courts . . . Mike Joncas, a seminarian from St. Paul, offered a lengthy, positive review of Let My People Sing, by Bernhard Huijbers and

Huub Oosterhuis . . . and James Burns contributed a much shorter review of Neither Silver nor Gold. He called its music “refreshingly simple yet not naive,” but wondered whether the $4.95 per copy price tag would put this first collection of St. Louis Jesuit music “out of reach of many congregations.”


In the early days, Pastoral Music often used hand drawn illustrations rather than photographs on the cover. This cover drawing, by Jim Butter, was used to announce the first installment of Pastoral Music’s prestigious series of articles on the BCL’s landmark document Music in Catholic Worship. The series ran in four issues and was later published by NPM as Music in Catholic Worship: The NPM Commentary (The Pastoral Press, 1982).
Rites of religious profession, weddings, and ordinations often come across as being for the sole benefit of those entering into the sacrament. As long as this continues, the sacraments will not achieve their full potential as the primary expressions of the community’s life, and the community will be frustrated in its attempts to realize itself as the body of Christ. Andrea Cifoni, April–May, 1979.

I am the “animator of the common prayer.” I have no business attracting attention to myself; my job is to orient the people toward their God, whom they are celebrating, and whose praises they are singing. Joseph Gelineau, October–November, 1979.

A good animator has enthusiasm that is so contagious that the latent liveliness of the group just bursts forth. Annick Colbert, October–November, 1979.

The historical alliance between public worship and the musical arts has long been an uneasy one... Many a suspicious bishop and pastor have regarded musicians as shady, reptilian people—barely human—who inhabit the perilous margins of respectability. Nathan Mitchell, October–November, 1979.

Our ministry as pastoral musicians is a ministry of conversion, a ministry in an age of reconstruction, a ministry that hopes to restore vision through hearing. Nathan Mitchell, October–November, 1979.

The heart of good presidential style is a personal, prayerful presence to the communal word and action of the liturgy: being attentively, actively within every moment and movement of the celebration. Allan Bouley, December–January, 1980.

Ritual is precisely the business of disciplining human communication so that it is strong and beautiful and loving for all the different kinds of people that celebrate. Eugene Walsh, December–January, 1980.

A funeral mass poorly prepared and celebrated will reinforce the opinion that not only the deceased is dead but the church herself is dead—her celebrations, signs, and sacraments no longer speak to living men and women. John P. McNamee, February–March, 1980.

When the overall planning is done well by the professional musician, and volunteers work along with that plan, peace and order will exist, and progress will be made in time. Marie Kremer, April–May, 1980.

Although we have not always been willing to admit it, the liturgy is and always has been a quite sensual mode of worshiping God. Liturgy is a body-oriented form of worship. At one time or another, all five bodily senses are invited to participate in the liturgical experience. Becket G. Sencur, June–July, 1980.

In the liturgy, music is God’s language. Frank Rodimer, June–July, 1980.

In general we composers are not coming up to the surprisingly high standard of popular music in this regard, and we are fathoms beneath the watertight lyrics of Cole Porter. A study of his use of vowels would by itself revolutionize a composer’s or textwriter’s art. John Foley, June–July, 1980.

Inflation rains down on all of us, but with particular ferocity on those at the low end of the economic scale, which is where we will always find the church musician. At the grocery store you are not allowed a 20% discount on your bill because you are a church musician; there is no allowance in the secular world because we love our work. Maureen Morgan, August–September, 1980.

Composers must get to know God.... To speak of Christ we have to gradually come to live with him, in detachment from our narrow, selfish fears; we must come to know his way, his truth. John Foley, August–September, 1980.

To lead celebrations with children, it is not enough to say cute things or quote from television commercials. Thomas Ryan, October–November, 1980.

When the sacredness of life is expressed through the joy of music, a child understands what words alone cannot explain. Don G. Campbell, October–November, 1980.

A music minister who gloats over his or her power and importance runs the risk of introducing another form of clericalism to the scene. Elitism doesn’t belong in the same parish as ministry. Mary Ellen Cohn, February–March, 1981.

The term “pastoral musician” is useful because... it allows the musician to be identified with the church community in the whole of its life and work. In whatever place and for whatever reason the community gathers, the pastoral musician has a role to play and a service to offer. Austin Fleming, February–March, 1981.

Liturgical art must go beyond the rational to speak to the whole person. After all, if God were only concerned with content, he could have sent a slide-tape presentation; instead he sent a whole person to speak to whole people. We must be about creating feast-like forms, playfully taking delight in the form and color and texture, rather than always making a statement. John Bisconti, June–July, 1981.

When I graduated from Juilliard in 1954, the commencement speaker... said, “Everybody out here, all of you, will have to find out who you really are as pianists. Only one or two of you will really make it big; the rest will have to be content to be church musicians.” Bach and Mozart would have blushed to have heard those words. Rembert Weakland, June–July, 1981.

Purpose of NPM (from the first promotional letter, July, 1976)
The National Association of Parish [sic] Musicians will be a society of priests and musicians working together
1. To provide mutual support for practicing parish musicians through improved repertoire, through increased knowledge of the role of music in the liturgy, through practical help for effective participation in parish-liturigical-committee-planning of music.
2. To provide a forum for advocating musical excellence in liturgical celebrations.
3. To provide a vehicle for disseminating evaluations of new and current musical selections.
4. To assist diocesan and parish level efforts in improving the quality of and interest in parish music.
When words are so feeble for reaching the depths of the Easter mysteries. Ron Lewinski, April-May, 1982.

For the majority of bishops, priests, and laity, the RCIA maintains its status as a secret service, the best kept secret service in the church. Richard Fragomeni, April-May, 1982.

As pastoral musicians we should be excited about the musical opportunities opened to us in the rite of baptism for children. Peter Finn, April-May, 1982.

Only when the assembly and all the specially designated ministers work together under the leadership of the priest celebrant do we get a truly life-giving celebration of Sunday Mass. Eugene Walsh, August-September, 1982.

Gathering releases the main energy of the faith experience, the faith experience by which God touches us and we touch God. Faith is ignited from flesh to flesh, from person to person. God comes to us through us. Eugene Walsh, August-September, 1982.

When there’s a parade, everyone loves to watch. It amazes me that musicians blame themselves for not choosing a good opening hymn when the real reason people aren’t singing is that they’re too busy watching... Read a hymn instead of watching the bride? Instead of watching a line of angelically dressed seven-year-olds? Are you kidding? And there goes the opening song, Elaine Rendler, August-September, 1982.

To what degree has our community attempted, in a practical fashion, to bring about the kingdom of God? What risks have we taken? With whom have we aligned ourselves? The answers to these questions will measure what and how we are celebrating. Tom Conn, August-September, 1982.

In the struggle for control in parishes, language is sometimes used as a weapon. Musicians may feel tempted to retreat to a thicket of musical jargon just to disguise the fact that they do not have the foggiest notion of what they are talking about. Thomas Shepard, October-November, 1982.

It is the task of both musicians and clergy to stop dumping words and music on people... Should we ever start listening to the experiences of our people, not only would our homilies and music come to life, but there would be an end to arrogance in the pulpit and choir loft. Thomas Caroluzza, October-November, 1982.

NPM is at a turning point in its history. If it faces up to the challenge, it can continue to have the positive influence that it has had on so many musicians and on the people who worship in their parishes. Paul Skawington, October-November, 1982.

We all know there is a lot of bad music out on the market. People are getting rich on kiddie music, bubble gum music. And parishes that are trying to reach out to their children often make the mistake of buying this junk. Thomas Shepard, December-January, 1983.

The documents always use the term “liturgy with children,” but too often we end up with “children’s liturgies”—a term which should be put away forever. Mary Ellen Cohn, December-January, 1983.

We need to stop herding children into weekly (or worse, daily) eucharistic celebrations apart from the Sunday assembly. Mary Ellen Cohn, December-January, 1983.

Many of the liturgical groups have gone beyond the folk idioms. In fact, they are often not groups at all, but ensembles, and they may be ensembles of great skill. Jeffrey Noonan, February-March, 1983.

We have our problems, but so much has been accomplished, so much progress is “in the works” that the U.S. church can ease off the shilll lamenting over the defilement of church music. Richard Wojak, February-March, 1983.

Certainly something was lost when rousing songs were snatched away and theological treatises set to bland verse were substituted. “We enter,” “We gather,” “Our priest does this and that.” Nobody’s going to set out for Utah singing that kind of stuff! Tom Parker, April-May, 1983.

A good worship song is easily learned. Do you remember ever having to be taught “Silent Night”? Tom Parker, April-May, 1983.
Few covers have stirred as much emotion as this one from February-March, 1981, showing a little teddy bear abandoned in a trash pail. Many people wrote to express outrage at the image, but the NFM Pittsburgh chapter felt a kinship with the bear and adopted it as the official chapter mascot. The bear symbol struck a special chord with chapter coordinator Rick Gibala, and it later evolved into the chef-illustrating Gibala's *The NFM Cookbook: With Lyre, Harp, and Spatula* (NFM Publications, 1986).

Many readers reacted angrily to this August-September, 1982 cover, mistaking it for a photo of liturgical dance. "If the average pastor sees this cover it will be another ten years before liturgical dance returns to our churches," wrote one irate reader, and The Wanderer gleefully announced that its dire predictions of nude liturgical dancing seemed to be coming true.

In reality, however, the photo did not show liturgical dance at all, but a theatrical performance of Gregg Reynolds' "Sonata for Eyes," performed by Betsy Beckman and the Gregg Reynolds Dance Quintet. It had been performed, not in a church, but in a YWCA in Washington, D.C.

I feel reasonably confident in asserting that Jesus never experienced the thrill of cutting felt to form the letters s.h.a.l.o.m. and then gluing them to burlap. There is no strong evidence that he could strum the chords of "Cum-By-Ya." John Buscemi, April-May, 1983.

If you long to see your name up in lights and for the chance to strut your stuff, get involved in the theatre. Don't unload these needs on the liturgy. John Buscemi, April-May, 1983.

Liturgical artists must care for the symbols of worship. Their only task is make sure these symbols are able to speak with all the power they possess. John Buscemi, April-May, 1983.

The Christus bid his friends adieu and proceeded to put a little spring in his leap for the sky. This time the weights were more than he needed, and propelled the Christus upward, onward. He hurled out of sight with a grand clunking sound after which one sandal, then another, dropped onto the stage floor. The curtain rung down, the sirens blew, the backstage rustled, the house lights went on. That's what happens when we try to imitate nature with too much "verismo." Fred Maleck, June-July, 1983.

It is almost as if we are a people bereft of a past and with no thought for the future. It is as if we wanted to blot out any feelings about past or future. Will we be judged as a people who tried to...
remember or a people who tried to forget? Mark Earle, August–September, 1983.

The church, our church, urges us to go on, to move. No matter how warm and comfortable the fireplace is in the pilgrim’s wayside inn, no matter how secure or inspiring the cathedral space is, each is not the whole answer, for the best is yet to come. Fred Molek, August–September, 1983.

[Music] is perhaps the most vital ministry in the whole church. Horace Allen, August–September, 1983.

Black composers and liturgists should be allowed to innovate without the consuming anxiety of facing a charge of being either inauthentically Catholic or inauthentically black. Ronald Sharp, February–March, 1984.

The social change that rocked our culture and our church and our liturgy turned out to be a long-term affair that could not survive on the pabulum being served up by groovy presiders or “with it” musicians. Andrea Ciferni, April–May, 1984.

The 70s and 80s have taught us what the Gospel has always maintained: that the Kingdom is much bigger than the church and the world and so any liturgy identified with the world is leaving us in a comfort unbefitting pilgrims. Andrea Ciferni, April–May, 1984.

The “folk” musician is becoming more and more a well-rounded musician with the talent and vision to provide the local parish community with a multitude of prayer expressions through music. Marty Haugen, April–May, 1984.

I was writing music at the same time—usually secretly in my small seminary room. But liturgical music? The thought never crossed my mind. Ray Rupp, April–May, 1984.

A person who gives this some thought and yet does not regard music as a mar-

velous gift of God, must be a clo-dhopper indeed, and does not deserve to be called a human being: he should be permitted to hear nothing but the braying of asses and the grunting of hogs. Martin Luther, June–July, 1984.

After faith, we can do no greater work than to praise, preach, sing, and in every way laud and magnify God’s glory, honor, and name. Martin Luther, June–July, 1984.


You as musicians can help our congre-gations realize how ecumenical they are when they sing the great hymns and liturgical texts of the church. Mons Teig, June–July, 1984.

May we never underestimate the power of song when united in the gospel of Christ to break down barriers and give us a foretaste of the unity always promised. . . Mons Teig, June–July, 1984.

The anachronism that departs from this mood of a druidic frolic is the complete domination of the sanctuary space by the Beowulf Memorial Organ built by the King Kong Organ Company of Stonehenge. After one’s visual purple adjusts to this early Norman darkness, the organ emerges with such a display of metal that Grendel would have easily taken it to be a household God and worshiped it. Fred Molek, October–November, 1984.

Organists who intend to work in the church need to see that the playing of a liturgy requires as much skill and attention to detail as does the correctly artic-ulated interpretation of a Sweelinck or-gan work. David Fedor, October–November, 1984.

An organist who accepts a position in a church must be aware that everything they do will not always be understood and accepted. David Fedor, October–November, 1984.

Our liturgies are so bad because we do not demand that they be better. Grayson Warren Brown, December–January, 1985.

Remember that liturgical dance will not reveal this living God to the world, nor will tracker organs or beautiful vestments or choirs that sing on pitch or good church music or my next sermon. The living God is revealed only by the Christ, and only the Holy Spirit reveals to anyone that Jesus the Rabbi out of Galilee is this Christ. Aidan Kavanaugh, December–January, 1985.

The pattern of how God works is seen best in the way God worked in the human life of his only Son. That life led inexorably uphill and to a cross, and from there downhill and to a tomb which finally turned out to be empty. . . If anyone offers you something other than this as a contemporary, relevant, meaningful, and fulfilling Christian “spirituality,” thank him politely and then pour it down the sink. Aidan Kavanaugh, December–January, 1985.

Creativity: Variations on a Sacred Theme

BY JAMES EMPEREUR

An hour’s snow: 
Heaven and earth settle briefly 
All their old differences.

This lovely haiku poem was on a 
Christmas card I had received from 
my late friend and colleague, the 
poet James Luguri. It spoke of the meaning 
of Christmas in a far more imaginative way 
than the hundreds of cards I have received 
with their expected message of “Peace on 
Earth, Good Will to Men” or their non- 
descript holiday tidings. Two more haiku 
Christmas cards from Jim graced my life.

Winter branches: 
In an abandoned nest 
A new egg of snow

Christmas eve walk: 
First quince in blossom 
Before the year ends.

How the human imagination soars when 
confronted with these parable-like poems: 
parable-like because they have no endings 
but invite us to further exploration. What- 
ever else it is, creativity moves us to further 
pursuit. It does not conclude. It offers no 
definite answers.

The creative imagination is the source of 
those qualities that make us most human. 
To take one example, it assists us in dealing 

We are uncomfortable with 
fantasy.

with loss, the frustration of our desires. 
Many of you remember the poem by 
Blake, which is good advice for all of us 
lovers.

He who binds to himself a joy 
Does the winged life destroy. 
But he who kisses the joy as it flies 
Lives in eternity’s sunrise. 1

If we take the pronouncements of our 
society seriously, imagination and fantasy 
are for kids. Mature people don’t day- 
dream. They work. They do something. 
They don’t just stand there. A fantasy life 
is a nuisance. It is O.K. for children at their 
particular stage of growth. But no self- 
respecting adult would be caught dead with 
it. Our language gives us away. We say we 
inhabit in fantasy. This is presumably like 
having a triple ice cream cone or a second 
piece of chocolate decadence.

And it is true that many of us adults are 
uncomfortable with many, if not all, forms 
of fantasy. We feel guilty that we are wasting 
our time, time that could be spent (no- 
tice the verbs) on keeping our noses to the

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grind (note the image). What would happen to our world if everyone wanted to fantasize?

And yet the ability to fantasize is a primary quality of the creative person. Through this imaginative process we can blend the rational and non-rational components of our experience into something entirely new. Fantasy is not the kid’s stuff we grew out of as we pass into adulthood.

But are not liturgy and fantasy seen as antithetical? Fantasy belongs to that which is unreal, nonexistent, unattainable. But can liturgy be unreal and beyond grasp? And if fantasy is made equivalent with being out of control and if liturgy becomes the paradigm of a controlled situation (many examples here), then the two can never meet. Many of us are threatened by that which seems beyond our control. About such important things as life and death, my personal meaning, and the existence of God, we want to be sure. We don’t want vagueness or ambiguity about that kingdom of God on which we use up so much of our energies (note the image).

But consult Jesus about the kingdom and what do we get? Stories, metaphors, and parables. In his book, The Third Peacock, Robert Farrar Capon calls Christianity the ultimate fantasy, the fairy tale. What this means for those who care for the worship of the church is that we do not have to reinvent the wheel. The story is already there. We need but apply our imaginations and retell it.

To claim that creativity is a must for liturgy and its artists is but to say that we will not get much further in our liturgical renewal if we do not engage the human imagination, whether that of our selves or of our congregations. After all, how much more historical work, revisions of liturgical texts (yes, I said texts, not gestures and symbols), or catechesis do we need? You don’t change people’s minds, you change their experience. We need a new liturgical magnetism.

What would happen if everyone wanted to fantasize?

one that had all the attraction of the moment of consecration of the former, well orchestrated Solemn High Mass. That moment of consecration was the liturgical black hole that sucked up all the spiritual and psychological energies of worshipers.

What we have now resembles too often the classroom.

As liturgical artists we must present the world of the liturgy, the world of the liturgical texts in sonic, plastic, and visual dimensions. In our liturgy, we must make present the world that is there in front of the liturgical texts, a world often hidden, unnoticed, and unattended. We cannot ignore the obvious: that our psychic lives are both conscious and unconscious, hidden and revealed. And so we must take our cues from the world of the arts, a world that binds together the conscious and the unconscious so that the world of the liturgical text can be presented by means of a more imaginative world. If we want to know what creativity in liturgy means, we can be helped by our experiences of creativity in the arts. A few examples will suffice to make my point.

Like the film, our liturgy is a combination of fiction, drama, poetry, dance, music, painting, sculpture, religion, and philosophy. But does the liturgy, like the film, heal the separation between the real and the unreal world? Actors in the film often come off better than most of the real live people we live with. We do not have enough beauty in our lives and it is one of the things we need most. That is why we continue to make and look at movies, hoping for the best.

A painting is a reality of its own. Few would consider it an ordinary reproduction like some photographs. The painting represents its own world. Painting makes worlds for us to see; sometimes these worlds remind us of worlds we know, and sometimes painting leads us into worlds unknown. How can the liturgy do the same? In the same way we do not think of a play as like real life. It is really an exaggeration of real life in its manners and characters.

But good drama has a world of meaning.
and sensibility that it makes available to those who wish to enter it. The liturgy can and must do the same.

Poetry is always a distillation. Even long epic poems like the Iliad or Beowulf could hardly be more compact. In poetry the song (the heart) and the insight (the mind) are combined as no where else. Auden said that "a sentence uttered makes a world appear." Poetry gives us a world that is already familiar but that we did not know very well before we read the poem. We did not know that such a world mattered so much. Poetry gives us the world in which we can come to live.

"Music sounds the way emotions feel," according to Aaron Copland. What does music mean? is a nonsensical question. Although we may analyze it into tones, melody, and rhythm, what music is dealing with is our response to time. However inharmonious may seem the sequence of sounds, music is an order expressed within the flow of time. We have many rhythms in our lives and music can express them all, sometimes in obvious, sometimes in subtle ways. The whole range of our emotional life can be heard through the musical imagination. A performer can say: "I play what I live" and a listener can say "I will live what I hear." Such should be the case in our Christian worship. Our liturgical music should help us make sense of our time.

What is creativity? Let us look at two definitions. One comes from an important American philosopher and theologian and the other comes from a storyteller. Let us begin with the more theoretical one. Our theologian, Henry Nelson Wieman, has written this paragraph of description of human creativity:

"Human creativity consists of bringing together these two sides of discovery, open awareness on the one hand and theorizing on the other—with its analysis, discrimination, definition and experimentation. When these two are united and rightly balanced human life leaps forward like an open spillway or a bound unleashed. Life becomes suddenly and marvelously abundant. When these two are brought into fruitful interaction, the richness of the world and the fertility of life is shown to be amazing. The artist, the prophet, the moral and social reformer, the scientific genius, the religious seer, all rise up in numbers and power when awareness of the wide, rich, novel fulness of concrete experience can be combined with the scientific method. But wide open mystic awareness flounders helplessly and blindly when unassisted by scientific method. And scientific method becomes a barren definition of concepts without yielding when not supported by open awareness."

What is important in this description of creativity is what Wieman calls creative interchange. Creativity is not just intuition and not just intellectual understanding. It is this process of interchange that helps us to discover what it means to be creative in the liturgy. I will sketch four characteristics of this creative interchange: 1) a new perspective, 2) a progressive integration, 3) an expanding appreciation, and 4) a setting in community.

(1) In this interchange a new perspective emerges. We become aware of our experience and that of others through communication. This is the reason that artists live in colonies and that we need a mobilizing image in liturgy around which our meanings can be gathered. Images unite; ideas divide. I share something of importance to me and you do the same in this kind of human interchange. Creativity will remain imprisoned unless there is that kind of sharing where new perspectives can arise. One of the paradoxes of creativity is that in order to think originally, we must familiarize ourselves with the ideas of others.

This is more than a sharing of ideas. It is a sharing of values. How often have I heard liturgical planners exclaim: "I have this great idea." Notice how often they use the word, idea. Frequently this is little more than a sharing of recipes. Many times people have creative ideas but they exist in isolation because they have not identified their new perspective in which to ground the ideas. What is the point of being creative in offertory processions if one comes from an old perspective that sees this part of the liturgy as an offering of bread and wine rather than the new perspective of setting the table? Take next Sunday's readings and locate an image around which to pray

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rather than identifying a theme. You will experience what I mean by a new perspective.

(2) **Progressive integration.** We integrate the meanings we have received from others and integrate them into those we already have. Our thoughts and feelings are enriched by being exposed to others' values in life. The integration is largely subconscious, unplanned, and uncontrolled. But it does mean that one must draw apart and cease from a great deal of activity or input; otherwise the constant stream of new meanings will prevent deeper integration. A period of loneliness and quiet provides for incubation and creative transformation. In the words of the poet, Porchia, "To be someone is to be someone alone." That is why I begin planning liturgies early, take a fair number of ideas and images and then let the relevant ones emerge (usually while I am jogging). One who is continuously in association with others is not likely to be the medium through whom a great deal of creativity will occur. Creativity is not the same as frenetic activity. That is the problem with the planning session with its exclamation: "I have this great idea." It becomes the tail wagging the dog.

(3) **Expanding appreciation.** Once we have shared our values and have had a chance to integrate them, our appreciable worlds will expand. The range of our experience will increase. After all, reality is what we pay attention to. A richness of quality is lacking for people whose consciousness remains untransformed; there is a narrow range of possibilities. For those whose imaginative life is wider, possibilities occur that previously did not exist. I have found that working with professional artists as I do, and especially with dancers, I can make a number of choreographic suggestions, although I am not a choreographer. The point is that my own world has widened and I can see possibilities where even the expert dancer might not, at least in a liturgical situation.

This new appreciable world in which we live is not one that is constant. It expands and contracts with great variation from day to day. But once acquired, it is not lost. It is at least a memory and a conceivable hope. This larger appreciable world does not mean more pleasure, enjoyment, and happiness. But it does mean that the experiences will be deeper and higher and that our longings and fulfillments will be more profound, but that does not mean that they will be less painful.

(4) If you and I have expanded our worlds as individuals, then our relations with our communities will grow in ways that will be transformative and healthy. This is a task of humility and suffering since it means intellectual understanding of the other, the feeling of the other's feelings, mutual correcting and criticizing, cooperation directed to preserving the good that has already been achieved. Community here is more than backslapping geniality but includes the discernment of illness and evil in one another. Community means both suffering and freedom. Refusal to take suffering is perhaps the chief obstacle to the increase of creativity in one's life. One of the most helpful and effective bits of advice to give people when they feel depressed and are
questioning the meaning of life, is to encourage them to do something creative, although it may require effort and pain. Creativity rather than logical reasoning is called for in such a situation.

Creativity for Wieman, then, is the way any person combines theory (the intellectual) with openness (the intuitive). This combination is found equally in the writer who transforms his or her experiences of the human scene into a novel or play and in the scientist who tests and probes the collected data in order to come up with a new theory. Both work through intuition as well as intellect. Both work with ideas that are as much feelings as they are thoughts. Both writer and scientist depend on inspiration and the workings of the subconscious mind. Creativity is that unique combination of abstract theory and expanding experience.

But let us listen to a quite different description of creativity. J. Ruth Gendler in her collection of short short stories entitled, The Book of Qualities, speaks of creativity this way.

Creativity is not efficient. She has a different relationship to time than most of us. A minute can last a day and a day can last an hour. She loves all the seasons. She is on intimate terms with the sun and the moon. It is New Year’s all year long at her house, what with celebrations for the Celtic, Hebrew, Tibetan, Chinese, Japanese, and other New Years too numerous to mention. Creativity loves to gossip with the birds and put on her mask and beads and dance with the animals. Although bright colors amuse her, she most often wears neutral tones. She is especially partial to off-white.

Some people consider Creativity selfish because she does what she wants. I have always found her to be gracious and most generous. She is certainly complex. If you have only met her in a serene mood, her flair for drama may offend you. She is not your aunt with the porcelain teapot who plays chamber music. If you are one of those people who only go to see her when she is starting in a major melodrama, you will not hear her rain songs. If you insist she is mad, you will never see how still her face is when she returns from a dream.

Sometimes Creativity disappears completely or wanders around the back alleys for weeks at a time. She has a strong need to be occasionally anonymous. If you run into her at the post office line during one of these periods, you will probably not recognize her. She is in a different place. It is almost as if her blood has slowed down. When the blank period is over, Creativity brings her free self home with her. Her skin is new. She is ready to work. More than anyone else, Creativity understands the secret meanings of the months when nothing seems to get done.

Creativity cannot be forced, but it will come if we are open to it.

What can we learn about Ms. Creativity who has this somewhat unreliable relationship with time? She refuses to be categorized by bright colors. She has not one, two or three, but multiple New Years. It means that creativity is not a kind of problem solving. For those who believe that the creative process is to terminate in answers to questions, the resolution of complex situations, planning a music liturgy would not differ fundamentally from an electrician deciding how best to wire a redecorated room. But creativity lives her own life and she has her own rhythm and time.

Creativity cannot be forced. But like love, it will come if we are open to it. We let a lot of creativity pass by because we are too busy to note it. The imagination is not bound by schedules but tosses its ideas into consciousness at any time of day or night. Perhaps, if we miss the creative moment, it will return in different guise. But we cannot always recapture the insight in its original form. We must attend to our thoughts and feelings during the time of incubation. Creativity is not bound by our appointment books. We may have to wait while she gossips with the birds or we may join her as she dances with the animals.

Creativity consists largely in rearranging what we already know in order to find out what we do not know. We need to look afresh at what we normally take for granted. Unfortunately, we tend not to ask questions about that with which we are acquainted. We ask questions about unusual events. But creativity often wears neutral tones, especially off-white. If you wish creativity to join you in your quest, look where you are not looking. After all, reality is what you pay attention to.

Creativity goes her own way and she is a complex person. She is a classic nonconformist. She spends little time with the emotionally repressed, with the intellectually inflexible. She avoids those dependent on others and lacking in self-confidence. She passes over those weak in faith, the authoritarian personalities, and those who close themselves to experience. She also does not wish to be identified with counterconformists who flout convention because they feel a need to be different. Creativity is not into the task of being alienating. Creativity has a balanced attitude. She is original in ideas and open to new experiences, but she is not unconventional for its own sake. She remains attuned to the thinking of others.

But she is complex because originality is her broadest trait. Being more flexible than most people she tries a variety of approaches. Give her a brick and it becomes 51
a paperweight, or a part of a walkway, or something to grind into red powder, or something to throw at someone. But creativity consists not in novel responses alone. The creative person not only has new ideas, but also follows them up. And this is where the trouble begins. Copernicus and Galileo were denounced as blasphemers. Darwin's theory of evolution brought down the wrath of the clergy. And Stravinsky's Le Sacre du Printemps provoked a riot.

Creativity may adopt highly bizarre devices to make for more favorable conditions for inspiration. Some of our most creative people have been most idiosyncratic. Schiller, for instance, filled his desk with rotten apples. Proust worked in a cork-lined room. Mozart took exercise. Dr. Johnson surrounded himself with a purring cat, orange peel, and tea. Hart Crane played jazz loud on a Victrola.

Creativity can help us reeducate ourselves to remain open to new experiences. Perhaps in our younger years at school we learned what our teachers said we should know. If our teachers always knew the answers to our questions, it was because we were trained to ask the kind of questions they would be able to answer. Our creativity will be found in the way we keep asking the question.

Finally, creativity takes time. There may be a long period of time when our ideas go underground. As far as we can tell, creativity actually moves in recognizable phases. Not all agree that this is the way to slice the pie, but I believe that the creative process does go somewhat like this.

There is the first insight when the germ of creation is born. This may be a poet's response to the death of a friend or a painter's sight of sun on the lake in late afternoon. The second phase is that of preparation when the creator reads, discusses, questions, and explores. For instance, the painter may sit day after day on the hillside, observing colors, figures, and changes in light. Immersion into the subject matter is a condition of creative thinking because it gives the materials with which to work as well as acquit one with the difficulties of producing something.

After the conscious mind has done its work, the unconscious takes over. This is the period of incubation. This time may be long or short. This may be a time of discouragement. Hart Crane would work on a poem for months, even years, jotting down lines on scraps of paper as they came. Illumination brings the creative process to a climax. It may be sudden as when whole stanzas of a poem will come. It is at this time that integration occurs and the imagination takes command. The final stage of verification is the time when intellect and judgment complete the work of imagination. Creativity is not a single flash of intuition. It requires analysis to separate significant factors from less important ones. This is the time when the composer plays her piece for a friend in the hope of an objective assessment.

There seems to be, then, a creative cycle of five identifiable phases: 1) the impulse to create, 2) the gathering of materials and investigation of methods, 3) time of incubation when the work proceeds unconsciously, 4) the moment of illumination when the unconscious mind suddenly announces the results of its labors, and 5) a process of revision and verification.

Because the liturgy is the place where the story of Jesus Christ, the story of the paschal mystery, takes place, pastoral musicians like other liturgical ministers are to be storytellers. The liturgy provides the opportunity for all of us with our small and limited stories to get caught up into the larger incorporating story of Jesus Christ. The liturgy is storytelling time because like good stories it can pull us out of ourselves, can transport us to the world of the story where we undergo its trials and thrills and return to our own reality with renewed appreciation. Storytelling is not the kind of experience we should leave behind because we grow up. Stories are for adults too. All people want to move out of their skins and return from a journey slightly different.

Liturgy is storytelling time because it is narrative in structure. Stories have a beginning, middle, and end and so capture the temporal dimension of human existence. They deal with people in their moments of decision while they are carving out a future by understanding and reappropriating the past. Human stories speak of freedom and making choices. Storytelling is part of the human process because time and freedom are. The liturgy is a kind of story. In worship we tell and retell stories that have more than ordinary impact: the stories of salvation, life in Christ, and the journey in the Christian community. When we retell these stories Sunday after Sunday, they become part of our self-identity as Christians and they shape our permanent attitudes towards life. These attitudes bring about a greater sensitivity in our lives and so we become “holy” in so far as we go out to others from a more integrated position.

In the liturgy we tell our stories again and again. We do not usually get it right the first time. We need to retell it repeatedly in hope that we will come up with a satisfactory story. In this way the story of the liturgy is allowed to have an inner impact. And the whole liturgy is storytelling, not just the liturgy of the word or the homily. Liturgical musicians help tell this story in sonic form by creating a coherent unity in the liturgical experience. The musical quality of liturgy is one of the most important ways to get at the stories that lie too deep in the consciousness of people to be told directly. The liturgy presupposes the story that cannot be told. But the story that is told is a true one. To say that story, song, or musical work is true is to say that it reveals, suggests or reflects deeper meanings. Thus, how the story comes to light in the liturgy itself raises certain questions peculiar to the musician.
How does the musical dimension of the liturgy require that the assembly has a familiarity with the Christian story, not simply as historical past, but as a present event that achieves its meaning from the future? The obvious examples here are: does music reinforce the idea of Christmas as a past event, advent as a time of Old Testament longing, Holy Thursday as the celebration of the institution of the sacrament of the Eucharist, the Ascension and Pentecost as feasts separate from Easter? If so, the music is hindering the story of the liturgical year, which is not concerned about historicization or creating a biography of Jesus Christ.

Second, is music an integral part of the story? You have all been at musicals where this was not the case, where the songs were interspersed as to be only loosely connected with the story or where the story was but an excuse to sing some fetching tunes. Does the story narrative stop while we take out time to sing a la Donizetti or Bellini bel canto opera? Is the sung liturgy like a dramatization that is deficient when there is no advancement of character by means of song? One thing is certain. The four-hymn mass is not the way to tell the story liturgically. The four hymns actually set up a pattern counter to that of the Eucharist, disguising its basic shape. The four hymn mentality (which can be present even if there is singing at the other parts of the liturgy) tends to stress secondary elements of the rite and so changes the liturgy's transforming thrust.

Third, if the liturgy as storytelling is to be musical, how can the texts of the story be sound? Usually, the texts that advance the narrative—prayers, readings, the eucharistic prayer—are not sung. Creativity is called for here in a special way. For recitation of these parts can prove to be dissipating in energy, with boredom as the result. In what way is the Christian story carried in hymns and chants? If Pentecost falls on the first Sunday of May, marian hymns may not advance the story but rather create a distracting subplot.

Fourth, how can we help tell the resurrection story? Stories have power when we can identify with them and feel that they are true for us. Christianity grew because of the engaging power of its story. It is a truly human story. That is the reason for the appeal of the Christmas story. But we find it difficult to place ourselves in the story of the resurrection, and only at certain times in our history has it been palatable to see ourselves on the cross. But everyone can welcome the birth of a child. For a mobilizing story, how can you beat the stable of Bethlehem with its chorus of angels?

But the central New Testament story is the death and resurrection of Jesus Christ. "If Christ has not been raised, your faith is futile" (1 Cor 15:17).

Paul tied this story to human experience by putting it into the context of conversion. Death is death to sin. Resurrection is new life. The resurrection story works if it fits our experience. Does it tell the story of our experience? Paul's theology of resurrection is abstract for us today. More people are engaged by the empty tomb. The four gospels give different stories of the resurrection, which are filled with minor contradictions. But as stories, rather than history, they are powerful in asserting that death is not the end of Jesus of Nazareth. Death is not the end of life. These are mysterious things that can only be grasped in story forms that provide possible ways of imagining them. We should take our cues from such creative people as Emily Dickinson, who becomes theologian in her poetry when she speaks of the resurrection experience.

Who has not found the Heaven—below—
Will fall of it above—
For Angels rent the House next ours,
Wherever we remove—

The liturgical musician can help us develop the kind of imagination that can converse with angels at an empty tomb and envisage a world beyond this one, a world in front of this one. Music is one of the ways that the story can make sense of our experiences. We feel foolish reciting alleluia.

But to sing it can be the height of human religious expression. The liturgy needs creative pastoral musicians and pastoral musicians need to be creative. The reason is wonderfully stated by theologian/poet, Emily Dickinson:

Though the great Waters sleep,
That they are still the Deep.
We cannot doubt—
No vacillating God
Ignited this Abode
To put it out—

Where Do I Go from Here?

BY DOLLY SOKOL

I'd like to begin by centering ourselves in our role as ministers of the liturgy. There are four basic presuppositions that I have about all liturgical ministers, especially music ministers. I really feel strongly that we must come to see ourselves in light of these four qualities. Anything less will make us poor instruments of God's presence within the liturgy.

First, ministers must be **Believers**. We must believe that God can and does speak to us today through the liturgy, the scriptures, our community, the arts, our lives. That's what revelation is all about. This belief will help us be more effective ministers, for it says that the way we do our ministry does make a difference in the way God is experienced in the community of believers.

This leads me to my second point about ministers as believers—we must believe and realize that technique cannot overcome faith. While competence is needed, it is only one large part of our ministry; faith is the other. Musicians, liturgists, clergy, who do their jobs well, but don't let their faith be expressed through their ministry, are like T.S. Eliot's "Hollow Men"—stuffed, hollow, lifeless. Though their technical skills may be flawless, a community of faith can see right through them if they are not faith-filled people.

Finally, as believers, we ministers must see our faith not as a static state of being but as a way of life in constant need of conversion. We are continually called to growth by God through our family, community, and world. It is not enough to be baptized a Christian. The very nature of the word Christian shows us that we must follow the life of Christ—that is, through death to resurrection—over and over again as we grow and mature as believers.

My second presupposition about liturgical ministers is that ministers must be **Prayers**, those who pray both privately and publicly. Through private prayer we seek to place ourselves in the presence of the Holy One on a regular basis. We have a relationship to God, to Jesus, to the Spirit, not only during the liturgy but before and after as well. We do this in many ways—through scripture, meditation, music, nature, and the visual arts. We open ourselves to God for nourishment, for inspiration, for challenge.

As public prayers, we are a model for the public prayer of the assembly. Whether you know it or not, people look to you as ministers for leadership not only in music but in the actions of public prayer as well. If you are not being personally present, that is, paying attention to the actions of the liturgy, then it is likely that you may be leading people away from prayer rather than toward it. Concretely, this means that musicians aren't shuffling music during the scripture readings, that choir members aren't reading the bulletin during the homily, that clergy aren't preparing their homilies during the psalm.

Third, ministers must be **Servants**. This aspect has been part of the focus of this entire conference. Servants, of course, are at the service of the assembly and its prayer. Our ministry is not one of self-service.

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Those who are musicians, or lectors, or cantors just because they love to hear their own voice, should get out of the business—for theirs are performances, not prayers. They give, not for the sake of the community, but for themselves. As servants, we must have the desire to communicate with people, to be an instrument of God at the liturgy, to serve the community's needs and not our own. On the other hand, if you have been a cantor or a lector for years and years and every time you are scheduled your family has to hear your crabbly tone of voice, your complaints about the director or the clergy, about having to attend rehearsals or about practice taking up your free time, then I seriously ask you to take a sabbatical. If your ministry is getting to feel more like a job than a service, take some time off; resign; take a leave of absence. You will not only be doing yourself a favor; in all probability you will be doing your community a favor.

Fourth, ministers must be Learners/Explorers. By this I mean that we must do our homework seriously each time we are to minister. We must rehearse, and not just for our sake but for the sake of the community's prayer. We must be open to learning more by participating in conventions such as these, by reading, by continually studying and practicing our craft, by learning more about liturgy, scripture, and our part in it. In addition, our ministry calls us to know more and more about the people that we are called to serve. This means talking with them, and not just about liturgy or music; it means being present to the community at meetings and festivals; it means being a part of a community, not an outsider, paid consultant or performer.

I invite you to look at yourself in light of these four qualities. Are you a believer, a pray-er, a servant, a learner/explorer? Are you coming to see yourself more and more as a part of this community rather than apart from it? Do you see your growth in ministerial competence integrally tied into the growth of faith in your parish community? This, I believe, is the kind of ministry the church asks of all of us.

This view of music ministry is really quite different from what some would envision. It certainly demands competence in music, but it also demands competence in the openness to ministry. We are not talking here about just a job. We are talking about a way of living with people, working with people, sharing with people, modeled on the ministry of Jesus.

Concretely, what does this mean? First, I think this type of ministry is often one of presence. Not just presence at rehearsals and meetings and Eucharist, but a consistent and honest presence to people. This happens on all sorts of levels. How am I present to the people of the parish at large? How am I present at parish gatherings that are not just music or liturgy related? Do I talk with people about the stuff of life? Or do I become we feel free to offer our help in other concrete ways; being present with them? babysitting, cooking, chauffeuring, shopping, phone calling? Has my leadership enabled this kind of ministry not only by me but by one another?

Second, this ministry of leadership calls for a caring skill little developed in many of us, myself included—that of affirmation. “The greatest good we do to others,” said Cardinal Sheen, “is not to give them of our wealth, but to show them their own.” Affirming the wealth of one another—affirming, as an approach to living—feels so right. I want to be affirmed. I know that I grow and flourish in an atmosphere of affirmation, yet I often hold back affirmation; as if somehow by affirming others I lessen my own esteem and self-worth. Let me stereotype for a moment and say that many musicians, artists of all types, might be accused of this. We are terrific at criticism, we are cutting in our commentary, but we are so slow to acknowledge, let alone affirm, the gifts of others. Martin Buber has said that “Society may be termed human in the measure to which its members affirm one another.” Surely, if any “society” is called to be human, it is Christianity; it is us; it is our church. So part of our ministerial leadership involves affirmation, not just as a once or twice a year practice, but as a way of living and growing and praying and being with one another in our church. I know we have all experienced times when affirmation has brought new strength and spirit. As leaders we are called to facilitate and enable that affirmation to be shared among all of us.

Another aspect of leadership may sound a bit technical, a bit stereotypical, a bit too studied, but I ask you to consider it as one positive way of helping us work with others in an atmosphere of mutual understanding, one way of caring for those that we work with, caring about who they are as people and how they see the world. This type of caring involves understanding the personality traits of one another and learning to respond well to each person based on those particular traits. Besides being a helpful tool, it also can be a bit of fun. I found this out when our office administrative assistant came back from a seminar on how to deal effectively with office personnel, and in particular the problem of too many bosses. She walked in to the office the next day and said to me, “You are a B!” I said, “What?” She said, “Yesterday I learned three basic types of personalities and you are a B type!” “What type of person is a B type?” I said, already thinking that a B is obviously inferior to an A type. “Here
by certain basic characteristics. While few persons are totally an A, B, or C, most of us work out of one basic view. As I give the characteristics of each type, try not only to determine where you might fall, but think of one or two of the people you work closely with and see if you can find them as well.

A type people are methodical, fair, accurate, cautious, stable, orderly, sensitive and traditional.

B type people, to repeat, are forceful, proud, confident, ambitious, decisive, impatient, dominant, and achievers.

C type people are helpful, optimistic, people-oriented, gregarious, talkative, flexible, idealistic, and supportive.

There’s an easy way I’ve found to help find the dominant personality type of people we work with. Picture that you are all in a busy restaurant and forks are missing from each of your place settings. An A type person will take time to analyze which of the people working in the restaurant should we ask about this problem—our waiter, the ones cleaning the tables, the manager? The C type person will look at the food and say, no problem, we can eat it with a spoon. The B type person will get up and get the forks from another table or the service station.

Again, let me caution that while this is fun, it is a tool that can be poorly used; and turned into ridicule. But when used as a way of caring, it can be a way to meet, ability to take charge, encourage their continued thinking about improvements and new ideas.

Another aspect that may be helpful to us as ministers is communication. The ways we communicate with A, B, and C type people can make a difference in whether or not our communication gets through. When communicating with A’s, minimize interruptions, give advance notice for any change, and supply complete information. When communicating with B’s be direct and to the point, show confidence, maintain control and be alert for impulsive or unfounded statements. When communicating with C’s, first make sure they’re listening (they have a tendency to drift off from time to time), ask specific questions, be alert for exaggeration, and make sure they stick to the subject.

When conflict occurs in your choir, your staff, or among other music ministers, knowing the ABC’s of yourself and your group can help the process of arriving at a solution. When dealing with A’s in a conflict situation know that change should be introduced slowly. We should be sensitive to feelings, use logic, treat the person fairly, and use tact when offering criticism. When dealing with B’s in conflict situations, have them think it through again, be more direct, be open to their new ideas, have them slow down and take it easy, and if possible put them in charge of solving part of the problem. When dealing with C’s in a conflict situation, have them declare a course of action, request more facts from them, set schedules and deadlines, make them aware that they are talking too much, but keep them near people. Note that C’s have a natural tendency to avoid conflict.

This process, just like the Myers-Briggs and other personality inventories, can be helpful to us as well as to all in a group. It helps put ourselves in one another’s shoes and expands our vision of the way things can be accomplished. For me, it is part of what ministering to the needs of others is all about.

The flip side of caring for the needs of others in those ministerial groups or staffs of which we are a part, is letting the people of those groups care for us. Many of us, I think, have witnessed ministers in our past—whether they were teachers, clergy or religious—who would do a terrible job of caring for others. They’d be there, they’d listen, they’d respond genuinely and appropriately to each person’s needs; but when they were in a crisis situation, they either dropped out of sight or were like a stone wall—they wouldn’t allow us in, even a little bit, to be present to them.
to comfort, to share, or just to do certain tasks to make life easier for them at this time. They shut us out. Not only did they lose out on a growth-filled and perhaps grace-filled opportunity, but so did we. Certainly, formal ministerial training these days does not consider this type of leadership ideal. Mutuality in ministry is often the buzzword for allowing for mutual caring within a community of faith. Because we are part of this ministerial leadership, we too, I think, are called to an openness to the care of others. The care I received and accepted through some crisis times in a community in which I worked was phenomenal. A choir director recently shared with me how his choir had cared for him in real and concrete ways through a marital separation. While most people don't want to be noisy during a time of personal crisis, they would like to be part of the caring. If we as leaders allow and accept that caring, we not only strengthen the bonds between us, but we also strengthen the vision and spirit of our community as a whole, and of who we are called to be in this world. Of course we're all somewhat skeptical. We fear we will make mistakes or be rejected in our efforts to care for and affirm one another. But Mother Teresa made a statement once that hit home for me: "I would rather make mistakes in kindness and compassion than work miracles in unkindness and hardness." Mistakes, in kindness, rather than miracles—perhaps that's the way the kingdom is built.

Having said this and centered ourselves once again in ministry and on our role as caring leaders, let us turn to strategizing for bringing our experience of this conference back to our parish. Let me say that this strategizing is not meant to be manipulative; it is meant to help us share our insights and experiences in such a way that they will ultimately benefit the liturgical prayer of our local parish community.

The format I have chosen for talking about strategy comes straight from the heart of the liturgy. In 1945, in his classic book, The Shape of The Liturgy, Dom Gregory Dix outlined for us the four actions that have shaped our celebration of the Eucharist from almost the very beginning—the actions of taking, blessing, breaking, and sharing. I find these actions most appropriate when talking about how to bring home what we have been about this week.

Taking: to take; taking it all in; taking notes. How do we take all of this? I have a few strategies for you.

1. Read over your notes and fill them in in such a way that another person reading them could understand what you are talking about. Perhaps you just wrote down a word or phrase of a speaker and then listened to understand the concept but didn't write your understanding down. Fill these in as soon as possible. No need to grope for the speaker's exact words. In your own words, fill in your understanding of the concept, the idea, the technique.

2. Listen to the addresses on tape again. This could be done for two reasons—to fill in your notes but also to just hear the pre-
4. Talk about the conference with people who were here with you; discuss ideas, share insights, draw out implications for your parish. Try to explain to another participant the main thrust of one of the sessions you attended but the other person did not. See if you can communicate it in such a way that the other person gains some insight even though they were not at the session. But I'd suggest to you extroverts that you keep your initial sharing confined to those who participated in the conference and not go public as yet. If you are the only one here from your parish, then talk to someone like your spouse, a relative, someone who is not really involved in your parish liturgy at the same level that you are. The purpose here, remember, is to help extroverts reflect on the convention and not, as yet, to communicate this to the parish.

5. After reflecting verbally on the conference and talking it out, fill in your notes with the further insights you have gained after talking about things.

6. The sixth strategy for the action of taking is to follow through with these insights and take some further workshops and classes, read some of the recommended books and articles, or make plans to attend next year's NPM national convention in Minneapolis-St. Paul. In this way we not only take the actual convention but the implications and suggestions of convention speakers and participants and bring ourselves to further reflection and growth for the sake of our ministry.

The second action of the liturgy that may suit our strategic analysis is that of blessing. Here, I think we have to ask ourselves a brutally honest question: Will the insights gained from this convention be seen as a blessing or a curse for your parish and its leadership? It is sad but true that new insights, new ways of looking at music, liturgy, and prayer are not always welcomed with outstretched arms. Change and growth is difficult and many of us, myself included, would often prefer to leave things as they are than to muddle through the conversion process—whether it be in myself, my family, or my community.

But as ministers, part of our leadership role as I mentioned before is to draw our-
selves into the mystery of conversion, the mystery of death and resurrection. So I think our strategy for blessing is to pray over our experiences and insights of this convention and pray over the needs of our communities. How can these insights/challenges become a blessing for my community? Take time to brainstorm with God about this. From this blessing and brainstorming we can move to the third action of the liturgy and of our strategy—to break.

To Break—break out; break it in; test it out. To break open this convention in your parish, start with your co-workers in liturgical leadership—the pastor, the associate, the other music ministers, the liturgy coordinator, the head of the liturgical team. Send a letter or phone them inviting them to meet with you. Prepare handouts for them on insights particularly helpful to your parish. Quote from speakers. Tell stories of your experiences. Prepare your notes for the meeting wisely. Don’t go skipping around—and then we had a BBQ and it was great; and then we had a hymn fest and it was great!” This kind of information anyone could have read in a brochure. The purpose of this gathering is to break open the insights and experience of the convention for them—not to gloat over the good time you had. Try to present your insights in segments or categories—for example, insights I gained in experiences the communal prayers of the convention and their implications for our parish liturgy. After each segment, ask people for their comments or questions. Make sure they have a grasp of the insight even though they may not see the implications for the parish as yet. When speaking about each major segment, be prepared to recommend tapes or books or documents that would help clarify and expand the insight. After presenting perhaps the three or four major insights of the convention and talking a little about what it might mean for your parish, have some wine and cheese or popcorn and soda pop and then end the evening. Don’t come to any decisions. Just let all the ideas and discussion settle in for all of you. Rest with it for a while. Set a date about a month to six weeks later to reconvene. Ask them during this interlude to really reflect on the insights and encourage them to read or listen to some convention tapes. The purpose of the follow-up meeting would be to evaluate your parish’s current liturgical life in light of these new or deeper insights and then to make recommendations to your administration/pastor/liturgy team (whoever makes decisions for implementing liturgical change in the parish) for what might be improved and how this might happen and over what period of time. If after this second meeting, the administration is reluctant to initiate change, my suggestion to you is to back off a bit. Give more time for the ideas to set in with the leadership. Because you have shared certain insights with them, they will be able to look at the liturgy in light of those insights and may eventually come to some decision regarding change. However, feel free to look for opportunities to reintroduce certain insights when appropriate.

If you are not in a policy making position within your parish, it is a very slow and persistent task to initiate any change for the good of the community. Even if you are in a policy making role, introducing change is still not easy. There are always mitigating circumstances. But that’s part of what being a pastoral minister is all about.

Some ideas that you come home with will be very specific, dealing perhaps with only one ministerial group, perhaps a group that you yourself are in charge of. Even then, I think it is important to introduce any change or any possibility of change by talking it over with the entire ministerial group. Again, let your enthusiasm come through as you call a meeting. Make a presentation, and have them discuss the implications of the change for the ministers and the assembly. And perhaps have them try the change on one limited basis and then get their feedback. Breaking open this Bismarck NPM convention in your home parish may be the work of months and even years. This is fine. Don’t feel that you have to implement all the new techniques, insights, and music that you have learned in the next month, the next liturgical year, the next Holy Week. Take your time. Sitting with the insights yourself for some time will help you refine them for your own situation.

The final action is to Share—to share with all; to share freely. After having taken in the convention, taken notes and filled them in, after having reflected in prayer on how these insights can be a blessing for your community, after having broken open those insights with the ministerial leaders of your community, you are now ready to share them fully with the entire community. Share your enthusiasm for liturgy and music, just by the way you now are able to minister within the Eucharist and other liturgical services. Share the depth of your faith by being the liturgy and music, just by the way you now are able to minister within the Eucharist and other liturgical services. Share the deepening sense of your own spirituality by truly praying the liturgy. I’ll never forget the response of my parish community when I came back from the first NPM Convention in Scranton, PA. They said things like, “Dolly, what happened to you? So much more of you and your faith is coming through your musical leadership. Your enthusiasm is contagious, the way you are praying the liturgy is really helping us to pray in new and deeper ways.” At that point we hadn’t changed one thing in terms of the liturgy or music. What had changed was me and my understanding of myself as minister. That is what I was able to share most deeply and immediately with my entire community and it did have a profound effect on the communal prayer of that parish as well as on me.

Immediately when you return home is not the time to share details or even significant insights with the entire assembly. It is the time to turn your 3 minute pre-Mass rehearsal into a convention report. (I fear if you begin sharing details or significant insights in just a one-minute conversation, you may scare people about changes rather than make them enthusiastic for them.) Again, I speak from experience. After coming home from one convention, I said to anybody and everybody that I spoke with Robert Rambusch, a noted consultant in the building and renovation of church buildings, and I showed him the setup of our liturgical space and he said that it must change—we have to have a separate music area, area for the word, and area for the Eucharist. We can’t go on having the musicians, the readers, the presider, the commentator all use the same podium and area. While this was indeed true, I nearly gave the parish a heart attack. I was talking major changes involving significant amounts of both money and time as well as changing the entire shape of our prayer space. Eventually, I presented the liturgical theological underpinnings for all of these statements as well as some strategies and a time line for accomplishing all of this. However, it took longer than I initially thought it would. Part of the time it took was for the pastoral team to calm people down and try to open them up in a more sane way to an understanding of these proposed changes from not just a logistical but theological point of view. So I urge you not to go around your parish making rash statements or proposing what would seem to some as outlandish changes. Even though in the long run, your understanding of the insights as well as the understanding you have of your community may be right on the mark. “Stifle it” for a little while and do some strategizing. This, I think, shows a real ministerial care for the community and its prayer. It is what pastoral ministry is all about.
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In a cooperative venture, The William H. Sadlier Company, and Word, Inc., have published two albums designed for use with the Sadlier religion texts for grades seven and eight: “Growing with the Catholic Faith,” and “Growing with the Catholic Church.” These albums feature the works of Tom Franzak, Teri De Sario, David Meese, and Dennis Mullin. For more information, write to William H. Sadlier, Inc., 11 Park Place, New York, NY 10007.

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Hi-Tech in Today's Church Music

In the late sixties, a form of instrumentation found its way into contemporary music. It began as an "outer space" sound that most of us associate with heavy rock music. The age of synthesized music had begun.

Twenty years ago, synthesizers were massive instruments found only in studios and university laboratories. They required hours to program and cost $10,000.00 or more. The versatility of the synthesizer combined with improvements in micro-computer circuitry have generated a "boom" in that field. Today, synthesizers can be operated by anyone. They can weigh as little as 14 pounds, have hundreds of pre-set sounds, and be linked to a personal computer. Programming for your own sounds can be done in less than a minute. All of this for as little as $500. That is interesting information, but there hasn’t been any mention of how a computer with piano keys can be of any use in a church music program. Answering that question is the main thrust of a series of articles and workshops that will be presented over the next year.

There is a good chance that your church has a synthesizer—your church organ. If it was manufactured during the past ten years, it was probably based on the same technology used in its smaller "rock and roll" cousin. What it doesn’t have is the ability to be programmed, and a wide variety of pre-programmed sounds. These other sounds, including piano, violin, trumpet, and so forth, can be used as beautiful companions to the more classic sounds. In addition, the small synthesizer can be used with a computer to provide options that have never been available to anyone but the wealthiest professional musicians.

Future articles will look into the many advantages that synthesizers can offer your church. Also, we will present an overview of the computer "software and hardware" that is available to make your life as a church music professional much easier.

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linked by the enormous output each contributed to the church, state, and concert hall. The church, moreover, looms large in the life of both from their earliest years. Haydn, as a child chorister with the Viennese court, and Mozart, as an organist in his father's Salzburg church, saw the opportunity for ready performances during Sunday Mass and Vespers at a time when the congregations hungered for something new every week.

The two short Masses under consideration call for soloists as well as mixed choir. In the Arista edition, these Masses have a serviceable piano accompaniment that is easily adapted to the organ. Coridon Fuller has made the reductions, but a set of string parts is also available from the publisher. The Mozart Sanctus could stand alone in today's English Mass and it would not require a soloist. The same is true of the Haydn Sanctus, though there are a few short passages intended for soloists that could be done by choral voices. The entire Ordinary by Haydn or Mozart would lift the spirits of any congregation and could be appropriately blended with contemporary English hymns or songs. There is considerable merit in having the people of God continue to hear the best music that has been written for the liturgy, even though it means the liturgy of 1749, which is the case with Haydn's Missa brevis in F.

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urgy, would be an appropriate anthem, introit, or choral prelude for any occasion. The text based on Revelation 1:4b-8 and John 18:33-37 makes it particularly appropriate for Christ the King Sunday (cycle B). The composition employs conventional musical language and is relatively simple. As suggested by the composer, the flexible choral voicing permits the piece to be sung in any combination of voices from unison to SATB. With the exception of the soprano, any voice part may be omitted for part or all of the piece. A chordal style is used throughout; voice leading is good, but the soprano line has an occasional leap of the seven and ninth.

ANTHONY DI CelO

Good Christian Friends, Rejoice
Arranged by John Ferguson for SATB a capella choir. Concordia, 1984. 98c.

Good Christian Friends, Rejoice is an unusual and interesting choral arrangement of the familiar Christmas carol. In the first stanza the melody goes back and forth between men's and women's voices. Parallel fourths and fifths are prevalent but never dominant over the tune. The second stanza is for two-part men, and the third, for two-part women, and each makes use of different modern and jazz-like variations in melody and harmony. To end the piece, the first stanza should be repeated as the composer recommends.

The tempo direction, "Lively, dance-like" should be strictly obeyed for the best effect—something like a modern madrigal. Here's an opportunity for your most talented choir members to become the "Swingle Singers" of your church.

JOSEPH DALTON

A Sampling of Music for SAB and Two-Part Choirs

There is a wealth of music available for SAB and two-part choirs. These choral pieces are ideal for both small and large choirs; generally, they are shorter in length, often require less rehearsal time, and are very well-crafted. Many of the pieces were originally written for two or three parts; others have been arranged and edited by capable choral musicians.

SAB music

The SAB Choir Goes Baroque (Concordia, 97-5232) is a collection of ten original compositions (eight for SAB) for the entire liturgical year. Included are works by Handel, Telemann, Buxtehude, Bach, and Monteverdi. Some of the pieces are more contra-
punctal (and, therefore, more difficult) than others, but a small or large choir of average ability will have little difficulty learning this music. Moreover, it is fun to sing this music, and these anthems would work well in the liturgy as preludes, at the preparation of the gifts, or as post-communion/postlude pieces. My favorite is "Alleluia" by Johann Nicolaus Hanff (1665-1712). Choirs will really enjoy the lively, coloratura singing. All of the pieces include an English text; some contain both an English as well as a Latin or German text. Concordia publishes many other SAB compositions; these are listed in the back of the above-mentioned collection as well as in their catalogue.

Another personal favorite that wears particularly well is Praise the Lord (Harold Flammer, Inc., D-5225), by G.F. Handel, arranged by Hal H. Hopson. Originally from Judas Maccabæus, Hopson has written a gem of a text, with the words, "Shout, sing and dance and celebrate" recurring throughout the piece. It works best on festive occasions.

William Byrd's Non nobis, Domine (Oxford University Press, 40.023), is a canon for three voices. It is a short piece and is a wonderful way to introduce a choir and assembly to a great Elizabethan composer and teacher who was endowed with a masterful technique and a penetrating sense for textual values. Highly recommended.

"O Give Thanks," by Henry Purcell, arranged by Rosemary Hadler (in Music for Small Church Choirs, Vol. 2, Lorenz Corp., CS-156) is also a winning piece. From Psalm 136, the text and the setting create an exuberant mood. It is very easy to learn. The other pieces in the volume are uneven in their quality, some are simply inappropriate for liturgical churches.

Two recommended Americana SAB choices are Be Still and Know, traditional, arranged by Fred Bock (Bock Music Co., B-G0473) and Awake, My Tongue, Shaker hymn tune, arranged by Duane Blakely (Harold Flammer, Inc., D-5208). My choirs have greatly enjoyed these pieces. The overall sound is warm, both in the romantic and harmonic setting (Be Still and Know) and in the contemporary harmonic setting (Awake, My Tongue).

Oregon Catholic Press has published several volumes in their Classical Choral Series. Many of the fine arrangements are for SAB choir. They are definitely worth purchasing.

Two-part music

Samuel Adler, a renowned composer and choral musician, has written several two-part pieces. Listen to My Words, Lord (Augsburg Publishing House) takes its text from Psalm 5. It is a plaintive cry for help. The anthem is really not difficult, moreover, this piece could prove to be a good way to introduce a choir to some of the contemporary musical devices, such as chord clusters, frequent meter changes, etc. Samuel Adler's Praise the Lord (Oxford University Press, 94.401) a Hebrew folk song for SA Chorus and piano, is a delightful miniature. Its English text and Jewish melodic line sing with great ease. Choirs and assemblies will welcome the different sound.

Woman, Why Do You Weep? by Bruce Adolphe (Alexander Broude, AB-631) is a setting of John 20:11-17 for two-part chorus of women's voices and piano. Adolphe, who serves on The Juilliard School's faculty and whose compositions have been performed throughout the world, writes in a neo-romantic manner. His music sings easily, while the mildly contrapuntal vocal lines create an austere mood. Highly recommended.

Patrick Carlin

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The superb quality and skillful writing of individual pieces is well worth noting. The Psalm 134 setting, “Come and Praise the Lord” is for choir, assembly, organ and/or guitar. It is exciting and crisp with perfect key changes between verse and antiphon. As in many of the assembly works, each repetition of the antiphon adds another layer of harmony descants with voice and/or solo instruments. Other Psalm settings include Psalm 103, “Bless the Lord, My Soul” which is more metered: Psalm 36, “How Precious Is Your Steadfast Love,” with good three part writing and interesting changes of meter; Psalm 83, “How Lovely Is Your Dwelling Place,” that has a tender variety of voicing of the verses; Psalm 95, “Festive Hymn of Praise,” that shows DeBruyn’s skill at writing powerful SATB music. Anthems using other texts are more varied but reflect that same composer craftsmanship. “The Virgin Is With Child” uses a wonderfully imaginative and idiomatic guitar accompaniment to a light bouncing soprano solo. The choir provides the cantus of “Lo, How a Rose E’er Blooming.” Similar in style is “Rise Up Jerusalem” using a flute or violin solo with continuo, soprano solo, and a woman’s cantus based on the hymn tune Winchester New. A different approach to “Hark the Herald” and “O Come All Ye Faithful” is seen in the pieces “The Lord Said To Me” and “The Word Of God Became Man” where instruments play the traditional hymn tunes and the choir voices provide descants only based on the alternate texts. Each piece in this collection is worthy of examination. Instrumental parts are provided in the back of this edition. Thank you, Randall DeBruyn, for taking us another step into the future of rich and full church music.

DAN COOPER

Review Rondeau

The Christmas Revels Songbook
Compiled by Nancy and John Langstaff.
David R. Godine, 1985, $14.95.

As Christmas approaches, music lovers spend special energy finding distinctive gifts for musical friends, or to keep for one’s own library. Consider the suitability of The Christmas Revels Songbook for your list this year. It’s bound to please anyone from the simple to the sophisticated. Subtitled “Carols, Processional, Rituals and Children’s Songs in Celebration of the Winter
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copy of Pilgrim in the Parish (a PIP of a title for every man and woman in parish ministry). PIP is subtitled, "a spirituality for lay ministers," but the contents offer a valuable contribution to all ministers whether a bishop has laid his hands on your head or not.

These 219 pages from Paulist Press ($8.95) are brimming over with wonderful stories (John Shea watch out) and wisdom to match. It's the kind of book you should keep nearby so that you can pick it up whenever a spare moment provides for the respite of reading. Of course, we recommend an initial reading through of the entire text. This would make a fine gift for all who share the Lord's work with you in your parish.

Women and the Word is a small book (81 pages) published by Paulist Press at $2.95. We are presented with the text of Sandra Schneiders' 1986 Madeleva Lecture at St. Mary's College, Notre Dame, IN. The subtitle, "The Gender of God in the New Testament and the Spirituality of Women," recommends this little publication as a timely installment in an important and demanding discussion. Schneiders is associate professor of New Testament Studies at the Jesuit School of Theology and the Graduate Theological Union, Berkeley, California. Readers should not be put off by her impressive credentials—the text is easily accessible to all who have an interest in the subject.

From Last We Forget: praying the month with Jesus: "In down-to-earth Hebrew, to meditate is to chew one's cud. The familiar cattle of Hebrew existence provided a helpful image for the devout believer 'whose delight is the law of the Lord and who ponders his law day and night' (Ps. 1). The browsing cow nibbles constantly at the lush pasture and when she has filled her stomach lies down, regurgitates what she has gathered and chews 'meditatively' on her cud until it is fully assimilated. Those who want to ponder the Gospel can do likewise" (p. 3). This wonderful illustration was well worth the $4.95 Paulist Press is asking for this little prayer book (182 pages) by William G. Storey.

Storey offers us thirty-one little "hours" of prayer, consisting of psalmody, scripture readings, collects, and hymns—designed for individual or group use. These services or "devotions" are centered around the mysteries in the life of Jesus, as is the Rosary. Recommended for your personal prayer, for prayer with choral and other groups in the parish. This little book is a gold mine.

If all ministries lead to the celebration of the sacraments of initiation at the Easter Vigil, then The First Day of the Week is a book for all ministers. I especially recommend it, however, for those who preach on Easter and for those directly involved in the preparation of catechumens for the Easter sacraments. Written by Robert A. McKenzie and subtitled "the mystery and message of the empty tomb of Jesus," this small book (67 pages) opens up the mystery of the Resurrection account in the four gospels. Too often, the preaching for Easter becomes the last item on the busy agenda of Holy Week. Taking the time to investigate McKenzie's text now cannot but help begin to shape our approach to proclamation of the Lord's rising from the dead.

The editor of this column is grateful for the response received to recent invitations soliciting readers' thoughts and critique of this element of Pastoral Music. If others have a few moments this fall to drop a line, it would be most appreciated. How often do you read the book review section? What do you look for? What would you like to...
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About Reviewers
Dr. Carlus is a minister of music at the Cathedral of the Sacred Heart, Richmond, VA.
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**Director of Worship/Music** for Adrian Dominican Motherhouse Chapel, in Adrian, Michigan. Full-time position beginning as soon as possible. Responsibilities include coordinating the liturgical life of the Motherhouse community, providing music for various liturgies and prayer services, directing the choir. Skills in organ and piano required; knowledge of current liturgical practice essential. Salary negotiable. Send resume to: Karen Fisk, O.P./Ministry/Personnel Office, 1257 E. Siena Heights Drive, Adrian, MI 49221. HLP-3507

**Director of Music and Liturgy.** A full-time position with a 12-month contract for 1200 member parish. Should have strong keyboard, guitar, choral and vocal skills, and an in-depth practical knowledge of the liturgy documents. Position open immediately. Salary commensurate with experience and qualifications. Send resume to Rev. James J. Logan, St. Bronislave Parish, P.O. Box 158, Plover, Wisconsin 54467. HLP-3508

**Music Coordinator/Choir Director.** Part-time position (80–100 hours per month) for parish of approximately 1000 families. Background in Catholic liturgy essential. Music degree and/or experience required. Send resume to: Father Pat Harpeneau, 3354 W. 30th Street, Indianapolis, IN 46222 (317) 926-7359. Job description upon request. HLP-3510

**Choir Director.** Full-time for parish in North Raleigh, NC. We ask that the applicants be able to play both the organ and piano, and have experience in directing an adult choir. The job would cover 4 masses a weekend as well as special parish events. Salary is negotiable. If interested please call Fr. James M. English, (919) 847-3205. HLP-3589

**Organist/Choir Director/Cantor.** Parish of approximately 1,200 families, with concert organ, 2 octaves of white chapel handbells, an adult choir of 30 voices and 3 children choirs. No school. 1 Saturday liturgy, 2 Sunday liturgies, also a folk group. Choral library of 150 anthems and approximately 25 major choral works. Position available immediately. Contact: Fr. James Coley (609) 829-0900, or send resume to: Fr. James Coley, Sacred Heart Catholic Church, 101 Fourth Street, Riverton, NJ 08077. HLP-3590

**Music Director/Organist.** Full-time position in 1300 family suburban parish. Back-
ground in Catholic liturgy essential. Music degree required. Send resume to: Search Committee, St. Edward the Confessor Parish, 133 Spring Street, P.O. Box 336, Medfield, MA 02052. HLP 3591

Diocesan Coordinator of Liturgical Music is needed for the thirteen county eastern Ohio diocese of Steubenville. 45 minutes west of Pittsburgh, PA. The total Catholic population of the diocese is 55,000. Must have the ability to work as a part of the Office of Worship team serving the needs of urban/rural parishes. Requires skill in the areas of keyboard and vocal music, as well as knowledge of liturgical ministry. This full-time position is available now. Job description available upon request. Send resume and salary expectations to: Rev. Victor Cinson, Director, Office of Worship, 429 So. Fourth St., Steubenville, OH 43952. HLP-3392

Assistant Director of Music and Liturgy. 2000 family parish in central Florida is seeking experienced organist with liturgical planning and choir directing skills. Position involves sharing responsibilities for music ministry consisting of adult, folk, children’s and handbell choirs, cantors, plus instrumental ensembles. Send resume to: Helen Meinecke, Director, Music and Liturgy, Church of the Annunciation, P.O. Box 3846, Longwood, FL 32777, or call (305) 869-9472. HLP-3593

Liturgy/Music Coordinator. Full-time for cathedral parish. Applicant must have keyboard and choral direction proficiency and be knowledgeable in sacred music, both traditional and contemporary. Familiarity is required with the conciliar and post-conciliar documents. Applicants must possess skills to coordinate diocesan, parish, and school liturgies, and train those in liturgical ministries. Send resume and letters of reference to: Search Committee, Cathedral of Our Lady of Perpetual Help, 520 Cathedral Drive, Rapid City, SD 57701. HLP-3594

Professional Staff Person. Full-time for the Office of Worship and Spiritual Life of the Archdiocese of Oklahoma City. Experienced pastoral musician, administration and programming skills, knowledge of liturgy and spirituality. M.A. preferred. Send resume and references to: Rev. Stephen Bird, P.O. Box 32180, Oklahoma City, OK 73123. HLP-3595

Choir Director. Immediate opening. The position would take approximately 5 hours of your time a week. Experience preferred but not mandatory. Knowledge of the Catholic liturgy service is appreciated. Salary is listed at $11,000 but is negotiable up. Choir has 30-40 members and meets once a week. Responsibilities include: teaching of new music, directing at Mass once a month (more frequently during the seasons of Advent, Lent, etc.). For more information, contact Becky Kizer at 218 S. Brook Avenue, Mishawaka, IN 46544. (219) 255-9318. HLP-3603

Director of Music Ministry. Full-time musician for a liturgically and musically sensitive university parish. Parish is 500 families strong with 3 weekend liturgies. Position includes 10-hour/week music program in parish school (K-6, 175 pupils). Prefer individual with degree in liturgical music; skills as organist and choral director desirable. Ability to coordinate and develop overall music program is essential. Excellent staff. Salary $17,000 plus benefits. Position available immediately. Send resume to: Search Committee, St. Peter’s Church, 2700 E., 4th Street, Greenville, NC 27834. HLP-3597

Minister of Music. We are looking for a musician of sound understanding of good liturgy celebrated with music/song, who wants to work with people/church and not just for them; can direct a choir into ministry; can celebrate with children; can work with a pastoral team on a total parish vision; can help us get another organ; can play an organ and guide other instruments as well; can develop and use good cantors; believes in the church of Vatican II, without anxiety or nostalgia about what is past; and who is willing to visit us and discuss salary. Contact: HLP-3602

Organist/Music Director. Full-time in 1400 family parish. Responsibilities include: directing three choirs, English, Spanish and Italian; coordinating music liturgy program. Some teaching in elementary school grades; direction of parish song leader program. 20 minutes from New York City. 2 Manual Peragallo pipe organ. Salary negotiable. Contact: Fr. Thomas Donate (201) 436-8160. Our Lady of Assumption Church, 91 West 23rd Street, Bayonne, NJ 07002. HLP-3611

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Director of Music/Organist. Full-time. 20 years church music experience. Masters of Music in liturgical music. Director of adult choirs, children’s choirs, folk groups. Made presentations for weekend church music seminars and directed liturgical music workshop featuring national liturgical speaker. Have served on several diocesan music commissions. Teacher of music for grades preschool through 8th grade. Train song leaders. Organist for weekend liturgies, weddings, funerals, and school liturgies. Write to: P.O. Box 14, Avoca, PA 18611. HLP-3600

Coordinator of Worship and Music seeking full time position. 25 years experience in Roman Catholic music, 10 years ecumenical. Received BA Music in 1986. Bilingual Spanish, skilled choir director, soloist, accompanist. Please call or write (814) 833-3894, M.R. Parson, 2838 Willowood Drive, Erie, PA 16506. HLP-3601

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Roundelay
BY FRED MOLECK

Centered in the fashionable West End of Richmond is a bank whose recent installation of a technological advance will have important ramifications in the furthering of the liturgical movement in the United States.

The officers of the bank are consumed with the need to make banking easier and more pleasant for their drive-through customers. To meet this need they have taken the little cylinders and drawers one finds in the little imitation toll-booths in drive-through banks, and replaced them with sleek, high tech, stainless steel conduits looking very much like hard to clean stainless steel sinks. The conduit harbors an oblong red box that rests at a place in the base of the conduit about six inches away from a normal person’s arm reach. If one’s knuckles drag on the floor upon entrance into a room, then one’s arms are the right length to manage this reach for the box. Assuming one is able to wrestle the box from its cradle after hanging through the car window and is able to wrench the box open to place the check into the box, the box is then returned to its base of operations and shoved up the conduit to disappear immediately and appear miraculously in the hands of the teller who exclaims, “You didn’t endorse the check.” In a heartbeat the box is returned to you defying you to touch it. In this instance, high tech does not mean high touch. Constantly wary of any technology that was not thought of first by Leonardo da Vinci, I removed my watch, my ring and cuff link before I replaced the box lest they too would be sucked up into pneumatic oblivion.

You ask, “but what does this have to do with the liturgical movement in the United States?” The shining conduit of check passage and delivery will be of great help in the enabling of bi-location keyboard players. It works like this.

In more and more churches, keyboard players find it necessary to split their time between the west gallery of the organ shrine and the side altar of the piano shrine in the front of the church. At some time

The organist must swoop down from the gallery...

In the course of the liturgy, the organist must swoop down from the gallery, trek the distance of the church and be situated at the piano in sixty seconds or less. For the folk in the pew it is an awesome and mysterious epiphany to hear first the organ and then see in front of their eyes the player actualize at the piano—all in the twinkling of an eye. What they do not see is the “leap for life” the performer makes from the organ bench, sliding down the gallery steps, anchoring on the bannister, straightening two ushers in the narthex and mowing down the nuclear family that is scurrying from the parking lot to the church.

All of this stressful travel could be eliminated if the pneumatic tube company which has refined drive-through banking could expand its product to human proportions. The conduit would be constructed from the gallery to the front of the church. Inside the conduit the organist would recline in a buggy, press a button and ZAPPO—he or she is hurled through space, is thrust onto the piano bench upon impact, and is ready for action. This innovation eliminates the need for a second player, decreases the possibility of getting soaked by a cloudburst, and tightens the security for the safety of the player. Any church that would invest in this stress-relieving tracking system would be revered for the rest of the history of the American Church. Perhaps, the church would be known as St. Tech-Trek. Not only would this church be able to move the hearts of its believers, but it would also move the bodies of its musicians, giving new meaning to the liturgical movement.

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The major benefit I received from the NPM Convention was... getting specific ideas... a warm and sincere affirmation... deeper spiritual awareness... enthusiasm and a renewed heart... experiencing the variety of quality music... sharing supportive experiences... encouragement to really get the choir going!... the openmindedness to listen... knowing that I'm not alone... learning about the role of music in liturgy... reinforcement of values I have been developing... celebrating morning prayer... how to use my talents for the Lord... networking... meeting the composers... practical ideas... becoming aware of the new directions of music in liturgy... seeing the church very much alive... being challenged to excellence... an increased awareness of the importance of the assembly... a better feeling of myself as a music minister... being with old friends... courage... hope for the church... mixing with Hawaiian culture... better techniques in leading music... laughter and music... deeper appreciation for hymn music... suggestions for weddings... singing with others... learning that there is light at the end of the tunnel... the sense of family... self-assurance... I learned how much I still don't know... expert advice... recommitment... four days off from work to be with some very nice people... a boost to help my pastor decide to buy the best hymnal... job descriptions and salary guidelines... experiencing the hymn festival... learning the connection between liturgy and peace and justice... the challenge to probe more deeply into questions of ministry... being reminded to apply the ideals I've known all along... a better understanding of my role as a volunteer... help to accept my local situation... seeing the trend toward quality music...

At future NPM conventions, we should have more... workshops... small meeting discussions... accurate descriptions in the brochure... music making... practical information on getting the assembly to participate... hymn fests... different kinds of music... sessions recorded... dynamic speakers... coffee... special interest sessions... time for singing new music... organization... audience participation... choral reading sessions... women presiders at the liturgy of the hours... wine... chances to go to different sessions... attention to language about God... workshops for organ... time to browse through exhibits... people to take care of registrations and meal tickets... eucharistic liturgies... reflection time... time between sessions... beer... variety... dances... celebrations in churches... guitar music in liturgy... on chant and its uses in the liturgy... name tags that can be read by others... liturgical dance... attention to children's liturgy and choirs... help in involving the clergy... Spanish music... sessions starting on time... And less... rhetoric... liturgical dance... walking... long, theoretical general talks... big production numbers... male speakers and presiders... heat... early morning sessions... local horn blowing... rain... loud, blasting music... masculine imagery of God... fattening food... congestion at meeting room doors... putdowns of the old church and old music... monotonous morning prayer... references to equality of the sexes; by now that should be a given...
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