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Advance registration closes June 6, 1987

**ALBUQUERQUE, NM**
July 20-24, 1987
Advance registration closes June 20, 1987

**CHICAGO, IL**
August 17-21, 1987
Advance registration closes July 18, 1987
In This Issue...

We explore some contemporary thoughts about music and its challenges.

The centerpiece of our discussion is the article by Mark Searle. This article first appeared in Assembly, the publication of the Notre Dame Center of Pastoral Liturgy, and repeats a talk Dr. Searle gave at the Milwaukee Composers meeting sponsored by Archbishop Weakland. The talk caused quite a reaction among the composers. Some were very angry. After reading the article, you might understand why. Are we aiming at a sung liturgy? Will multiplying hymnals help or hinder the situation? Who is all this music for? These are tough questions, but questions that need to be asked by all of us in the ministry of music.

In a less controversial, but equally challenging article, Brother Robert of Taizé, France has narrated, at our request, the history of the development of the Mantra style music we know as Taizé music. In that article Brother Robert raises many questions. For example, is there a role for contemporary secular sounds in liturgical celebrations?

And since we are dealing with challenges and music, what about the call to social ministry in today’s church? Edna McDonough confronts us with the profound and consistent integration of prayer and social ministry, of worship and service, of praise of God and praying for the reform of our society.

In a more orthodox manner, Amy Jo Zook challenges the readers to look for text writers in, of all places, our parish assemblies, and Jeffrey Baerwald throws down the gauntlet on the issue of ministering to the assembly in theological transition. What do you do with people who have been raised in the pre-Vatican II church, and are now active believers in a twentieth century church?

Since the Assembly is the primary sound of the liturgical celebration, Tom Parker concludes (or begins) our challenges with a look at sound in a parish assembly and asks the touch question. Is all sound focused on the primary sound, i.e., that of the assembly?

Pastoral Music is not unfamiliar with asking challenging questions. Nor has it shied away from questions whose answers are not certain. But there are two very important questions contained in the two National Conferences announced in this issue. Our National Convention, Twin Cities, June 22-26, 1987 (brochure included), asks about the state of our Association in relation to the whole religious community. “As Grain Once Scattered…” is a conference that asks questions about ecumenism in music. Our new National Convention, Scranton, PA, August 10-13, 1987 (see Association News) is directed toward persons who work with children, “Blessed are Those Who Gather the Children.” It asks the most challenging of all questions: what will the state of music be like in the church twenty years from now? Look at the musical formation of our children for the answer.

V.C.F.
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Cover Photo: From the altar of the Pontifical Institute of Sacred Music in Rome.
The Children's Conference
NPM announces the first Annual Children's Convention, "Blessed are Those Who Gather the Children," to be held at Marywood College, Scranton, Pa, August 10-13, 1987.

This conference is directed first toward those religious educators and parents who prepare liturgies and prayer with children (grades K through 8). It is our belief that there are a number of people who work in liturgy and religious education who use music, but who, in fact, know little about it. This conference is a commitment on the part of NPM to begin to serve these people with help in music.

The conference is directed also to musicians who work with children as religious educators or liturgists, or as choir directors or music educators.

The Roman Catholic Church must attend to the musical needs of its children. The National Association of Pastoral Musicians, by this conference, invites all who have an interest in addressing the concerns of children, music and the formation of children in liturgy, religious education, and music education to come to Scranton, Pa and become a founding member of this new and exciting effort.

The goals for our conference are as follows:
1. For those who celebrate liturgy with children:
   a. Sharing ideas and successes among those who lead and celebrate liturgies with children;
   b. Providing solid liturgical formation (principles and ideas) for those who are entering this field;
   c. Exploring musical resources.
2. For those who use music in religious education programs, both trained musicians and others:
   a. Encouraging the use of music in religious education;
   b. Demonstrating specific programs that use music in religious education;
   c. Discerning the relationship between music in religious education and music for celebrating with children.
3. For those who celebrate liturgy with children:
   a. Promoting the use of children's choirs in parish liturgical settings;
   b. Demonstrating good children's choir programs;
   c. Providing information and resources to those interested in children's choirs.
4. For those who teach music in a Catholic educational setting:
   a. Exploring how music education does or could relate to liturgical formation and religious education;
   b. Clarifying how MENC and the Catholic community can work together more effectively;
   c. Supporting music educators and music education in Catholic school settings.

The major presentations will be by Elizabeth McMahon Jeep, noted author and liturgist working with children, who will present the basic liturgical principles for celebrating with children. Robert Haas (father of David Haas) has served over 30 years as a music educator. He will present his dream of what could happen in music education at the parish level. Jack Miffliton, noted musician and religious educator, will present the basic principles in using music in religious education, and Lee Glozdze, who comes from a family of directors of children's choirs (he is third generation) will explore the sophisticated voice of children's choirs.

Two evening events have been planned: a children's choir under the direction of Felix Moltzer, former music director of the Vienna Boys Choir, and a program from St. Augustine School of the Arts, the South Bronx, New York. St. Augustine was a parish ready to collapse and was revitalized by its principal and choir director, Tom Pielecki.

And over two days of workshops! Who are they for?

Religious educators-musicians: Four workshops are designed for teachers of religious education who have some familiarity with music and are looking
Blessed Are Those Who Gather The Children

First Annual NPM Children's Convention
AUGUST 20-13, 1987
MARYWOOD COLLEGE
SCRANTON, PENNSYLVANIA

A Conference for Religious Educators and Parents who prepare liturgies and prayers with children.

A Conference for Musicians who are Music Educators or Directors of Children's Choirs.

SPECIAL PROGRAMS FOR CHILDREN:
Musically Gifted, Musically Interested, Liturgically Interested
Also child care for infants and toddlers.

SPECIAL EVENTS:
Children's Choir Concert featuring Felix Molzer former director of Vienna Choir Boys
Performance by St. Augustine's School for the Arts from the South Bronx
Handbell Choir Concert
Daily Morning Prayer, plus a festive Eucharist to close the conference at the Scranton Cathedral.

A four-day conference, directed toward those who work with children and music in a Roman Catholic parish or school.

MAJOR SPEAKERS:
Virgil C. Funk, Elizabeth McMahon Jeep,
Lee Gwozdz, Robert Haas, Jack Miffleton

Workshop Clinicians: Joan Halmo, Richard Hilliard,
Connie Fortunato, Elaine McCarron, Robert Batastini,
Dolores Hruby, David Haas, Sharon Gray, Dan Meyer,
Marilyn Haskell, Michael Wustrow, David Baranowski,
Mary Catherine Burgland, team from Our Lady of Lourdes in Valencia, CA.

Workshop Sessions For:
Religious Educators with music background
Religious Educators without music background
Family Liturgy planners
Children's Liturgy planners
Children's Choir directors
Music Educators

For further information, contact:
Children's Conference
National Association of Pastoral Musicians
225 Sheridan Street, NW
Washington, DC 20011
(202) 723-5800

Don't Miss This Very Special 4-Day Conference!
priests and those who lead prayer with children.

Those who work with children's choirs: Four workshops are for persons interested in developing or working with children's choirs, with several sessions being "hands on" demonstrations of how to do it.

Those who work in music education: Four workshops are directed toward encouraging music education not only in the parish school, but, even more importantly, in the whole parish.

In addition, there will be a number of publishers present to present showcases, free samples of new music, examples of musical settings of the eucharistic prayers for children, and a whole host of discussions with people from all over the United States.

And if that is not enough, there is a special program for children who attend the conference with their parents. Since the convention is for those who gather the children, our major focus is on adults. However, many parents may want to bring their children, and some may want to share in a program for the child exceptionally gifted in music. Here is what is planned:

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For the Exceptional Child. During the opening presentation on Monday evening, the children will be auditioned for acceptance into this special choir program:

On Tuesday and Wednesday, morning and afternoon hour long choir rehearsals will be conducted by Lee Gwozdz and Connie Fortunato, renowned conductors of children's choirs. Advanced repertoire and voice harmonies will be taught.

On Thursday, a brief performance will be presented at the closing liturgy.

For the Child with Musical Gifts. For those who fail to qualify for the Exceptional Child choir, but do desire to sing, a special program for choir repertoire is planned.

On Tuesday and Wednesday, morning and afternoon hour long choir rehearsals will be conducted by Delores Hruby, a member of the Board of Directors of Choristers Guild. Basic repertoire and simple harmonies will be taught.

On Thursday, a brief performance will be presented at the closing liturgy.

For the Child without Musical Ability. On Tuesday and Wednesday morning, a celebration of the Liturgy of the Word for Children led by Mary Katherine Berglund, the author of Gather the Children, will be available for those children wishing to participate.

All music and liturgy sessions will run concurrently with the major speakers directed toward the adults. Recreational activities for children will be available during workshops. A selected number of observers will be invited to join in these sessions.

For the Toddlers. During the major sessions and during the workshop sessions on the three days, child care directed toward recreational activities will be available.

So we need the help of NPM members. First, we need a list of people in your parish who work with children, who may not be members of NPM. These might be the religious education teachers using music in their classrooms, the parent or liturgist who works with children's liturgies, the priest who celebrates children's liturgies, or any parent with a child talented in music. Just send their name to the national office.

If you are interested in registering for this conference, you should do so at once. Due to the limited space at Marywood College, we are restricting
this conference to 1,100 persons. So register early.

For further information on registering, see the ad elsewhere in this issue, or write to NPM Scranton Convention, 225 Sheridan St., NW, Washington, DC 20011, or call (202) 723-5800.

Catechumenate

Liturgy Training Publications has begun a magazine titled Catechumenate: A Journal of Christian Initiation, beginning January, 1987. It will be published six times a year, featuring articles focusing on all aspects of Christian initiation: ministry, theology, and spirituality. Commentaries on the rites, reviews of resource materials for ministers of initiation, a calendar of initiation-related events in the United States and Canada, and dialogues written by staff members of the North American Forum on the Catechumenate will be featured in each issue.

Jim Wilde is the new editor; articles will be forthcoming from Allen Bouley, Jim Logresti, Richard Fragomeni, Jim Dunning, Andrew Greeley, Aidan Kavanagh, Karen Himmen, Mary Collins, Regina Kuehn, Teresa Wein, Mark Searle, Ron Lewinski, Ray Kemp, Art Kubick, Gerard Austin, and many others.

For more information, contact LTP, 1800 North Hermitage Avenue, Chicago, IL 60622. (312) 486-7008.

Brooklyn Diocesan Music Guidelines

An outstanding set of guidelines has been developed by the Diocese of Brooklyn. They contain a goal that every parish hire a full-time Director of Music Ministries. The guidelines include qualifications for the Director of Music Ministries, responsibilities of the Director to the parish and responsibilities of the parish to the Director. They include salary guidelines and suggested guidelines for interviewing a prospective Director. For more information, write to The Liturgical Commission, 75 Greene Avenue, Post Office Box C, Brooklyn, New York 11202.

Bicentennial of American Catholic Hierarchy

On November 6, 1789, the first American bishop was appointed by Rome. To commemorate the occasion Archbishop Borders of Baltimore has been appointed chair of the Bishops' Bicentennial Committee. A subcommit-

tee on Music, headed by Bishop Marino of Washington, is offering a $10,000 commission for a Mass. Michael Di Teccia Farina, President of Paul VI Institute for the Arts, will coordinate the competition. The Mass must be for choir and organ with congregational singing.

The competition will be organized with one entrant from each of the Provinces. (A province is a group of Roman Catholic dioceses, and there are Ten Provinces in the U.S.) Each diocese will nominate entrants and one from each province will be selected. Competition will be between the ten representatives of the provinces. The judges reserve the right to declare no winner and their decision is final.

Loyola of New Orleans Extension Program

An exceptional program for training ministers has been developed by Loyola of New Orleans Extension Program. A 30 hour masters program using printed course manuals, video cassettes, and peer group reflection led by facilitators is available to groups of 10-15 persons.

NPM recommends that NPM Chapters consider implementing this program as part of the chapter formation program in their area. For more information, contact the NPM national office.

Music Repertoire

The Archdiocese of Indianapolis has an excellent pamphlet titled "Wedding Music, Guidelines and Repertoire Suggestions." It is divided into repertoire specifically for Weddings, and other music appropriate for weddings. For more information, contact Mr. Charles Gardner, Diocesan Office of Worship, PO Box 2410, 1400 North Meridian, Indianapolis, IN 46202.

North American Academy of Liturgy

The annual meeting of the NAAL took place in White Plains, New York, Jan 2-5. Despite an expected snowfall and an unexpected Amtrak disaster, the meeting celebrated the multiple aspects of ritual contained in this diverse ecumenical group.

The keynote speaker, David Power, challenged the group to include in their liturgical celebrations the realities of our times, the new powers of consciousness, especially in the symbols and role of woman, and the new experiences of the cosmos. He stressed that we must deal with "how Christ is represented in the liturgy," indicating that it is not through reproductive memory, but in remembering the traces of God in history, and traces are those which challenge the mundane creation of humans. He concluded that we must strive for new consciousness, new energy permeating our universe, and that we must especially seek the discovery of Sophia (Wisdom) in our times.

The concluding speaker, Thomas Talley, presented a humorous challenge to all who teach liturgy, "The Confessions of a Generalist." In his presentation, Talley, one of the foremost American scholars, admitted that the field of liturgy is growing so rapidly that it is impossible to stay on top of research in all scientific fields, that tracing what is happening is difficult, and that accepting "tried and true" conclusions of others without personal verification is dangerous. He told of one professor who ends up attempting to cover all fields in a one hour/one semester course.

Twin Cities: An Invitation

During the National Convention in Twin Cities (June 22-26), one Quartet Performance is the celebration of an Easter Vigil Service under the direction of Tom Conry, composer and producer of the two Vigil albums from Oregon Catholic Press. This event will be held on Thursday afternoon of the Convention (June 25) at 2:30 pm and repeated at 4:30. Tom is extending an invitation to all of those in the membership who have participated in his workshops with NPM/ the Cantor Schools/ the North American Forum RCIA weeks, to join the choir! All singers are welcome, but since rehearsal time will be very short, it is vitally important that interested singers be familiar with the repertoire in advance. Please write to Tom and indicate your interest in singing, your voice part, and your experience with this music. Be sure to include your full name and address, and the day and time of your arrival in Minneapolis. This will be a great opportunity for a reunion with many of your colleagues whom you have enjoyed at previous gatherings, as well as a chance to sing and learn more about the Triduum liturgies. Write to Tom Conry, Koinonia Campus Ministry, 633 SW Montgomery, Portland, Oregon, 97201. Phone questions may be directed to Tom at 503-226-7807, or to the Western NPM Office at 503-297-1212.
NPM Chapters

Chapter directors are encouraged to share information about monthly programs and special events to be included in each issue of Pastoral Music. Ideas, photographs, and news that will be helpful to other chapters in planning programs are most welcome.

Rick Gibala
National Chapter Coordinator

Buffalo


Rev. Jack Ledwon
President

Cleveland

The Diocese of Cleveland is planning three special events in February: 1) A Town Meeting on the Catechumenate; 2) A workshop on wedding guidelines, and 3) A concert by David Haas and Marty Haugen sponsored by the local NPM Chapter.

Joe Lascio
Director

Hartford

To start the year out on the right foot, the first program for 1987 was on liturgical dance. Because of expected problems with the weather, the chapter decided not to meet in the month of February.

Joan Laskey
Director

Indianapolis

As a result of last year's highly successful event, a gathering of liturgical music groups from around the Archdiocese, in the context of a prayer service, performed music of their choice as part of the January program.

Larry Hurt
Director

Lake Charles

In conjunction with the diocesan liturgical commission, the Lake Charles Chapter will sponsor a three-month musicians' training program - January through March, 1987. Workshops will include team planning, the liturgical

year, back to basics, plus special interest sessions for organists, cantors, choir directors, and instrumentalists.

Pat Blackwell
Director

Metuchen

The pain or pleasure of planning wedding music was the topic for the January program. Music of various styles was featured, and the programs occurred at three different locations throughout the area.

Oklahoma City

Two fall events gathered the musicians together from this temporary chapter. A program on Lenten music is scheduled in January. As part of this program a rehearsal for the music to be sung at the Chrism Mass will be held. A combined choir was formed to sing at Deaconate Ordinations last November.

Rev. Stephen J. Bird
Director

Rochester

The Rochester Chapter began the new year with a meeting co-sponsored with the diocesan theology committee on the new funeral rites.

Helen Halligan
Director

Pittsburgh

Back to basics—bringing life to the instruction in the Introduction to the Sacramentary—was the topic for the January meeting. The newly formed DMMD group will also meet for lunch and a planning session.

John Romeri
Coordinator

Portland

This chapter hopes to get things going again! Two events are planned thus far this year: Music for Rites in the spring, and Christopher Walker from the St. Thomas More Centre in the fall. Monthly meetings will also be conducted.

Michael Frenger, Pastoral Musician

St. Louis

The St. Louis Chapter held a workshop in January on the role of the choir. The February program titled Practice with a Purpose, will feature a newly installed tracker organ built by Martin Ott.

Sr. Luella Dames, CPPS
Director
Sound Systems:
Not “Can the People Hear?”
But “Can the People be Heard?”

BY TOM PARKER

Sound, like spirit, is invisible. We whose work is the cultivation and care of sound find this fascinating but frustrating. We must deal with those who want only the tangible or the visible. Sound, however, though unseen, is a wave form of energy. It is part of the physical universe and behaves according to well-defined laws. Acoustics, the science of sound, is a necessary and vital ally to the pastoral musician, and acoustical design is an indispensable part of the process of building a house for the worshipping assembly.

The starting point for an acoustical consultation for a worship space should be the question: What is the primary sound of the liturgy? We know that it is God’s people gathered, the assembly, who celebrate the Lord’s memorial, led and assisted by various ministers. We know, too, that the Mass is essentially a ritual action—not just a set of prayers—in which bread and wine are received, blessed, broken, and shared according to the command of Christ. The proclamation of Scripture dominates the first part of the celebration, but again, this is a ritual proclamation to a community that should know the story well. This is not a mere exchange of information, not a lecture or business presentation.

What, then, is the basic sound of this, our liturgy? It is the voice of the assembly responding to the sacred action with acclamations of joy and thanksgiving. And this voice is primarily a voice of singing, as only singing can bind voices together into one. The voices of individual ministers are important in the course of the service, but the singing of the assembly acclamationg the Lord’s presence is the primary sound of Catholic Christian worship.

What kind of sound, then, should this voice of the assembly be? First, it should be a sound of impressive size and volume (without being the hoarse chanting of a mob). “Hark, the songs of peaceful Zion thunder like a mighty flood!” wrote William Chatterton Dix in his beloved hymn. The psalms repeatedly use the word “acclaim” (see Psalm 33:3, Jerusalem Bible translation); this word was first used in the Hebrew Scriptures to describe a battle cry (Joshua 6:5). Later it was used for the cheer of the exultant throng when the ark of the covenant was brought into their midst (I Samuel 4:5). The most cursory reading of the Book of Psalms will show that the Israelites did not consider worship to be a time for music that was polite and vapid.

The sound of the assembly is primarily a sound of male and female, young and old singing in unison (or octaves). Harmony is secondary. The sound of the assembly is a spirited sound, involving body and mind, voice and heart. It is a sound in which voices are blended together as one, so that differences be-

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Mr. Parker is the minister of music at St. Mark parish, Vienna, VA.
between individual voices and weaknesses are minimized.

Just as the sight of God's people gathered is the primary visual symbol of community in the liturgy, so their sound is the primary auditory symbol of this invisible reality. This communal voice not only expresses our unity in the presence of Jesus, it helps to make it happen. In this sense it is truly sacramental.

It would seem that, in a worship situation where this kind of sound is not being heard, liturgy is not yet occurring in all its power. Vatican II not only "turned the table" so that sacramental signs could be seen more clearly, it also called for the mighty voice of God's people to be heard during the same mysteries. How can the science of acoustics and the craft of architecture help make this happen?

We should first consider the difference between the kind of singing described above and other forms of music found in our culture, for they are very different and call for different types of buildings.

Perhaps the most unusual characteristic of worship singing is that there is no audience. As we sing to the Lord, we enjoy the sound of our blending, resounding voices, but there should be no spectators—unless a few strangers have happened to pause at the door out of curiosity. Let us have no critics, either: it is up to each individual assembly to judge the effectiveness of their communal praise.

In a concert hall, by contrast, there is a clear differentiation between performers and listeners and the building shows it. The audience, comfortably ensconced in padded seats, is there to be quiet and listen. The musicians, elevated and set off by a proscenium, dressed in their finest under bright lights, perform in hard, stark surroundings.

In a cocktail lounge, performers and audience are similarly detached. The musicians are highly amplified to be heard over the murmur of conversations, as not all are paying attention to them. The surroundings make it clear that here entertainers are being paid to satisfy the needs of the on-and-off listeners. Community between artists and audience is doubtful. The music is essentially a background for other business.

At a jazz, rock, or country music concert there may be plenty of community between audience and performers, but still the surroundings will be designed so that the music is heard and the listeners are comfortable and quiet. You don't go to an Ella Fitzgerald show to sing along.

We should come to a Catholic Christian house of worship, not to be comfortable and listen, but to stand up and sing. It also follows, then, that the acoustical design of a house of worship must be different from that of a concert hall, cocktail lounge, or arena.

Most poor acoustical designs of churches result from a misunderstanding about what the building is to be used for. If an acoustical engineer designs a room so that sounds from the pulpit, the altar, and the choir area project well, but forgets that the sounds from the seats of the rest of the assembly are important too, the results will be a "one-way" room. If the voice of the assembly is primary, the room design must ensure that it is heard as a strong, lively, bright, and beautiful sound.

Practically speaking, to design a worship space is to design a room suitable for the choral singing of amateurs. What does this mean? It means the room must have resonance, enough reverberation time so that voices can blend together; and it means that the room must have reflecting surfaces close to the congregation areas so that the people can hear themselves. If people cannot hear their own sound reflected back to them they will not sing.

Concert halls are planned with other things in mind. Excessive reverberation will blur the sound of the modern orchestra, so reverberation time is kept low. Any noise from the audience area is potentially distracting, so sound absorbing materials are chosen for those areas. Halls for other forms of music are likewise typically non-resonant. Any kind of highly amplified music demands dry acoustics; the sound engineer will add reverberation if any is desired.

Choral music, many forms of baroque music, and organ music require a reverberant environment. No doubt that is why these forms of music thrive in the highly resonant surroundings of older churches. One thing must be made clear, however: the demand for sufficient reverberation time in the contemporary worship space comes from the importance of the singing of the assembly, not just from the organ and choir. Organists

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Processional for Trinity on
"HOLY, HOLY, HOLY"
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are often portrayed by some acoustical consultants as madly demanding too much reverberation so that they may perform their deafening solos in self-indulgent bliss. The fact is that organs can be designed by good builders to sound good in rather dry spaces; congregations cannot.

David Klepper, in Acoustics of Worship Spaces (edited by David Lubman and Ewart Wetherill, New York, The American Institute of Physics, 1983, vii), proposes four models of church design and their respective acoustical requirements. The first he calls the "Cathedral" style, for a building that houses a large pipe organ and a musical program based around it. A reverberation time of three seconds and even more is acceptable in such a church, provided that acoustical pitfalls (some of which are mentioned below) are avoided, and that a sophisticated sound system directs its output on occupied areas, not reflective surfaces.

In total contrast is the "meeting house" style, found in small buildings such as the famous meeting houses of New England. This more intimate surrounding calls for a reverberation time of only 0.8-1.2 seconds; nevertheless, Klepper recommends the use of hard surfaces used skillfully, and the avoidance of sound-absorbing materials.

A style of worship space emerging among many contemporary Protestant denominations is the "evangelical" style, in which the music ministry is typically highly amplified by a large, sophisticated sound system, and the musical style is akin to popular music. In these kinds of churches congregational singing is important, but the nature of the accompanying demands less reverberation; Klepper would specify a range of 1.0-1.5 seconds.

The fourth style, which Klepper calls the "concert hall," is, despite its name, an excellent model for the large contemporary Catholic church. High intelligibility of speech is desired, and a sound reinforcement system will be used for the spoken word because of the size of the building. But music is also important. For this style, a reverberation time of 1.8-2.0 seconds is recommended as a suitable compromise between the needs of speech and music.

It is true that speech is important in our worship, and speech is easiest to understand—especially speech by untrained speakers—in non-resonant environments. But in none of the models above is reverberation eliminated entirely. 1.5-2.0 seconds is plenty of reverberation time for good singing by the assembly, as long as hard reflecting surfaces are placed near their seating areas. It is in buildings with 0.5 seconds of reverberation—all too common, alas, especially in suburban areas—with sound-deafening materials placed behind the congregation, that the singing of the people dies, diminished hopelessly into a murmur.

It should be evident by now that an acoustical consultant must be retained by any community planning a new worship space or the renovation of an existing one. The professional skill of such an engineer can be of tremendous value in determining the proper amount of reverberation desirable in a room, and in designing the room so that the great "voice of the assembly" is properly enhanced. Such a consultant can also spot potential sources of distortion in sound, such as "boom," a condition caused by excessive lower midrange reverberation, and "echo" or "focusing," effects caused by unwanted reflections of sound waves. These acoustical problems interfere with intelligibility far more than does reverberation.

One last word is in order about a popular floor treatment, carpeting. Carpet is a partial sound-absorber; it absorbs high frequencies. These high frequencies are associated with consonants, both in speech and in music. When consonants are lost, intelligibility suffers. If, in renovating an existing structure, a hard floor is carpeted, an imbalance may be created in the room's "frequency spectrum"; needed reverberation of high frequencies may be lost and boominess may result. However, carpet may be used freely in smaller chapels with low, hard ceilings. Here again, the advice of an acoustical consultant will be crucial before final decisions are made.

Happy is the Christian community that provides itself with a house for the worshipping assembly that will gather the voices of God's gathered people into a strong, vibrant, cheerful, and harmonious whole, ascending "like incense" to the creator of all sound. They will find it a pleasure to "greet him with thanksgiving,..., joyfully sing psalms to him" (Psalm 95).
Musical Challenges

Mr. Eugene Englert, Baldwin Organ. St. Paul’s Church Mart, Cincinnati, Ohio.
Ritual and Music

BY MARK SEARLE

Theoretical Premises

Increasingly in this century, those disciplines which study the most characteristic products of the human species—things like communications, culture, language—have shown a growing recognition of the degree to which modern Western society is unique and unlike any other. In a word, ours is an eccentric civilization which, for all its breakthroughs in knowledge, has also forgotten some of the most basic truths about human life. One such basic truth is that the community is prior to the individual, that each individual is a social product, that the idea of the autonomous self is a delusion. Another such basic truth is the givenness of language and its inherent priority over speech. In light of these and other principles, a profound reevaluation of society and social mechanisms is now going on, often focussed around the study of language. It is upon such developments that I draw to offer a thumbnail sketch of a theory of liturgy. By "theory" I mean an empirically based explanation which attempts to account for the kind of thing liturgy is and does. So I want to offer seven points, based not on theological convictions, but on the nature of ritual behavior. By looking at liturgy as the ritual behavior of the Christian community, I want to stand back from the meaning of the rite and from the theological convictions that participants bring to it, to look at the logical structure of liturgy as ritual. By logical structure, I mean the structure and nature of ritual behavior and the particular kinds of meanings and effects which are inherent in ritual and make it different from other forms of human expression.

1. Liturgy is a formal performance

First, it is performance, something done, not merely something said; and even its verbal elements are, as we shall see, ways of doing things, not merely communication of information. To participate in ritual, then, is to do something. Second, it is formal. Like language, like musical composition, it consists of symbolic forms which, in a certain sense, pre-exist the actual performance. To take part in a liturgy is to conform to the forms provided by the rite—just as a speaker must conform to the linguistic and grammatical forms of the language if he hopes to be understood, and just as a musician is directed and guided by the score. Spontaneous speech, spontaneous music, and spontaneous ritual are all in their different ways contradictions in terms, for speech, music-making, and ritual all presume collective forms to which the speaker, musician, and ritual participant must submit. It may well be, of course, that speech, music, and ritual all began as spontaneous expressions of feeling; but what makes speech speech and not grunts, what makes music music and not just cries, what makes ritual ritual and not just muscular spasms, is the formal character of each. As Susan Langer argues in Philosophy in a New Key, language, ritual, and music do not express emotion, they represent emotion. That is what I mean by liturgy being, of its nature, a formal performance.

2. To engage in ritual is to submit to its restraints

Its constraints, in turn, serve to articulate or represent relationships. Ritual forms have to do, above all else, with relationships to self, society, and cosmos: religious ritual serves to situate such relationships in the context of a larger, all-encompassing relationship to what is ultimately real, the ground of all relating. Thus rituals have to do with relationships coming into being, with their maintenance and modification. So, for example, rituals of greeting enable two strangers to enter into relationship and are able to effect such relatedness if each of the participants plays his or her assigned role. Human life is built of such relationships and is largely spent in negotiating them in ritual ways. To greet someone, I have to submit to the constraints imposed by convention: I can say "Hi" or "Good morning" but not "Yuck" or "Hippety-hop." Society can be maintained as
long as such conventions are observed, but is thrown into crisis when such conventions are widely ignored. The madhouse is society's ultimate sanction against those who "fail to relate" by ignoring its established rituals.

3. Relationships are negotiated through the use of pre-existent conventions or ritual forms.

Each society possesses an extensive but limited repertoire of conventions on the observance of which its well-being depends. Observance, in turn, means the willingness of people to submit to the restraints of the convention, to assume the role indicated for them by the convention, to say and do the things the convention requires them to say and do. In its turn, the convention rewards the participants with the conventional effects associated with such rituals. If I apologize to someone I have slighted, I assume one role, the other person assumes another role. We each know what is expected of us through the ritual. The outcome—reconciliation—is assured if the requirements of the convention are observed, e.g., if I do not giggle while saying I am sorry, or turn around immediately and insult the person again. So there is a wide repertoire of such ritual actions: "Good morning." "Good morning; how are you today?"; "I'm sorry for what I said last night." "That's OK, forget it."; "I, John Doe, take thee, Jane Roe, to be my lawful wedded wife..."; "I name this ship the Milwaukee."; "N., I baptize you..."; "This is my body..."

These are all conventional acts having certain conventional effects which depend simply upon the appropriate persons saying the appropriate thing in appropriate circumstances. It is not hard to recognize how common and widespread such ritual uses are in human life. But they are in fact even more widespread than one might at first think, for there are all sorts of hidden ritual performances whose ritual character is easily overlooked. For example, I can say "I apologize for what I said to you last night." But I can also say "I'm sorry for what I said last night"; or even "I feel awful about what I said last night." Now whether the formula can always be switched around like that depends upon the convention concerned. All I want to point out here is that even words which, on the surface, sound like expressions of feeling or reports of inner states ("I feel awful about what I said last night") are actually ways of doing things: in this instance, apologizing. "I feel awful about what I said last night" is grammatically close to "I feel awful after eating that soup last night" but the performance is quite different. The first is a way of reestablishing a relationship; the second of issuing a bulletin on my state of health. The importance of all this for liturgy consists in the fact that a lot of liturgical language might appear to be expressions of reports about our inner state of sinfulness, faith, joy, or whatever; in fact, however, they are acts of confession, commitment, praise, and so on. They are less the ventilation of emotions than the enacting of relationship.
The rite is something to be done; what matters primarily is that it be done. We make too much of the need for authenticity and meaningfulness. The meaning is in the ritual itself; authenticity merely requires allowing your mind, heart, and behavior to be shaped by the rite. Authenticity is less a matter of throwing oneself into the rite than of allowing oneself to be directed by the rite. The rite already contains forms of praise, thanksgiving, commitment, repentance, etc., and we are invited, not to bring these predispositions with us, so much as to allow ourselves to be rehearsed in these actions and attitudes. Ritual, like music, is not an expression of attitude, so much as an experiment in attitude. Insincerity and inauthenticity are less a matter of how a person feels, than of whether he or she seriously assumes personal responsibility for the attitudes and actions proposed by the rite, vis-à-vis themselves, other participants, God, the present situation and future entailments. In other words, when we participate in ritual we allow claims to be made on us which have consequences not only for the here and now, but for future attitudes and behavior as well.

Karl Barth sums up the whole of Christian worship in the word “acknowledgment.” In worship we put ourselves into the position of acknowledging the reality of God, his past works and future promises. This is not merely to evoke a passing feeling, but to adopt a posture, to assume a relationship to God, which has entailments for how one understands oneself, how one relates to others, how one relates to life itself. In short, the language of rite not merely describes certain states of affairs— we are sinners, God is great—it actually brings about the state of affairs by which I am humbled and bow down before God and God is exalted to be enthroned upon the praise of Israel (Ps 22:3). It is not what I bring to the rite that matters so much as what happens to me during and what I come away from it with.

5. Liturgy is less an expression of feeling than a rehearsal of attitudes.

The sacraments are commonly described as sacraments of faith and the liturgy as a celebration of faith. This sort of language is frequently misunderstood as suggesting that it is our own faith that is celebrated. So people feel they cannot recite the Creed because they have doubts; or that they cannot honestly say the Confiteor because they cannot think of any sins; or that they cannot sing the praises of God because they are not in the mood. But, if the argument so far makes any sense, it should be clear that liturgy is about something deeper and more permanent than feelings and something much more vast than what we happen to believe. It is about relationships and attitudes. It does not so much express or report the faith, hope, and love we have, as shape our faith, our hoping, and our loving. (Theologically, one would have to say that the faith celebrated in the liturgy is the faith of the church, which in turn is none other than the faith of Christ; so what is represented in the sacraments of the church is not the faith of the individual believers, still less their personal beliefs, but the faith of Christ in which all are invited to participate and in conformity to which they are rehearsed). This is what Don Saliers means, I think, by the “affections.” I would prefer to speak of attitudes, understanding that attitudes are a combination of thinking, feeling, intending, and behaving. The liturgy shapes our attitudes; i.e., it shapes the way we think, develops appropriate feelings and overrides inappropriate feelings, guides us to intend certain lines of action and to avoid others, and generally shapes our behavior. This is obviously not done overnight, so that the effectiveness of “good liturgy” is to be judged not in terms of its immediate impact so much as in terms of its lasting and enduring effects. Clifford Geertz defines a religion as “a system of symbols which acts to establish powerful, pervasive and long-lasting dispositions and motivations in people.” And he sees ritual as central to religion, because it is there that religionists are exposed most directly to their symbolsystem; but he also recognizes that the effectiveness of ritual is not to be sought for in the ritual itself but in the propagation of a kind of life consonant with the ritual symbols of the religion. In other words, the test of good liturgy is how people live, with what attitudes they face up to life in the world.

6. Ritual belongs to a community.

So far we have been speaking as if the effects of ritual were to be looked for in individual people, but of course ritual is a social convention and liturgy is a public act of the Christian people. As such, it works to establish powerful, pervasive, and long-lasting dispositions and motivations, not in autonomous individuals, but in a group. Ritual, because it is inherited, presupposes a culture, a community: but it also creates a cultural community. Ritual maintains the tradition by continually socializing its participants in the values, symbols, outlooks, and attitudes of that tradition. In other words, it is an indispensable means for bonding these people together. There can be no group cohesion without ritual, as there can be no ritual without a group to maintain it. Ritual shapes the common dispositions and motivations that give the group its identity. This point is well taken by a communications theorist named J.W. Carey. Instead of seeing ritual as a special class of communication, he sees all communication as special instances of ritual. He writes: “[From a ritual perspective, communication is] a process through which a shared culture is created, modified, and transformed. A ritual
view of communication is not directed towards the extension of messages in space, but the maintenance of society in time... not the act of imparting information or influence, but the creation, representation and celebration of shared beliefs. Ritual communication is not about the communication of information, but the rehearsal of meaning, bonding people together in a common stance towards life. This realization must make us reconsider the role of the word in liturgy. It does not communicate messages backwards and forwards between God and ourselves. We have heard it all before and that is the point. Ritual speech does not convey fresh information; it enacts relationships. Here is where music is important, I think. Putting words to music severely handicaps their message-bearing function, but it may deeply enhance their performative function as speech-acts: acts of praise, adoration, humiliation, dependency, commitment, and the rest. The question to be posed to the music, then, is that of whether it fosters the performance being proposed by the word of the text, and whether it does so in a way that draws us out of our private agendas into the larger act of Christ in the community.

7. Liturgy has both canonical and indexical elements.

By canonical elements I mean those which are always the same. They may be absolutely invariable, like the words of consecration, or relatively invariable, like the collects appointed to be read only on certain days. These invariable elements are the stock-in-trade of ritual, for they suitably express what is permanent and perduring amid the flux of temporal change. Indexical elements are those which are variable—like who the celebrant is, which congregation is celebrating, who is being baptized, etc. Indexical elements, then, refer to the here and now, rather than to the always and everywhere, to the transient, rather than to the enduring aspects of life. In the baptismal formula, the naming of the candidate is indexical, whereas "I baptize you in the name of the Father, etc." is canonical. Ritual needs both elements. Without the canonical, there would be nothing permanent, no continuity in human existence for us to find anchorage in. Without the indexical, we might never feel engaged. Yet the balance is precarious. Too much of the indexical, too much variability, and we lose our rooting in the permanent, which is what religious rites are all about. The result is irrelevance, but also trivialization. On the other hand, if there are only canonical, invarying elements to the rite, it may appear too transcendent, too remote, too other-worldly to be clearly related to our lives.

Implications for Music

The generic question I would want to pose is this: Do these considerations help us to distinguish more clearly between liturgical music or ritual music and religious music in the broader sense? In other words, can we, on the basis of these reflections, distinguish between music that is suitable for liturgy and music that, while religious in some sense, is unsuitable for liturgy? Can we identify some clear constraints on music for the liturgy? Of course, this concern has long been with us, indeed from the patristic era at least. The same concern clearly runs through all the church documents on liturgical music from Pius X onward, but Felice Rainoldi, in his commentary on the Universa Laus document of 1980, has done the definitive job, I think, of showing up the
cultural bias and tendentiousness of the criteria used in these documents. In other words, we need not follow the rationale of these documents, but we can be loyal to the concern that inspired them by trying to tackle anew the question of the criteria which make music suitable for the rite.

A. Does liturgical music form part of the canonical dimension of the rite, or is it merely indexical?

In other words, are we aiming for a sung liturgy, or merely content to have people join in some singing during the liturgy? If the former, then the music must be of a piece with the rite: i.e., more or less invariable. Conversely, we must ask what the effect is of rarely, if ever, singing the most invariable parts of the rite and of making the sung parts those which can be altered apparently at whim, with no rationale or explanation. If we have 500 hymns, all equally usable, none having any special claim to function in the rite, then it is hard to see how the selection of any piece rather than another makes possession of a common liturgy, including a common hymnal. One thinks of the importance of the classic hymns for Lutherans. The survival of the Eastern churches would likewise have been unthinkable without a "canon" of ritual music, a restricted and repetitive body of ecclesiastical chants. What makes us think that it does not matter that there is absolutely no control any longer over what may or may not be used in the liturgy? Someone pointed out recently that liturgy, which used to be the one area where bishops exercised jurisdiction,

Will multiplying hymnals help or hinder the situation?

much difference. The result is trivialization. On the other hand, if the set pieces of the Mass are chanted or sung, that can actually serve as a safeguard against their trivialization. For example, it is difficult for the celebrant to vary the fixed texts of the Mass if he has to sing them. So also with the relatively fixed elements, such as the proper of the liturgical year: canonical elements will become indissociably linked with feasts and seasons, instead of being debilitated by constant change. As an irate layman said to me recently: "Is there really a church law that says there must be at least one hymn at every Mass that no one knows?" I realize this goes somewhat against the grain for those who have a vested interest in greater, not less, variety; but I would suggest that the failure to recognize the importance of the fixed elements of the rite will only lead to the trivialization of the role of music in the rite. It's my taste against everyone else's: there is no "music of the church" properly so called. So since it is a matter for each individual's taste, it cannot make any claim to loyalty or love. Furthermore, music seen to be a matter of personal taste in fact divides the church. Is this acceptable? Can we tolerate the Body of Christ being divided into those who like folk and those who like hymns and those who like polyphony?

B. Can the church survive without a more or less fixed repertory of music, "ritual music?"

The Church of England is living evidence of how a polarized church can nevertheless survive through the even over so-called exempt churches, is now abandoned to the laissez-faire principle of the free market. Dioceses will take the greatest interest in the process of appointing a principal for a parish school, and diocesan inspectors keep tight control on finance and religious education, but liturgical music apparently doesn't merit the same attention. So my question can be posed as follows: Will multiplying hymnals help or hinder the current liturgical situation?

C. Who is all this music being written for?

The Notre Dame Parish Study shows disturbing evidence of disenchchantment with the music and song currently in use in the average American parish. We 17
sent observers to 70 Masses in 36 parishes across the U.S., from Maine to Oregon, from Wisconsin to Texas. We found that 13% of these Masses had no music at all, 51% had no musical accompaniment, 62% had no cantor, 60% had no choir or music group to lead the congregation. Not surprisingly, since the smaller rural parishes lack the resources of the larger, richer suburban parishes, the level of dissatisfaction among rural parishes was over 20% higher than in suburban parishes (50% to 71% satisfied). So I ask, who is all this music being written for? Obviously not for the poor, small rural parishes. (And almost a third of U.S. Catholics live in such parishes: there are more rural Catholics in the U.S. than there are Lutherans or Methodists in the U.S.) From time to time to my family and I attend the liturgy of a small Melkite community in South Bend. The whole liturgy is in English and it is sung from beginning to end: only the sermon is spoken. Yet there are rarely more than 25 people in attendance, and there is no organ, no choir, no cantor, no guitar group. The point is: the liturgy is almost invariable, so that people know it by heart. Why can’t we do the same? Again, I ask: For whom is all the new music in the Roman Catholic church being written? What need is being met; whose need is being met and why?

D. Who is teaching our congregations the art of liturgical prayer?

Who is teaching them to enter into the performativity of word and gesture in the rite? The opposite of performativity is sentimentalism and entertainment which trivialize the liturgy of the church by disassociating the joy of singing from the cost of discipleship. A lot of so-called "religious folk music," together with the more elitist pleasures of Gregorian chant and Palestrina, sets out, it seems to me, to "fake it"; they give us the false assurance of feeling religious without, in fact, making us religious. Conversely, we must ask: what kind of music could sacrifice the immediate gang-appeal of the sing-along or the aesthetic peak-experience of the concert hall, for the sake of a more humble, contemplative service of the liturgical act? Why are we putting so much time, energy, and money into producing new music instead of in training people in liturgical prayer? The question, then, is not, How can we get the people to learn new and different music, or even how to sing better, but how do we sing in such a way that "the eternal hymn which is sung throughout all ages in the halls of heaven" and which Christ introduced to earth, is heard in our assemblies? How do we sing in such a way that it is not we who sing, but Christ who sing in us?
Several years ago a number of Taizé brothers, American as well as European, came to New York where they formed a small “fraternity” on Manhattan’s west side. Their life was one of humble work, prayer, and friendship with their neighbors. At times they also “animated” prayer services or ecumenical gatherings in numerous cities of the United States. The name of Taizé was gradually becoming known because of our chants (published in the United States under the title of “Music from Taizé”), even though our specific vocation was less well known.

Taizé is the name of a small village in Bourgogne in France where Brother Roger, our community’s founder and prior, settled in 1940 with the desire of gathering other young men who decided to totally consecrate their lives in the service of God and others. From the beginning this vocation, monastic in character, has had a strongly ecumenical orientation. Today the community has more than eighty members, Catholic and Protestant, of every nationality. Small groups of brothers have been sent forth to establish outlying fraternities in Asia, Africa, and America. The largest number, however, live at Taizé. Our life is structured by three daily offices in which both the community and visitors participate. The latter are becoming more and more numerous, with a large proportion of young people, for whom we have organized the “Recounters Internationals” with an emphasis on prayer and on the sources of the faith.

The above account has served to situate the various stages of music at Taizé, the theme of this article. I would like to show how, throughout these forty years, the practical needs of the community as well as our ministry to young people have governed and guided that development. Various forms and styles have been adopted or created; some pieces have succeeded and are still being used today; others have enjoyed relatively short lives. In fact, definitive and permanent solutions do not exist. This could be one of Taizé’s maxims in its search to live as a community at prayer. The same motto would equally apply to our music—from the beginning we have neither radically accepted nor rejected tradition. Even today, with our new forms of chant, characterized by brevity and repeated refrains, the “Music from Taizé” is not accorded a special privilege, although it is very important for present circumstances.

The First Twenty Years

Our first needs as an incipient community were a regular, daily, and structured prayer, assuring continuity and renewal through the year; psalms, biblical readings, hymns, and prayers, according to the accustomed patterns of all monastic traditions. Besides, we desired to use only French since we always adopt the language of the place where we reside. For this reason we had to remove the great heritage of traditional chants in Greek, Slavonic, and Latin. On the other hand, the psalms of the Reformation and the Lutheran chorales functioned perfectly as hymns and are still used today at Taizé. The strophic chorale form lends itself well to the hymn and its memorization. But a psalm is less suited for a word by word meditation upon the text. This is why during the early 1950’s the new psalmic formulas of Joseph Gelineau came at just the right time for the needs of our daily liturgy. We still use them today as well.

Other forms of chant gradually appeared: for example, the brief responses where the cantor alternates; or the various Latinic and responsorial forms used for the General Intercessions.

Some of these simple pieces, whether tonal or modal, were specially composed; others were borrowed from traditional repertoires. Not retained, however, were those rare attempts to adapt the original Gregorian chants to French, for the incompatibility of the two idioms was evident. To express our communion with Orthodox Christians, we did borrow various pieces or formulas in the Byzantine style even though they did not make an ideal marriage with the inflections of the French language.

All this music was quite diverse, but characterized by a general “tone” in the general line and movement of the 19...
traditional church's music. Nevertheless, the question arose whether it was possible to use a more contemporary language without being avant-garde in an erudite sense. We thought so. From this period dates the first collaborations with Jacques Berthier who at my request composed a series of very beautiful "Liturgical Chants for the Christmas Seasons" in French, arranged for three or four male voices as suited to our particular needs. Being able to rehearse, the community was able to surmount some initial difficulties. Most of these early compositions were easily incorporated into our liturgy, and for years they enlivened our prayer during the Christmas season until pastoral concern for the participation of the assembly led us to search for forms that would be more accessible to all.

Since the 70's

The year 1970 was symbolic for the community since the large gatherings of young people at Taizé began at this time. In reality, however, our important role of hosting various groups had begun even earlier. The small church in the village no longer was capable of holding those desirous of participating in our liturgies. Consequently we had to build the Church of the Reconciliation.

As a response to these new circumstances and to allow for the participation of all, many elements of our prayer were modified. For example, in the area of language, French was no longer used exclusively since our guests came from many countries.

We sang the chorales and canticles of the Reformation by having the texts in four and five languages so that each person could sing in his or her own language, allowing everyone to participate. Although pastorally effective, this solution proved unsatisfactory.

Our treatment of psalm singing evolved during this period to be the psalm, sung in French, preceded by a short psalm text of praise, allowing various languages to be successively used in the verses sung by the cantor. An alleluia, several measures long and harmonized by four mixed voices, was sung by the assembly, but not as a mere acclamatory response. We prolong the final chord by humming it, thus creating something akin to the Orthodox "ison." This practice harmonically supports the melody improvised by the soloists and permits everyone to participate consciously, physically, and spiritually in the text sung by the cantor. Such an approach has brought about a whole repertoire of acclamations with individual characteristics based on various tonalities and rhythms.

The same principle is applied to the major prayer of intercession. The response consists of several Greek or Latin words whose meaning is familiar (e.g., Kyrie Eleison). Above the prolonged humming each request is sung by the soloist or read at the end by one of the young people at the microphone. This humming, a murmur of assent, expresses the gathering together of individual prayers.

It was also necessary to find other original forms of chant, in particular to give a more festive character to Saturday evening prayer (which we celebrate as the vigil of the Resurrection), and to allow the young people to participate in the singing.

My first effort was to ask young people from various countries to propose selections from their own national repertoires. Each week for two summers we experienced
elements had to be brief and simple so that the constantly changing and renewed assemblies at Taizé might quickly join in the singing. Ten years of close collaboration with Jacques Berthier have resulted in a large collection of “Music from Taizé.”

The manner of using these pieces has evolved. At the outset we wanted to give a festive character to prayer on Saturday evening, and later, to our Sunday Eucharist. Then and for some time after that, certain more meditative compositions were developed for use during communion at the eucharistic liturgy. Next, a new practice arose for concluding the weekday office. The prayer does not end with a concluding blessing, but continues in an informal fashion with meditative chants, and thus prolongs the celebration with a contemplative spirit. And, the most recent of all developments, there have emerged joyful chants of paschal praise, such as “Christus Resurrexit,” used in the Saturday evening resurrection celebration.

As a whole, these short musical forms, constantly repeated, appear to be an original contribution to the song of the church since analogous precedents do not seem to exist in Christian hymnody. Using few notes and words, the continuous flow of the refrain expresses something essential: it constantly penetrates further and further into the depths of a person. Early Christianity, it is true, experienced a type of prayer comprised of a few words repeated over and over again as the name of Jesus was invoked to give peace and unity to the depths of one’s being. But it is through singing, for pastoral reasons, and in a manner we could not have foreseen at the beginning, that we have rediscovered a similar path. What once mediated individual prayer is now experienced as means of communion with others. With one harmonious voice we can express our waiting for God, at times in a contemplative way, at other times by offering praise.

Questions

Can the experience of Taizé be transposed elsewhere? One might have doubts since this new repertoire was born in very particular pastoral circumstances. And yet the fact is that our repertoire has already crossed many frontiers, both national and confessional. Certainly there are no musical obstacles to prevent the performance of these chants in a variety of ways. One of the best examples is the United States where this music is being used widely.

Does the music of Taizé, especially as it concerns new forms, have the characteristics of being different from the traditional music of the church? Yes and no. 21
No, insofar as it does not borrow from the diverse musical styles of a variety show or from contemporary music. Yes, insofar as it has nourished and transformed a style of celebration through a particular type of music that enlivens and renews the prayer of the church.

Does the future of the church’s music lie in adopting jazz or rock inspired forms? In Europe there is a very strong tendency to compose in this manner, since there exists an idea that traditional styles alienate the young from the faith. But is it certain that “rhythmic” music is currently the language of the young? A person uses many languages. We spontaneously employ a vocabulary and syntax appropriate to those with whom we are speaking. Rhythmic music is indeed most popular today. It serves as a medium of communication within a particular age group. But is this equally true for expressing a relationship with the mystery of God? Or, what do we see at Taizé? The young people are naturally and informally drawn together by someone playing a guitar or another popular instrument during times of recreation. And yet when they assemble in the Church of the Reconciliation, they intensely participate in a different type of music that speaks to them in a unique way and that allows them to speak of a “different” reality. A new interior perspective, perhaps, flows from removing ourselves from our daily and actual surroundings. This might explain why our “ostinato” chants have such overwhelming power, since they introduce us to another environment and perception of time, which facilitates a “different” type of communication.

And what about contemporary music, that is, the broadening of our tonal system and the new theory and styles that have produced a number of concert masterpieces? Is it not both possible and desirable that a different type of church music develop from this quarter? Surely not “religious” compositions suitable to a spiritual concert, but rather a contribution to the liturgy itself with the participation of all who celebrate. At first sight this might appear to be an impossible request, since there is something of a contradiction between using very difficult musical techniques and the pastoral necessity for a certain simplicity. Yet I believe that such a goal is attainable. My hope, based on both personal taste and conviction, is that such a dream can be realized.

It is true that the infrequent attempts made at Taizé over the past years may be seen as temporary and lacking any future. And yet they are instructive for me today. Since our goal is pastoral, in no way can forms, styles, or mediums be imposed on a celebrating community. The people, unless they have been spiritually and musically prepared, will resent such efforts as an unwelcome intrusion or as a totally incomprehensible foreign language. The evolution must come from within. Through the collaboration of musicians who are very attentive to the demands of the liturgy, may a rich harvest be reaped here.
The conflict within the Christian believer and within the church at large between dependence on God and responsibility toward others is no fresh discovery. It cannot be attributed simply to humanity’s coming of age or the rapid progress of secularization or the present concern of church and theology with social and political justice. In both the Old and New Testaments, the dialectic between saying “Lord” and behaving as neighbor had to be continually invoked so that faith remained effective and did not collapse into empty ritual or arrogant assumption of divine status.

The remarkable thing is not what prayer does for us, but what it does for God.

Invoking the dialectic is no less necessary today. For the comfortable of the First World the ritual reassurance of saying “Lord, Lord” is insidiously seductive. For the oppressed of the Third World the temptation to reject the God of Jesus Christ as the totem of the oppressors and to take the world into their own hands may prove irresistible. For the First World, prayers for peace become a substitute for action. For the Third World, the futility of prayer has long been exposed: the point is not to pray about their condition but to change it. Martha and Mary comparisons do not fit very easily into the drawing rooms of the affluent or the mud huts of the poor, into the executive suites of the powerful or the prison cells of the powerless. Yet if the dialectic between prayer and action collapses, the emptiness and frustration of both oppressor and oppressed will be further increased.

One of the strongest impressions of my recent visits to Rhodesia and of my conversations with people on the different sides of the racial and political divides was the need to redefine the relationship between prayer and politics and to develop some kind of spirituality of liberation for all the enslaved — powerful and powerless alike.

Prayer and Liberation

The old-fashioned catechism description of prayer as raising the mind and heart to God retains its validity and provides a convenient starting point. It underlines what in recent jargon is called “the transcendent openness of humankind.” However conditioned by historical circumstances persons and communities may be, they are not confined by them or to them. They have an openness to what is beyond the present situation, whether it be one of achievement or failure. They are open and receptive to the transcendent—in Christian terms, “God, Creator and Redeemer.” In individual and communal prayer Christians (and other religious people) respond to and receive the personal God who is their source and destiny. By a paradoxical act of condescension, the Creator and Lord of all awaits for and depends on this receptivity of humankind at prayer. The receptive ability itself is, of course, God’s gift and so is the energy and will by which it is exercised. Yet he stands at the door and knocks. He enters by invitation only. The most remarkable feature of prayer is not what it does for people but what it does for God. It allows him to enter his own world most intimately and properly by entering the minds and hearts of human beings. The primary liberating effect of human prayer, then, is its liberation of God. Letting the Creator be himself in his own world is the critical achievement of all genuine prayer, vocal and contemplative, individual and communal, private and liturgical.

From Prayer to Politics

But the God of Jesus Christ is not only the God of individuals or of human hearts and minds. He is the God of the whole world, of history, of society. His prayerful coming into hearts and minds must be extended into 23
relationships, communities, and structures if he is to enjoy full and proper freedom in his own world. God will remain shackled and confined if his liberation through prayer does not become embodied in the full range of human attitudes, activities, and structures. To liberate God by prayer and to refuse him free range in familial, social, political, and economic life is to frustrate the human sin and failure prevented God from being himself properly and fully in his world, he repeatedly elicited human cooperation to achieve his liberation. His initiatives reached a climax in Jesus Christ, who finally ensured human ability and willingness to let God be who he is. By becoming himself for humankind, not only was God liberated but he achieved his full identity in the world. The idols of the past were shattered: God’s self-identification, which he promised to Moses and the people of Israel — “I will be who I will be” — was realized.

| Prayer liberates God. |

The attainment of that divine identity in human history involves simultaneously the challenge for all people to attain human identity in Jesus Christ as sons and daughters of the Father and brothers and sisters of one another. To say “Father” affirms one’s identity. The way of identification is the way of salvation. It is not an individual way. The Father is “our Father” not “my Father.” His sons and daughters can attain their identity and salvation only as brothers and sisters. Identity, like liberation, is a social reality, challenging the depersonalizing structures and relationships of society.

The liberating of God into human history and the attainment of his own identity there cohere also with the understanding of the kingdom which Jesus preached and inaugurated. The liberated presence of God as himself is his presence in loving, saving power and kingly rule. That power and rule may not be restricted to the minds and hearts of believers but must have far-reaching implications for the whole of society. The simplest and most direct understanding of the relationship between prayer and social and political activity is the direct concern of both activities for the coming of the kingdom and its values. To neglect either is to falsify the basic and unified Christian commitment.

| From Politics to Prayer |

From prayer to social and political activity seems in many ways a necessary and relatively clear step for Christians to take. Such activity can be seen as the expression of our common identity as children of the Father, as recognition of Jesus in the deprived, as love of the marginalized neighbor and as service to the coming kingdom. The step from social and political activity to prayer seems less obvious and, to many activists, scarcely necessary. Yet for Christians that step has immense significance.

This significance can be seen by examining the dynamics of political activity, i.e., caring for others per-
sonally and structurally. The focus of one’s attention and activity is other human beings. Such attention and recognition takes one beyond oneself into the world of the other. Care for individuals and groups, often over time and through structures, expresses the same dynamic reaching out beyond the self to the other(s). But the other(s) remain beyond one’s grasp, centers of their own, recognizing, caring and acting in their own right. One reaches them only at their gracious invitation. They finally elude and challenge one with their unconditional demand for recognition and respect as unique, inviolable, and creative beings. They reveal at once the richness and opacity of the other. As their individual and communal value and “worthship” is recognized, others become not only a focus of concern but also a subject of respect and awe. They form subjects of worship, finally mysterious in their irreducible value and worth.

This recognition of others as irreducible gift and value is characterized by the qualities of thanksgiving and humility, respect and awe. These are indeed the very qualities of prayer. In this way of encountering human beings, the penultimate others, one encounters the ultimate and divine Other, source of their irreducible human otherness, their particular identity and their destiny as sons and daughters of the Father. Where social and political activity really focuses on human beings as irreducible human persons, its inherent dynamism carries that commitment and service onto the source of human value and otherness, onto the transcendent God. For believers, social and political activity transcends itself into prayer.

Social and political activity transcends itself into prayer.

The risks are obvious and need little elaboration. One may not reach for the transcendent Other in response to the human other, but remain closed, content, and enslaved in a limited and finally frustrated humanism. One may plunge through the penultimate other, using people as stepping stones and so in fact finally miss God. But if the dynamism at work in all of human life is recognized and felt, if the living qualities of thanksgiving and humility, respect and awe, repentance and reconciliation are experienced in service, transcendence into prayer will be a natural movement.

Christians may make the connection between prayer and politics in their heads and hearts as they pray, but do they make such a connection at their political involvement? If they do not and cannot, the two lives will, at best, exist side by side. Their relationship may be acknowledged by a kind of rarified faith, but it will lack any felt relationship. It is doubtful whether the interaction between politics and prayer can survive without a more deeply rooted and experienced connection.

This essay has attempted to suggest ways in which the connection might be experienced and strengthened. If service and political activity are followed through and
New Texts for Old Tunes

BY AMY JO ZOOK

Often a special church event or an unusual combination of possible performers creates the need for choral or vocal compositions that may not be readily available (or may not in fact exist). Having a composer on hand at these times is relatively rare. More likely, a church or community will have a writer who can provide a new, particularly appropriate text for music that already exists and may indeed already be in the church’s library.

The writing of new text for existing music is neither startling nor prohibitively difficult. There are good precedents for it, including Martin Luther’s text for Ein Feste Burg (1529), a melody said also to have been used as a drinking tune, and William Dix’s “What Child is This” (1865), to the tune of “Greensleeves,” traditionally ascribed to Henry VIII. The reasons for writing may range from the need for a special text for a particular season or feast, to preservation of a loved tune, to the wish to represent text in a commonly-spoken language, replacing a tongue less familiar to the listeners. Modern hymnologists and theologians have also set about revising texts to correct improper or outdated theology, or sexist, racist, or militaristic language.

What needs to be considered is not whether a new text should be undertaken, but what the specific and identifiable problems are, and who is best capable of solving them. It is not enough to be a musician, though that should be seen as an obvious advantage. It is not sufficient to be a clever wordsmith, although that is vital, or a good linguist, which would help greatly. Each of these areas must be mastered in combination with the others — and more or less simultaneously. Yet because the possible pitfalls are identifiable, they are capable of solution.

In many cases, the writer will be dealing with meter and rhyme, so an understanding of prosody is necessary. Still, there is hardly a congregation that does not have its hidden or acknowledged poets, one of whom may well be able to write sensible, pleasant verse that pronounces and scans well. And the sound is important: as one well-read anthology puts it, sound is sense. The words have to be capable of vocal production, and the sound should enhance, not obscure, the meaning.

It is also necessary that the rhythmical stresses fall in the right places relative to placement in the vocal range. This is a matter both of actually pronouncing the words to the notes-in-rhythm for stress, and confining melismas to important words. It is also concerned with the duration of notes vis-à-vis words — that important nouns, verbs, and the like have weightier time-values or are repeated, and that rests or musical phrases are used to enhance the verbal phrases. Then, for example, a preposition or an article should not occupy a long-held or repeated note, or come on the heaviest-stress beat of a measure, or the text will limp from unintended syncopation. If the tempo of a piece is leisurely, all text may be pronounced just once, as in most hymns. If the tempo is very brisk or the melodic line complicated, repetition or at least parallel structure of lines may be indicated, so that those singing, and even more those listening, may have a chance to grasp the meaning even with relatively little exposure to it. Also, the more complicated or sophisticated the idea behind the text, the more it should be embodied in clear metaphors, perhaps several of them in successive lines or stanzas, to help in understanding.

If music is contrapuntal, moving text in various directions in the separate voices, rather than in block harmonies with all the words pronounced simultaneously by everyone, a complicated problem is set up. The poet must make sure that lines cover up each other as little as possible, even trying to match vowels where feasible. At the same time he or she must keep each line, however differently constructed, syntactically clear so as not to confuse the singers, who are not tossing one line back and forth, but in effect are each singing a slightly different version of the text. If at some point each voice has the same melodic or rhythmic pattern and at some point the same words, it is well to match them for clarity to the listener trying to follow the meaning of the poetry.

Placement of particular sounds in particular vocal ranges may be a problem. The high female voice will have trouble in pronouncing a clear e or a sound at the

Every congregation has its hidden poets.

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extreme top of its range, but will do well with an ah or i; an o sound will produce a covered timbre more suited to the contralto range. Similar problems, though not so marked, occur between the range of tenors and basses. Care should be taken, therefore, not to place important words with the difficult vowels in them in the part of the voice least likely to produce them gracefully with both accuracy of enunciation and true lovely tone. Diphthongs should not be matched to very short notes that allow no time for careful production of the actual two vowels concerned. Difficult combinations such as s-t-s in "hosts" should be avoided if possible, or given time to be negotiated by tongue and teeth if they are required.

It is also necessary to note that if music covers an extreme range (as for instance "The Star Spangled Banner," itself a new text for the tune of "To Anacreon in Heaven"), it would be well either to modify textual demands at the extremes, or divide text so that it may be sung antiphonally by high and low voices, each clearest and most agile in its own range. If a text is unmistakable as set for male (low) or female (high) voice, it should be matched to a tune that will not create difficulties. For example, the Magnificat, being the song of Mary, should not be set to music in such a low key as to require female voices to drop out and be replaced by male ones. All this presupposes that the music already available will not itself be altered in any way, even by changing it to a lower or higher key. Should it be possible to make such changes, several problems that have to do with range might be eliminated altogether.

Two instances generate the greatest need for new text. The first is when a beloved tune has no text appropriate to a season or a text with extremely limited application. There is no maximum number of good texts that may be set to a given melody; anything that works poetically and is not incongruent with the musical connotations is acceptable. Just as new verses are often set to extend a hymn's application—as the so-called "Navy Hymn" now
has a set of words appropriate to the Air Force, or as
"Hail Thee, Festival Day" (Salve Feste Dies) has Easter,
Ascension, and Pentecost texts—so almost any tune
may have new incarnations. One publisher of a new
(paperback) hymnal has been so taken by this idea as to
print six or seven alternative texts for "Tallis Canon,"
surely one of the simplest and most accessible tunes
common to many denominations. Its even half-note
rhythm will accommodate almost any metric in the
poetry, which makes the poet’s job very simple.

A second important reason for writing new text has to
do with language difficulties. Much music originally
written in Latin, German, French, and the like is
desirable for use in places or by choirs that might not be
able to accommodate the first text. Since it would be a
shame to surrender the music, new words may be
found.

There are two possible approaches. One is to work
out a transcription based on a translation; that is, a
poetic approximation of style and rhyming based on,
but not slavishly held to, a careful translation of the
original text, which need not be the work of the poet,
but may come from any correct and convenient source.
(The translation will not be used verbatim, and so need
not be acknowledged.) This approach is desirable where
the original words are patterned verse and the music a
regular and symmetrical form. It is also a more difficult
approach, since the necessity both of conveying some-
one else’s meaning and of carrying out a pattern creates
pitfalls of awkward text for rhyme’s sake, or awkward
rhymes for the logic’s sake. On the other hand, if the
text is asymmetrical or unhymed, or the music ir-
regular in phrasing, a more leisurely attempt may be
made to convey the original text in a suitably idiomatic
way.

The other possible solution, if the original text is not
what is desired, is to write a totally new poem with no
relation to the original. For instance, the Bach “Wedding
Cantata” (No. 202) is secular poetry intended for the
marriage feast; should it be desired for church use, a
quite different emphasis would be appropriate, par-
ticularly for liturgical churches that put strict re-
quirements on music performed in the ceremony. Either
hymns or slightly larger works would lend themselves
to this approach.

We began by speaking of the individual church and
its specific and unstandard needs. After some experience
we may arrive at new “standard” texts that may result in
a more permanent form, but we started in the one-time
or one-place needs of a church with a convenient and
dedicated poet, and we solved the problem that needed
solving.
Where is the God Who is Mystery?

BY JEFFREY BAERWALD

I t's a barn, that's all it is now," her voice cracked, fighting back the anger and tears. We walked slowly. She was an old woman, stooped over from severe arthritis. The odor of freshly painted walls and new carpeting permeated the immense church. "There used to be a hand painted picture of the resurrection on that wall. The risen Jesus it was, his face all shiny-like. With angels flying from heaven to earth and back again. Now look at it." Her cane, shaking in her trembling hand, pointed to the whitewashed wall behind the sanctuary. "And we had pews, with little signs on the side of the people that gave them. My father's name was on one, he helped build this church. I sat in that pew every Sunday from the day I was born."

We looked at the rows of light blue molded plastic chairs that now filled the main body of the church. They were arranged half-circle on a dark blue carpet surrounding the deep-brown carpeted sanctuary. I listened with quiet respect as she spoke, trying in my imagination to see this church as she once knew it. The statues that hung from the pillars, the votive candle stands, the marble altar rail, the tall wooden pulpit that loomed over the first few pews, the gold dome tabernacle that sat upon the ornate high altar, the porcelain Madonna with the gentle smile and the loving gaze at the child cradled in her arms. It was an exercise in imagination. All of these things were securely locked away someplace in the church basement. When we reached the door, we stood in silence for a few moments. The old woman moved her head slowly back and forth. Her eyes drifted from the empty white expanse of the back wall, to the sanctuary, to the blue chairs arranged in a half-circle. Her gaze fixed on the simple cross standing next to the altar, and I heard her softly say, "Yes, that's what you got now, a big white barn. Where's the mystery?" She turned out the light and we left.

I went to the church that day to prepare for a talk I was to give to the parish the following week on liturgical renewal. It was requested that I not only explain the theory of liturgical renewal, but how this renovated church put the theory into practice. Had I walked around the church alone, seeing for myself the

"What happened to my church?"

extended sanctuary, the chairs set in a half-circle, the new eucharistic chapel in the side apse, I would have been pleased. The design was warm and inviting, natural hues of blues and browns set within the tall white walls accentuated by Romanesque stained glass windows. A simple, demanding space, uncluttered by the paraphernalia that distracts, forcing one's attention to the proper places of focus: the altar, the pulpit, the presider's chair, and the congregation. The renovation was a success.

When I returned to the church the following week, and stood before the assembly delivering my lecture of sacred space, I spotted the old woman. The expression on her face, which remained undaunted throughout the lecture, seemed to ask, "What happened to my church? Where is the mystery?"

The memories of an old woman serve to remind us that liturgical renewal is not simply accomplished by a fresh coat of paint, new carpet, a reconfiguration of furniture, and a lecture on the meaning of sacred space. No. Something more is demanded. The most recent synod of bishops admits that liturgical renewal has at times overemphasized the renovation of the externals of worship and neglected the interior or spiritual meaning of the sacraments. The bishops recommend that "catechesis must once again become paths leading into liturgical life (mystagogical catechesis), as was the case..."
in the church's beginning." (Final Report, II.B.b.) What exactly is this path of mystagogical catechesis? It is the way, I believe, that takes us to the "something more." It pushes beyond the external activity of liturgical renewal and paves the way to a deeper, more spiritual, renewal of the sacramental life. We are already walking this path when we take seriously the memories of an old woman and the renovated space of a church, and ask ourselves, "where is the Mystery?"

Mystagogy - an odd word that simply means the interpretation of mystery. While arcane to the modern ear, mystagogy is not alien to the Christian tradition. In the early church, mystagogical catechesis was used to instruct the recently baptized, the neophytes, into the meaning of the sacraments. The neophytes would gather together each morning during the week of "white robes" (signifying the white baptismal garments they wore) that followed their baptism on Holy Saturday night. The person responsible for presenting "the mystagogy" explained the significance of the sacraments of baptism, confirmation, and eucharist that the neophytes received on the night of their sacramental initiation. The ancient purpose of mystagogy was to explain to the recently baptized the essential mysteries of faith that were expressed in the sacraments they had just encountered. When the neophytes completed the mystagogical instruction they were welcomed as full members of the Christian community.

Given the secrecy of the early church, the period of mystagogy was necessary. Until the night of their baptism, the neophytes were excluded from participating in the worship of the community. It was of practical importance that the spiritual dimension of the sacraments be explained so that their participation in the life-giving signs, especially the eucharist, would be meaningful. Yet to understand mystagogy solely from a practical point of view emasculates its spiritual importance in the early church and distorts its meaning for us. The insight of the ancient church was that mystagogical instruction is dependent upon the experience of Mystery encountered in the sacraments of Holy Saturday night. The magnitude of this tremendous event may be difficult for the modern mind to conceive. The initiation rite was the stage upon which the drama of salvation history was acted out. From the confrontation with the Evil One in the darkness of night to the sharing in the eucharistic table, a foreshadowing of the heavenly banquet, the catechumen was thrust into a struggle of primordial tension: darkness and light, chaos and creation, evil and good. The baptismal event was saturated with a sense of the holy, the other-worldly. Without this experience, mystagogy would be nothing more than empty words. The God who is Mystery cannot be explained; Mystery must be experienced and then interpreted.

What was once an extra-ordinary and powerful experience of the Holy is for us an ordinary and public possession. It would not be an overstatement to say that our experience of the sacraments may be all too mundane, bordering on the banal. Yet to categorize the sacraments in terms of ordinary or extra-ordinary, mysterious or not mysterious, not only misses the inten-
tion of mystagogical catechesis but also ignores the grace of God. Mystagogical catechesis was less concerned with the sacraments as mysterious than the Mystery one encountered in the sacraments. The question that mystagogy seeks to answer is not so much "where is the mystery?" but "where is the God who is Mystery?" This latter question does not diminish the expectation that sacraments convey a sense of mystery; in fact, it calls this need into sharper focus. If mystagogical catechesis is dependent upon the experience of Mystery, then do our sacramental practices convey, open up, communicate the God who is Mystery? Yes and no. To understand this ambiguity, let us return to the questioning stare of the old woman that earnestly asks, "where is the mystery?"

On a superficial level, this question can be interpreted as a nostalgic longing for those external trappings that conveyed a mysterious and secretive dimension to worship. The foreign language, the sound of medieval polyphony sung by a full chorus, the priest at the high altar performing unseen gestures, the ringing of bells, and the musky odor of oriental incense all combined to create the aura of the mysterious. This ritual was executed with a perfection that crossed the boundary of legalism. The image that it bespoke was of an omniscient and omnipotent God who is unmoved by human concerns; a God who is Judge demanding conformity to divine precepts, and recording in the eternal memory the slightest transgression. This ritual was a powerful symbol of a transcendent and inscrutable deity. Positively, these rites touched the deep-seated human emotions of awe, reverence, and wonder; negatively, they ignored other essential human feelings: love, joy, suffering, struggle, and so on. This ritual less than adequately conveyed the image of a loving and compassionate God, who, in Jesus Christ, shared the fullness of our human condition and our human concern. To interpret the question, where is the mystery? simply as a nostalgic longing depreciates the very need to open to the God who is Mystery.

On a deeper level, where is the mystery? lays bare the more significant question, where is the God who is Mystery? The modern day task of mystagogical catechesis is similar to its ancient forebears, to name the Mystery who is encountered in our sacramental acts. Even though many of the external props of the mysterious have been stripped away, there is yet the unconscious human longing to be open to and worship the God who is Mystery. Sacraments are the concrete signs of this basic human longing. Mystagogical instruction, by pondering these external signs, names the God who is Mystery and so raises the image of God from an unfocused longing to a keener appreciation.

The sacraments, then, are not magical, mystical moments that will right the wrongs, cure the sickness, and divinize the profanity of this world. If what we do on Sunday mornings bears little or no continuity with the rest of our week, then the Eucharist will be mundane and mystagogy will be hollow. Every sacramental action is a public confession that our lives gain their deepest meaning from Mystery. The lifegiving signs are a concrete expression of the ongoing dialogue between God and his people. This dialogue is not sandwiched between the Sign of the Cross and "The mass is ended. Go in peace," but continues each moment, each day of our life.

If the sacraments are the signs of this loving dialogue, then mystagogy is a poetic telling that expresses in words what is said in action. Consider for a moment the Cathedral Park, Palace of Versailles.
eucharistic celebration. One concern of former sacramental theology was the mystery of transubstantiation. How does this happen? When does this happen? What are the correct words to be said? What is the precise order and sequence of gestures? It was an exact and rigid teaching that formulated specific questions

The sense of mystery must now be created anew.

and provided concrete answers suitable for a catechism text. While this type of theology guaranteed certitude, it isolated God's presence to things and objects. Mystagogical catechesis, while not minimizing the mystery of transubstantiation, broadens the notion of Mystery to embrace not only the divine, but also the human. Not only do bread and wine become the body and blood of Christ, but we, in the words of St. Paul, are the Body of Christ. The deeper mystery of the sacraments is to be found in the dynamic of those who gather to form community, listen to the Word, break bread, and share the cup, and by doing these things, become the living Body of Christ. Not only do our sacramental signs point beyond their outward appearance to something more, but we, in the very act of gathering as a worshipping community, become something more in the doing of these sacramental things. This mystagogical interpretation of the eucharist, though brief, may produce an uncomfortable feeling for some. Unlike the old catechesis, this interpretation is not neat and tidy, and it does little to appease our desire to know. Mystagogy, like good poetry, does not linger in the intellect, but in the heart. It appeals to the longing within us to love the God who is Mystery. Should it not be the love of God that brings us to worship? The ways of love—our love for each other, our love for God, and God's love for us—have their own special dynamic. The old textbook catechism could never speak tellingly of this love. Mystery eludes the intellect. Mystagogical catechesis looks beyond the externals of people gathered, the Word proclaimed, a presider who leads, bread that is broken, and a cup that is shared. Through these actions we express our love for God and in these actions God makes manifest his love for us. Mystagogical catechesis is the poetic unfolding of the spiritual meaning of this dialogue of love.

When sacraments are understood through the lens of mystagogical catechesis, then the question where is the mystery? cannot be neglected. It bespeaks the genuine human need to ground the meaning of our lives in something deeper than the merely superficial claims made by our consumer society. Whereas the sense of mystery was ingrained in the pre-Vatican II liturgy, it now must be created anew each time the community gathers to worship—a sense of mystery and dignity demanded by the very nature of worship and proper to a redeemed People of God. This imperative does not mean passionless ritualism or impassioned theatricals, but a reverent celebration of the God who loves us and calls us to deeper love of ourselves and others. The insight that Mystery is experiences not explained, is as vital today as it was in the early Christian celebration of the sacraments. If our sacramental actions fail to communicate a sense of the God who is Mystery, then mystagogy will be at best a meaningless explanation of sacraments and at worst a painful reminder of the hollowness of our actions every Sunday morning. Mystagogical catechesis, properly experienced and articulated, must lead to an ever deepening encounter with the Mystery that is the living and loving God.

In the early Christian community, the period of mystagogical instruction marked the end of the formal process of initiation. The real process of initiation, however, is an ongoing path of conversion. For the modern-day Christian community, mystagogy serves as a guide along the continuing path of initiation, which is indeed a life-long journey to the God who is Mystery. The only proper conclusion of initiation is the human passage through death in which one finally acts out what has been known and celebrated in sacramental action throughout one's life. There one finally goes to meet, face to face, as St. Paul put it, the mystery one has known and been known by throughout life. The final task of mystagogy, a task for us all, is to prepare and open up the wonders of that meeting.

I returned to that church several months later, arriving early for the noon liturgy. A few people were already present, scattered throughout the church, sitting in quiet prayer. I took a place in the middle of the church, sitting on a light blue molded plastic chair. I looked about the church and the empty expanse of the wall behind the sanctuary claimed my attention. I closed my eyes and heard the pain-filled voice of the old woman. Images of the previous church and a big white barn flashed before my eyes in harsh juxtaposition. The growing sound of people entering the church, shaking off the cold of the early winter air and greeting each other in hushed voices of warm recognition, distracted my inner wanderings. I opened my eyes to see a church filled with people. Families, singles, couples, young children, and old people. Some talking, some quiet, others reading the weekly bulletin, all waiting for the liturgy to begin. The stark emptiness of a big white barn had come to life. At noon, the bell in the tower pealed, the congregation rose to its feet, the organ sounded, and the people joined their voices in song. As I sang the hymn of praise the voice of the old woman faded away and the big white barn dissolved. The God who is Mystery had brought his people together again, with the certain promise that "wherever two or more are gathered in my name, there am I in their midst."
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Worship—Third Edition

Robert Battistini, General Editor.

Pew Edition

The pew edition of Worship, Third Edition, embodies a number of good ideas that parishioners should welcome and enjoy. A good size type face is combined with high relief engraving for ease of reading. Adequate white space was allowed so that the reading focus can easily concentrate on the hymn, psalm, or canticle.

Additionally there is a good assortment of the tried and true hymns and carols that have been associated with Catholic worship, plus a number of new hymns as well as arrangements of historical items (some set to newer texts) which have become part of our ecumenical heritage.

The pew book is more than a hymnal. Indeed, Worship, Third Edition, is a service book, incorporating morning and evening prayers, sacramental rites, psalms and alleluia verses for the Eucharist, a section given over to the acclamations employed in a sung Mass, as well as a section of prayers of the individual and the household.

Careful editing is the benchmark of both the musical and editorial items contained in Worship, Third Edition. It is a convenient volume to handle, falling open to the page desired without the “pinching in” attitude of a tight binding.

The music is a one-lined setting (for unison singing), thus concentrating on congregational participation. By omitting the earlier 4-choral arrangements the editors have achieved a “clean look” throughout.

There is available an edition without the readings, as well as an edition containing the readings.

To round off the pew edition there is a section on Scripture Passages Related to Hymns, an index of Hymns for the Church Year (to be used in place of the former running alphabetical headlines), a Liturgical Index, a Topical Index, a listing of Hymns Which May Be Sung in Canon, an index of Composers, Authors and Sources, a Metrical Index of Tunes, an Index of Tunes, a listing of Psalm Refrains set to Music, and finally an Index of First Lines and Common Titles (also to be used in place of the former running alphabetical arrangement of the hymns).

Overall, Worship, Third Edition, is a handsome volume, well-crafted, thoughtfully conceived, thoroughly edited with an eye to practicality and liturgical use, and a tribute to the publishers and the editorial staff at GIA. Well worth examining if you are considering purchasing a new hymnal or updating your present musical and liturgical parochial life.

Organ Accompaniment

Mention “water” and some people think of Handel and the Thames while others like to zero in on Grand Coulee Dam, and there are also those who prefer the rocks and rills of “America, the Beautiful” to mull over.

It seems that whatever we like, we tend to reproduce. Thus, if we like big, then we tend to produce large; if we prefer petite and dainty, then our yardstick is shortened to a ruler.

Publishers share in this process. Indeed, publishers of king-size books promote that type of trade in their “oversize, luxury, large-type edition,” whereas the purveyors of the intimate seem to go for the soft-cover, individualized typeface, signed editions.

In recent years church music companies have been offering paperbacks that fall apart almost on command, hymnals and missalettes in combination that offer everything from country-western to the tried and true, right up to the more serious efforts concentrating on the important items of post-Vatican II liturgical reform.

It is this last-named category that the publication of Worship, Third Edition and, in this review, its organ accompaniment, belong.

Worship, Third Edition, has its own organ accompaniment book, and a massive book it is, 28 inches from side to side, wide open on the music rack. The organ accompaniment is bound in a sturdy board-like covering to hold its 764 numbered items. There is a separate Lectionary Accompaniment Volume containing nos. 765 to 1202.

At first glance, this handsome broadside volume incorporates a number of ideas that will prove beneficial to organists and other keyboard players, i.e., metal spiral binding allowing ease of page turning; four pages of music at a time lie open, thus saving many page turnings; a good, readable typeface for the text; handsome music engraving that “lifts” the music into view; headlines over each number denoting its practical use in the liturgical year; and, an overall choice of keys that will not strain the vocal cords of either cantor, congregation, or choir. All in all, a thoughtful presentation.

Beginning with the Liturgy of the Hours, Worship, Third Edition, presents the Psalter, which includes the necessary psalms and canticles required for Morning and Evening Prayer as well as Night Prayer on all Sundays, solemnities, and

There is, at the core of this book, a collection of over 400 hymns. The editors have done their homework well, and the scriptural savor and the theological accuracy of the texts are a tribute to their acumen and scholarship. Text alterations, judiciously employed, have all but omitted “sexist language” problems, yet the editors wisely have allowed other texts, almost consecrated by use, to remain in their original poetry.

Another item most worthy of note is their index of Hymns for the Church Year, so designed that a music director seeking hymns appropriate to the readings can refer to this index and thus save a considerable amount of planning time searching for “just the right hymns for this text of our Sunday celebration.”

Organists will be grateful for the harmonizations; in some respects, these harmonizations are even eventful, especially where the editors have searched out the original harmonizations that have long been forgotten or ignored. Four-part writing is the benchmark, with occasional excursions into free-style writing. (N.B. Since this is an organ accompaniment, there are no guitar chords indicated.)

Robert Batastini, General Editor and Project Director, Fred Moleck, Text Editor, Robert H. Oldershaw, Liturgical and Index Editor, and Richard Proulx, Music Editor, have put together a service book (after all, it is quite a bit more than just a hymnal) that is a testament of taste, liturgical sensitivity, musical acumen, and invention.

Practically, the format creates some problems. The sheer size, 28 inches wide open, runs it right off the area of the console light-board in my church. Since the volume of its contents is considerable, be sure that your music rack is locked down, or there is a possibility that the book could be on the keyboard rather than on the music rack.

I noticed that the pages tend to “slide” down the spiral binding, thus creating a paper “triangle” of about 15°, which means that you should be prepared to turn your head as the pages come together. If you want to avoid such “sliding,” be prepared to place a “filler” underneath the bottom of the pages. (They are about ⅛ of an inch shorter than the binding.)

The editorial board opted to have their Index to the Liturgical Year as their finding tool, and eschewed using an alphabetical type running head, wherein the contents could be listed by first line. Again, this was a judgment call, but to one who likes alphabetized running heads in hymnals, I find this problematic.

An organist friend of mine ventured the opinion that while having four pages of accompaniment open, and thus avoiding page turns, is a good idea, what about those moments of inevitable distraction when your attention is drawn away from the printed page, and you find, when your attention returns, that you aren’t sure which of the four hymns you are playing? Perhaps this will not occur often; I hope it never occurs; but being forewarned may be of value.

What about the contents? There is a good collection of familiar hymns as well as a strong presentation of GIA’s own composers, i.e., Berthier, Gelineau,
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Index-wise, there is a section entitled Scripture Passages related to Hymns, the already mentioned Hymns for the Church Year, a Liturgical Index, a Topical Index, an interesting Hymns Which May Be Sung in Canon, an Index of Composers, Authors and Sources, a Metrical Index of Tunes, an Index of Tunes, Psalm Refrains Set to Music, as well as an Index of First Lines and Common Titles.

Thus, a big undertaking has resulted in a big book that contains music for almost every occasion within the church's liturgical year. It reflects years of planning and careful editorial and musical supervision. It deserves equally careful examination and evaluation by those parishes interested in purchasing a contemporary hymnal, or, rather, a complete musical service book.

James M. Burns

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The Language of Worship, Third Edition

The language of a hymnbook is important for only one reason: it is accidentally remembered. Willy nilly, it becomes the theology of the people. Thus, it is important for hymntext committees to sit in cheerless rooms and work the texts over for their poetic and theological soundness. The tune is almost always the more winsome part of the hymn.

The producers of the Catholic hymnal Worship, Third Edition, have a problem and opportunity most hymnbook compilers do not: there is no long standing English tradition set into the piety of most American Catholics. Only a generation away from Latin, Catholics have been searching for the proper language for worship and this book shows that they have settled into one that is fit for its task.

That search for the proper language has been quite different from the Methodists, for example, who, in some profound way, own the English tradition in America. The idea that old texts should be changed to meet the times causes howls of outrage in those quarters, howls that are unimaginable to either Lutherans or Catholics who are used to language changes, made reluctantly, perhaps, but inevitably.

In Worship, Third Edition, we read a language that owes some debt to the Tudor language base of most American hymnody, even as it is richer with new hymns than most Protestant hymnbooks can be since they have to represent fully their great traditions. This hymnbook is in the enviable position of being able to create a tradition, picking and choosing from the entire collection of particular hymnbooks that which seems to be the best. The editors of this book have chosen the best from those collections, making this book one that would be familiar to most mainline Protestants in this country.

There is a sense in the revisions of the old texts that the editors of the book have done well by the tradition. There are few barbarisms in updating, few 'O you who's that mar the modernizations in Worship Book and LBW. One needs to note that the editors of this book have had the luxury of building on the work of other recent hymnal committees. Attempts to modernize the language of old texts seem to be, on the whole, judiciously done. There is a little borrowing from prior works; one might suspect
that the editors greeted some of the worst translations and revisions in LBW, for example, with the determination to do better, which they have. Generally speaking, the wholesale modernizations of Worship Book and LBW have been avoided. The language is also relatively inclusive and one suspects also that the most glaring errors of the preceding books were avoided. The problem of the "he" for God has not been dealt with as firmly as some might hope, but that is a case on which the jury is still out.

One of the minor problems of this is that the texts of some of our most common and beloved hymns will vary, sometimes greatly, hymnbook to hymnbook. That is a disruption to ecumenical memory, but not the largest problem of the hymn editor. In any event, the result of such work is a book with revisions that look to be carefully chosen and crafted. I suspect that the careful selection of Protestant hymns and their fairly conservative editing will be the best part of the book.

There is one problem with the editing of the traditional material: the editors seem to think Americans are incapable of singing more than four stanzas of any hymn. I miss the seven stanzas in "Wie Schon Leuchten" and "My Song is Love Unknown." The three stanzas chosen for inclusion from "Wie Schon Leuchten" capture the essence of the hymn more than the three in the new Episcopal hymnbook. I am aware that Lutherans are overly much into long hymns, but this did seem to slight the Queen of Chorales. And then the great text in "My Song is Love Unknown," one of the finest hymntexts, is utterly decimated if one does not get that naive voice questioning back and forth as to the fate of this Jesus whom simple logic could tell you was in no way deserving of his fate. But this is niggling over small change.

I like having some of the more well-known Latin texts retained, such as "Salve Regina." It keeps the best and maintains a connection with a long tradition which, if the Catholics don't keep it, no one will.

But one must also comment on the extensive collection of new hymns that this book contains. A good many of them are occasioned by the desire of all the churches to have hymns that will go along with the new lectionary. That is a plus. It is already clear that the new lectionary is causing a hymn explosion in this country, rather like the explosion we have witnessed in Europe. A good measure of the hymns in this book are from that explosion in Europe, especially England. It is interesting to note a hymnal that is able to incorporate so much that is new. The hardest thing to say is whether these will endure. One cannot really know how a text will wear in the mouths of believers. Something that once sounded fresh to the ear can quickly come to grate and irritate. The most up-to-the-minute texts tend to wear the fastest, as true of any fad. It is the more sturdy and prosaic text that will endure the longest in a hymn. This is a grievous thing to say, but it seems to be true. Protestant churches with long hymnic traditions do not have enough room in their hymnbooks to try so much new material. That may be a safeguard against too rapid obsolescence.

It is too soon to wonder how long those hymns by our most idiosyncratic hymnwriters will last. Poetry that is too clever and personal tends to perish quickly in the hymnbook. Watts and Wesley both knew how difficult it was to write a hymn and suppress the muse.

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Granted, much of our traditional hymnody is pale and abstract and not worthy of being remembered. Hymnody is the most difficult of all poetry to write because it has to be sturdy, endlessly repeatable, fun to say, able to fill the mouths of young and old alike without calling any attention whatsoever to itself. This is a tall order, especially to would-be poets on the contemporary scene where finding one’s voice is akin to salvation as a poet.

By the end of the next couple of years, parishes will be able to tell which of the new hymns have that unique power to move and fill one’s mouth with good words. The rest will fall away. Dylan Thomas’ poetry, which my generation used to swoon over in college, now seems rather quaint and mannered. I rather suspect the same will happen to Thomas Troeger and Fred Kaan. Troeger is by far the better poet; what he writes seems fresh and vivid now, but it does not seem to wear well.

It is good to have a hymnbook that has made such extensive use of current composers and authors. Marty Haugen, Christopher Idle, Omer Westendorf, Timothy Dudley-Smith, Carol Doran, Thomas Troeger, Jacques Berthier, Chrysogonus Waddell, David Hurd, Brian Wren, Frederick Kaan, Erik Routley, Fred Pratt Green, David Mowbray, Olaf Spannaus, Suzanne Toolan...the list goes on and on. These are our contemporaries and it is splendid to see them all in this new book. One can commend the editors for their attention to the contemporary even as one can worry a bit about their dominance. But in all the book strikes me as a judicious and careful work, one that is both creating and representing a tradition. It will be interesting to see how it shapes contemporary Catholic piety even as it brings Catholics into the mainstream of Christian hymnody, one of the stated goals of the book.

Gracia Grindal

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Mass of Creation

If you are a convention-going member of NPM, then you’ve probably encountered Marty Haugen’s Mass of Creation. It premiered at the Houston Regional Convention in 1984 and its Eucharistic Prayer was used in the closing liturgy at the Cincinnati National Convention in 1985. If by chance you are not familiar with this work, drop everything and call GIA because you’re missing out on something very special.

Haugen’s objective in writing Mass of Creation was to provide “one common set of acclamations which can be consistent with the musical style of each parish liturgy.” Thus, the Mass is available in a variety of editions for both “traditional” (SATB, organ, brass, handbells) and “contemporary” (2 and 3 part harmonies, piano, guitar, woodwinds) ensembles. To write music that is both challenging and appropriate to the diversity of church musicians is no small task. Yet Haugen successfully meets the challenge. Throughout the sixteen pieces that make up the Mass, the congregation is never neglected. The melodies are normal enough that they can be sung, yet fresh enough that they won’t grow old too quickly.
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Introducing a Person of Note

Ask church musicians what names they associate with Roman Catholic music and after Palestrina there's little doubt that another Italian, albeit of more recent heritage, will surface. As music executive, performing wizard from the accordion to the zither (except bassoon!), composer, and arranger, Robert Battistini brings a wealth of riches to his first love, church music. He is a man who naturally came about his career from his youth and whose dedication to the church and diversity of talent have led the way to an undisputed position of magnitude of the church music business industry and champion of improving the quality of life in the pew.

As a high school organist Bob already had three Masses under his toes before his first morning class, and after thirty-six consecutive midnight Masses still thrives and "can't imagine not doing it!" Since 1956 he has been Director of Music at his home parish, St. Barbara's in Brookfield, IL, where he has built an enviable program of five choirs including a children's choir of 75 voices and a funeral choir of 50 senior citizens who sing over 100 funerals a year. It is this parish experience that forms his judgments and decisions as a publisher. The editions of Worship hymnal are a product of his perceptions of what parish music could and should be. "If it can't be made to work in my parish it won't work anywhere," he believes.

As optimistically an outlook as Battistini has on parish music, he admits downsides. His main criticism is tolerance of a lack of professionalism. He sees the tendency to legitimize incompetency resulting in an imbalance of pastoral good-will over proficiency: "If people are willing to give, give, give, it's no good if they can't play in D flat." Although he's convinced of strides in liturgy he feels there is an intolerable level of uneven attentiveness to music. Even among those who take music seriously "there is a Roman Catholic syndrome that music is still ancillary, secondary, and lacks commitment. It's often still filler, especially hymns."

Battistini extends his leadership acumen to the Hymn Society of America as President of this 3,500 member ecumenical organization dedicated to the song of the worshiping assembly. His identity, however, is most intrinsically tied to the Gregorian Institute of America as Vice President and General Editor. Under his direction GIA's "second life," begun in 1967, continues its healthy growth through three major expansions to earn a respectable reputation serving not only church, but also school, community, and professional performance. As publisher over the years he has operated on very few principles other than to be discriminating in all styles from plainsong to popular and "consciously never publish a missalette." NPM congratulates GIA on the emergence of Worship, Third Edition, and commends Robert Battistini as a man of integrity and endurance, a genius at the center of music for all traditions, and one we can proudly call our own.

Robert Strusinski

Likewise, Haugen's accompaniments, though not too demanding, are full of interesting harmonic twists and unexpected meter changes that prevent monotony from setting in.

The Glory to God and the three eucharistic acclamations are all set in the key of g minor for a dignified sound. Certain melodic figures are common among the pieces and each ends in a picardy third (a resolution to the major key). Nothing about the form of these pieces is particularly new—the Glory to God has a reoccurring refrain, and the Christ Has Died and Amen share the same melody—but they have a rare, endearing, and enduring quality.

The Gospel Acclamation, "Word of Truth and Life," is given an unusual structure with the verses preceding the alleluias. Although a cantor sings the verses on the recording, this piece is well suited for allowing the congregation to join in singing the gospel verses, a good method of building participation. "Word of Truth and Life" can be accompanied in a variety of ways, with bells and chimes as on the recording or with rollicking guitars keeping the energetic tempo.

"Jesus, Lamb of God" is also a real treasure. As in other contemporary settings, the Lord is invoked with various titles, "Lamb of God" being the signal for the final verse, "grant us peace." Haugen's setting has numerous beguiling changes in time signature that are unrecognizable to the congregation's ear but are tricky for the average guitarist. The moderate tempo is a welcome relief for fraction rites that tend to drag.

In addition to the acclamation settings, Mass of Creation includes several psalms and hymns, "Let All the Earth Cry Out," "Show Us the Path of Life" and "We Walk by Faith" in particular are welcome additions to the contemporary repertory.

Also of special note is Haugen's eloquent setting of Eucharistic Prayer III.

Scored for a baritone presider, the majority of the prayer is nonmetered, which allows the presider to lead the companion at a comfortable pace. The words of institution are given a beautiful setting for a duet of piano and organ with a melody that is noticeably different in character than the rest of the prayer. For occasions of great solemnity, especially ordinations or first Masses, Haugen's setting of the Eucharistic Prayer would be especially fitting.

Through performance and through ownership, pastoral musicians can take pride in Mass of Creation. It puts us an important step closer to meeting the

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church's and our own highest aspirations for the art of musical liturgy and it can be held as a new standard by which to judge our emerging repertoire.

Joseph R. Dalton

Recordings

The Quiet

Originally marketed to the inspirational listening crowd, John Michael Talbot's music has had broad appeal. His numerous recordings have included music for liturgy and concert (though the difference has been debatable).

Talbot's new album, Quiet, is being marketed under the latest record category "New Age." Rather than referring to the Christian age, New Age is more closely akin to the Age of Aquarius, of Eastern mysticism and its non-aggressive music. Often included in the rather broad secular category are the recordings of the Windham Hill label, the spacey jazz of Keith Jarrett, and the minimalist strains of Steve Reich.

Talbot's contribution to the genre is a collection of instrumental arrangements of previously recorded material. His lush guitar playing is joined by recorder and oboe and backed by very gentle string arrangements. The effect is like a seamless sonic landscape, within, which Talbot hopes will lead one to the Lord. The transparent textures and relaxed tempo urge one to relax and reflect.

With the exception of The Lord's Supper, Talbot's work has suffered when the arrangements become too complex and the musical forces too strong. His uncomplicated melodies may be best served by this style more purely for listening.

Joseph R. Dalton

Isn't It Odd?

These "Songs on a Mission" were compiled and composed by Dr. Edward Valentine Bonnemere whose music involves the elements of Church-Street-

Sacred-Secular-Parochial-Ecumenical and all ethnic groups. Not only does Dr. Bonnemere have a background in church music, but also in jazz composition. Strains of these elements are heard throughout the songs on this recording, which should be used with Dr. Bonnemere's book, "Festival of Music." The record is delightful listening fare, provides excellent songs to sing, and allows for creativity in the use of musical instruments needed to fulfill a group's particular purpose. Adults will enjoy and appreciate Dr. Bonnemere's genius, and youths will relate to the words and rhythms of the songs, sung not only in church, but at youth meetings, home gatherings, conventions, and informal get-togethers.

Anne Kathleen Duffy

Children

I Can Make Peace

Children of all ages enjoy listening to stories and songs. I Can Make Peace is intended for kindergarten and primary grade children but older students will enjoy listening to the dramatized stories also. The music is lively and the voices on the recording are of good quality. Titles such as "Martin's Invisible Invention," "Two Sides of the River," "Let Your Love Shine Through," "Sarah Haines, of Purchase," "The Ballad of Muriel Lester," and others, develop themes of peace-making, forgiving, and loving enemies through story-telling, rhythmic music, and the use of sound effects. The message is plain and appealing. I Can Make Peace will correlate with religion programs as well as music classes. The Mennonite Central Committee deserves commendation for producing this fine cassette.

Anne Kathleen Duffy

Organ

Bach's Keyboard Technique:
A Historical Introduction

With the explosion of information since about the 1960's regarding performance practices and the more recent phenomena of performances on original instruments, today's performer can feel adrift in a bewildering array of documents, articles, books, and recordings that attempts to recreate music as it was intended in its own time. Besides the considerable amount of time and dedication needed to do the research and, for most American performers, the problem of many documents being in a foreign language, along with being comfortable with habits that have already been learned, it becomes easy to ignore the process of rethinking how certain music should be played. Quentin Faulkner's new book provides an extremely valuable service. Here, in one place, are all the important quotes in both the original language and
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in English, that refer to how Bach played. Mr. Faulkner's own contributions give an evaluation of the sources, some interpretations of what these statements meant, descriptions of what we understand to be the normal methods of playing, and musical examples from the Orgelbüchlein that are intended to serve as a practical application of the ideas found in this book. This publication should be found in every organist's library.

Six Hymn Preludes Set 2

Based on the following tunes: Deo gracios, Michael, Narodil se Kristus Pán, Nun freut euch, Num komm der Heiden Heland, Pán Buh, these prelude settings are inventive and idiomatic. Most are one to two pages in length and are easily playable with a minimum amount of practice. They are adaptable to a wide range of organs and are a useful addition to every church organist's repertoire.

Last Verse in Unison
Arranged by Harrison Oxley. The Royal School of Church Music, 1983. $3.00 (RSCM members) $6.00 (non-members).

These free accompaniments for 24 well-known Hymn Tunes will provide an alternative harmonization primarily for the last verse of a hymn as the title suggests. While these pieces are neither more or less difficult than any other hymn harmonizations, their appearance on the page can be more complicated than is necessary resulting from the decision to print them on two staves in spite of the fact that the pedal is required in all of them.

Sing and Rejoice:
Hymn Settings for Organ and Congregation

The format for these seven hymn settings is a prelude, introduction and two versets. Use of the pedal is reserved for the second verset. These are attractive settings that will be of interest to congregations familiar with the tunes. The preludes, clearly derived from the composer's improvisations, tend toward a certain sameness in their figuration. The tunes are: CWM Rhondda, Festal Song, Gethsemane, Lasida Anima, Marion, Windsor, and Wachet Auf.

Books

From the presses of Pueblo Publishing Company come two very fine volumes by Kevin W. Irwin, associate professor of liturgy and sacramental theology at The Catholic University of America. The books are simply titled: Lent (292 pages) and Advent/Christmas (324 pages); each is subtitled, “A Guide to the Eucharist and the Hours.” These are the first two installments of a three volume series designed to provide daily commentaries for all who prepare for and preside at liturgies. At $12.95 apiece, this is a sound investment that will not leave you disappointed.

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James Callahan
in the season's framework; (2) the liturgy of the eucharist—an overview of the sacramental and lectionary texts for the day; (3) the celebration of the eucharist—practical, ritual suggestions for the community's eucharistic assembly; (4) the liturgy of the hours—an overview of the day's texts as found in the Roman Liturgy of the Hours; (5) the celebration of the hours—practical, ritual suggestions for celebrating the hours this day; and (6) a reflection—a concise reflection drawn from and drawing together the texts and gestures of the day's prayer.

While these volumes are not exhaustive, scholarly tomes, they are obviously the work of a scholar who has labored tirelessly to share with his readers a wealth of solid, prayerful, practical background for preparing the celebration of the church's prayer in local communities. These books are highly recommended for all worship communities and especially for those communities or religious houses where eucharist and the hours are part of the daily horarium.

Also from Pueblo comes Lectionary for the Christian People, Cycle A, edited by Gordon Lothrop and Gail Ramshaw-Schmidt. This volume contains the lections for Sundays and major feasts for the Roman, Episcopal, and Lutheran lectionaries. These are emended texts based on the Revised Standard Version of the Scriptures. "The goal of this revision is to provide a translation of the lectionary based on the contemporary American English consensus concerning generic language. This lectionary is basically conservative in its maintenance of key biblical imagery, with the hope that it will be used extensively in average American parishes" (from the introduction, page xi). (As noted in the Introduction: key biblical imagery is retained; Father and Son language for trinitarian titles are retained; Jesus is the Son of the Father and Jesus calls God Father; masculine pronouns for God and masculine designations as generic for humankind have been eliminated.)

Readers will find this publication to be a welcome alternative to both An Inclusive Language Lectionary (National Council of Churches), which has proved to be too radical for most liturgical usage, and the last minute, penciled-in changes that lectors and presiders make in the lectionary just before Mass begins. While this "translation" has no official approval, it is a timely resource and deserves to be taken seriously. The introduction (pages xi-xv) offers a clear picture of the philosophy and principles behind this effort and would, in itself, provide material for discussion of the issues involved at a meeting of the local worship team.

The volume is designed by Frank Kacmarcik and the red, grained paper cover with gold logo is obviously intended for use within the liturgical assembly. At only $15.00, this publication is a most reasonably priced resource for the shelves of any liturgist's library.

Paulist Press sends along Paul J. Wharton's Stories and Parables for Preachers and Teachers. This small book will provide not only delightful personal reading but also a small goldmine (89 pages containing about 100 entries) of illustrations for homilists, catechists, and speakers of all kinds in the church community. The stories are arranged under the general headings of "The Way to God"; "Attitudes and Actions Along the Way"; "Obstacles Along the Way"; and "Destiny and the Way." A table of contents lists the stories' thematic titles, and a topical index

makes even easier the task of finding just the right story for one's needs.

Drawn from a variety of sources these stories are more than "cute" illustrations: there is wisdom here and a wonderful, paradoxical ambiguity to tease the mind and heart. Wharton has done us a great service in bringing these gems together under one affordable roof ($4.95). This book is recommended for homilists and as a gift for your favorite (or least favorite!) preacher. Those involved in the catechumenate process and in religious education will also find a valuable resource in these pages.

Finally our annual words of praise and thanks to Liturgy Training Publications (LTP) in Chicago for the 1987 editions of Celebrating Liturgy: the Book for Lectors and Gospel Readers; Celebrating Liturgy Supplement/Sourcebook for Planners andPresiders; and At Home With the Word: Sunday Scriptures and Reflections.

The first two entries are companion pieces. The Book for Lectors provides the lections for all Sundays and major feasts, with a running commentary (by Fred Baumer with Stephen Wroblewski) of practical notes for improving the quality of the proclamation of these texts. The Supplement/Sourcebook (by Peter Scagnelli) is jampacked with suggestions for quality celebration of the eucharist (and other liturgies) based on lectionary and sacramental texts. At $6.50 and $4.50 respectively, you cannot find a better value in the field. At Home With the Word offers the Sunday readings followed by a reflection (authored by Gabe Huck and Mary O'Connell) for those folks in the community who want to prepare for the word they will hear on the coming Sunday, or reflect on it further during the week following the Sunday assembly. At $2.25, this is another fine source. (All three publications are available at a discount for orders of five or more copies.)

AUSTIN H. FLEMING

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Palm Beach Atlantic College
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1101 S. Olive Avenue
West Palm Beach, FL 33401
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Music Department
190 Prospect
Elmhurst, IL 60126
Paul Westernmeyer, Chairperson
(312) 279-4100, ext. 357
Four-year college offering BM in Music Education with a Church Music Certificate. Accredited by NCATE.

Moody Bible Institute, Sacred Music Department
820 N. LaSalle Drive
58 Chicago, IL 60610

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Evanston, IL 60201
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  (219) 239-6211
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Musical College
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Chicago, IL 60605
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Bryan D. Shilander, Assistant to the Dean
(312) 341-3780
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Trinity Christian College
Music Department
6601 W. College Drive
Palos Heights, IL 60463
Karen A. DeMol, Chairperson
(312) 597-3000

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Department of Music
Crowley Hall of Music
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Notre Dame Center for Pastoral Liturgy
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Eleanor Bernstein, CSJ, Director
(219) 239-5435
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Paul Griffiths—History of Religions
Zachary Hayes—Doctrine of God
Catherine Hilkert—Theological Anthropology
Richard P. McBrien—Ecclesiology
Gerald O'Collins—Theology of Revelation
Carroll Stuhlmuehler—Prophets

LITURGY FACULTY AND COURSES:
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Edward Foley—Liturgical Music
Jennifer Glen—Sacraments: Anointing and Care of the Sick
Ronald Grimes—Pastoral Liturgy: Ritual Studies
Theresa Koernke—Liturgy of the Word
Frederick McManus—Canon Law and Liturgy
John Mellohl—Liturgy of the Hours
Anthony Blasi—Liturgy, Society & Ethics
Mary M. Schaefer—Theology of Liturgy
Mark Searle—Initiation
Robert Taft—The Liturgical Year

Summer Session 1987
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For further information write: DIRECTOR OF M.A. Program, Department of Theology, Room 10, University of Notre Dame, Notre Dame, IN 46556, Telephone: (219)239-7811.
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Salina, KS 67401
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Leavenworth, KS 66048
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Lenox, MA 01240
Prof. Wesley A. Ross, Director
(413) 637-0898, ext. 237

Eastern Nazarene College
Music Department
23 E. Elm Avenue
Wollaston, MA 02170
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Ann Arbor, MI 48105
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(313) 995-7300
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Livonia, MI 48150
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Marygrove College
Music Department
8425 W. McNichols Road
Detroit, MI 48221
Evelyn E. Evon, Chairperson
Sue Ann Vanderbeck, Coordinator for Sacred Music
(313) 862-8000, ext. 316 or 205

Siena Heights College
Music Department
1247 E. Siena Heights Dr.
Adrian, MI 49221
Ms. Susan Maych-Mahan, Chairperson
(517) 263-0731, ext. 224
Four-year college offering BA with majors in Music, Music Performance, and Music Education. Accredited by NCASC.

William Tyndale College
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Farmington Hills, MI 48018
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(612) 690-6819

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Dr. W. David Lynch, Chairman
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JOHN KEMP
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July 13–17
July 20–24
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July 20–24
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PATRICIA HAMILL
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BARTON BATTLE
July 27–28
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INGRID CLARFIELD
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July 27–31

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William Iapso, Coordinator
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ALICE PARKER
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<th>Viole de gambe</th>
<th>Voix celeste</th>
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<th>Fourniture IV</th>
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