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<th>MODEL</th>
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<tr>
<td>HB-25</td>
<td>25 note chromatic ToneChime handbell set with heavy duty travel case. Range C4 to G8.</td>
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<td>HB-12A</td>
<td>12 note chromatic add-on set with heavy duty travel case. Range C4 to F#4 and G#5 to G7. Use to expand range of HB-25 to three octaves.</td>
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<td>HB-16</td>
<td>16 note diatonic set, range A4 to F5, with Bb and 2 F#s, and travel case. Use in combination with Grff instrumments for dynamic performances.</td>
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<td>HB-10</td>
<td>10 note diatonic set, range C to C, with Bb and F#, and carrying case. Use for elementary classroom instruction.</td>
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<td>HB-3</td>
<td>3 note bass bell set, C, F and G. Use to enhance cadences and lower rhythm patterns.</td>
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Song At The Foot Of The Mountain, Huibers
Husbands Were Not Our Hearts Burning Within Us, Conry
In The Midst Of Death, Huibers
You Are My God, Huibers
As Grain Once Scattered, Conry
As A Deer, Huibers
Song Of All Seed, Huibers
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In This Issue . . .

The Computer, Sound, and the Church Musician. Again Pastoral Music returns to technology (see February-March, 1985), this time examining the developments that have taken place in computer technology, their effect on sound, and what pastoral musicians can and should be doing about all of these developments.

I should take up a survey to determine how many of our pastoral musicians are using computers in their parish. My impression is that the number is large and growing. Many parishes are using computers for word processing, and for budgeting, and some dioceses have inter-diocesan communication. Parish musicians are discovering the importance of computers for planning liturgies, e.g., for storing last year’s programs for reference, editing, and adapting for next year. Some have three year cycles of the Lectionary entered into the computer and call up this information for planning.

This issue begins with an important review of some of the basic software for composing, music writing, and editing (Cummings). NPM is holding a meeting for MIDI users of synthesizers in the liturgy at the national convention in Minneapolis. While the two functions, playing music and writing music, are in fact quite separate, they are merging through computer technology. We will provide regular information in future issues about these technological developments.

Next, we have a fairly technical description about how a digital computer organ works and one person’s view (Phelps) of what its value is. Since Larry Phelps’s experience spans both the world of the pipe organ (he was tonal director for Cassovian) and the world of computer generated sound (he now works for Allen Organ), he is in a unique position to judge the merits and possibilities of both systems. I hope that everyone interested in the field of organ music will give him a fair hearing. Judging where digital computer organs will end up while they are still developing seems incorrect to me.

Then, there are two more basic articles, one (Parker) deals with just how to go about getting sound systems in churches and the other provides a directory of terms dealing with sound. The issue is rounded out with articles of continuous interest to pastoral musicians, learning about the psalms (Boyer), directions for spirituality (Throm), and repertoire selection for the RCIA (Nizgorski).

What should pastoral musicians do about the technology developments? First and foremost, we must be educated and informed. Blind arrogance is useless. Second, we should raise the key issues about the importance of the human elements connected with these developments (Bierly: Commentary). And finally, we can continue to improve the skills so essential to using any of the developments—skills in instrumental playing, skills in using music within the liturgy, and skills in communication with all assembled for worship. And we need to deepen our effort to pray in the midst of our contemporary society.

The National Convention (Minneapolis, MN, June 22-26, 1987) and the Children’s Conference (Scranton, PA, Aug 10-13, 1987) provide an opportunity for all of us involved in liturgy and music to come together and share the very best of all that we have to offer. See you there!

V.C.F.
Blessed Are Those Who Gather The Children

First Annual
NPM Children's Convention

AUGUST 10-13, 1987
MARYWOOD COLLEGE
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A Conference for Religious Educators and Parents who prepare liturgies and prayers with children.

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Virgil C. Funk, Elizabeth McMahon Jeep,
Lee Gwozdz, Robert Haas, Jack Mifflton
Workshop Clinicians: Joan Halmo, Richard Hillard,
Connie Fortunato, Elaine McCarron, Robert Batastini,
Dolores Hruby, David Haas, Sharon Gray, Dan Meyer,
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Mary Catherine Burgland, team from Our Lady of Lourdes in Valencia, CA.

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For further information, contact:
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National Association of Pastoral Musicians
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Washington, DC 20011
(202) 723-5800

Don't Miss This Very Special 4-Day Conference!
most interesting program on Wednesday evening, August 12. Mr. Nelson is a well-known clinician of church music programs for the Lutheran Church and is the principal author for the very popular series, "Alleluia."

This series combines elements of music education, religious education, and children's liturgical celebrations, a theme central to our "Blessed are those who Gather the Children" conference.

We are indeed fortunate to have this marvelous program to add to the wealth of programs scheduled for those four days in Scranton.

The liturgical committee for the eucharist will be led by Dr. Elaine Rendler, who weekly celebrates a family-oriented liturgy at Holy Trinity Parish in Washington, DC. She will be assisted by Joan Turel, Diocesan Director of Liturgy for Scranton, and Kathy Kanavy, co-author of Our Sunday Visitor's music education program for children. The liturgy will be directed toward the adults present (since the conference is adult oriented) but with a sensitivity to the music and celebrational style of family liturgies. Children attending the conference are encouraged to participate in the liturgy.

On the closing day, prior to the eucharist, a round table discussion with the major presenters at the conference will be led by Rev. Virgil C. Funk. The focus of the discussion will be to summarize the learning that has taken place and to set out a specific direction for NPM's future work with those who gather the children for musical experiences.

Some Notes

The Conference space is limited to the first 1,100 persons registering. If you wish to attend, please register early. Several people were amazed at the housing cost in the Marywood dormitories. There is no air conditioning. It is restricted to women only. There are few single rooms. But the brochure is correct: the total cost for room and board for four days in the dormitory is $35. You can't get a less expensive program, anywhere.

NPM Scholarship

The NPM Scholarship Fund was established in 1984 for the purpose of "assisting with the educational formation of pastoral musicians." Almost $10,000 has been collected at the conventions in 1984, 1985, and 1986. Seventy people have applied for the available funds. Nine scholarships have been awarded: three $900 scholarships in 1985, one $1000 scholarship in 1986, and five $1000 scholarships in 1987.

During this year's National Conventions, we will again be soliciting donations for the NPM Scholarship Fund. Donations will be collected during the Eucharistic Celebration, or you may leave your gift at the NPM Booth in the Exhibit Hall. Please be as generous as possible. You are supporting the education and development of other pastoral musicians.

1987 NPM Scholarship Recipients

The names of the five recipients of NPM's 1987 Scholarship were announced on April 3. They were selected from among the 20 applications received. Many thanks to our selection committee: Paul Skevington of the National Shrine of the Immaculate Conception in Washington, DC, and Dr. Fred Moleck of St. Bridget's Parish in Richmond, VA.
Stephen Earl Barton of Ventnor, NJ. This is the third year in a row that Stephen has been awarded an NPM Scholarship, and the selection committee has been different each year. Stephen will be working full-time on his doctoral degree at the University of Iowa beginning this September.

Therese Bult of Lemon Grove, CA. Therese directs the adult choir at St. John of the Cross Church and is training an organist/accompanist. She is also part-time secretary and bookkeeper at Blessed Sacrament Church. Therese is the mother of four, and is working on her Bachelor’s Degree at San Diego State.

Janelle Collardey of Ypsilanti, MI. Janelle is full-time music minister at St. Patrick’s Church. Her undergraduate degree is in organ performance, and she is now working on a Master’s Degree in Church Music at the University of Michigan. Janelle has two children.

Alan Lukas of Buffalo, NY. Alan was one of the three recipients of NPM’s first scholarship in 1985. He is music director at St. Andrew’s Parish and assistant director of the 200-voice Fredonia State Festival Chorus. Alan is pursuing a Master’s Degree in Choral Conducting at the State University of New York (SUNY) at Fredonia.

Margarete Thomsen of Plymouth, MI. Margarete is enrolled full-time at the University of Michigan in the Doctoral program in Church Music. Her Bachelor and Master’s Degrees are in Music/Piano. Margarete is also currently assistant to the music director at Our Lady of Good Counsel.

Workshop Presenters
For the 1988 regional conventions, NPM is seeking persons interested in making workshop presentations. We need the following information: Title of workshop, purpose of workshop, description of what will be covered in the workshop’s allotted time (one hour and fifteen minutes), and qualifications of the presenter(s). The qualifications should include both experience and general academic training and what qualifies the presenter for this particular workshop.

Send this material before June 30, 1987 to Rev. Virgil C. Funk, NPM, 225 Sheridan Street, NW, Washington, DC 20011.

May They Rest in Peace

John N. Dwyer, 65, for many years the business manager of The Liturgical Press at Saint John’s Abbey in Collegeville, MN passed away on December 21, 1986 in Saint Cloud.

In 1952, Mr. Dwyer began his employment with The Liturgical Press, and retired in April 1986. In 1957, John Dwyer introduced Rev. Virgil C. Funk to the world of religious book publishing and remained a consultant and friend of NPM. At the Scranton meeting in 1978, John Dwyer came to Fr. Funk and said: “There is something special in the air here, you are on to something very important for the future of the church.”

The Pastoral Press owes its deepest roots to John Dwyer and David McManus.

To John’s wife, Rita, and to all of John’s dear friends, NPM expresses its heartfelt thanks to this outstanding layman who supported the work of liturgical renewal for over 35 years. May he rest in peace.

On Ash Wednesday, Rev. Professor Johannes Quasten died in Freiburg, West Germany. Professor Quasten taught for many years at Catholic University in Washington, DC. His highly respected work put him at the forefront of patristic scholarship. In 1985, The Pastoral Press published the English language edition of his Music and Worship in Pagan and Christian Antiquity. May he rest in peace.

Activities Worth Noting
A wonderful pictorial report of Fred Moleck’s Diocesan Choral Festival for the Diocese of Toledo appeared in the recent issue of The Chronicler, the diocesan newsletter. The work of Don Campbell was cited extensively in the interesting article “Soul Music” by Pamela Bloom in the March/April issue of New Age Journal. The Phoenix Tribune reports that Bishop Thomas O’Brien has removed Rory Cooney, music director of St. Jerome’s parish in Phoenix, from directorship of the Diocesan Choir that will sing for Pope John Paul II’s visit to Phoenix. The reason for his removal, says Cooney, was a letter Cooney wrote to the Catholic Sun expressing support for Archbishop Raymond Hunthausen of Seattle. Bishop O’Brien said that he had perceived that Cooney was opposed to the papal visit.

Hymn to Welcome the Pope

The Bishops’ Committee on the Liturgy has announced a hymn text of

Renaissance Woman

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MASTER TEACHER: Nadia Boulanger, by Don G. Campbell.
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five verses, written by Rev. Peter J. Scagnelli, that fits 8 7 8 7 D Meter. The complete text is available from The Bishops’ Committee on the Liturgy, USCC, 1312 Massachusetts Avenue, NW, Washington, DC 20005.

New Program in Pastoral Music

While we mentioned a number of summer educational opportunities in our Educational Directory (February-March issue), a new program offering a BA in Pastoral Music and a minor in Theology has been developed by St. Mary’s University, San Antonio, Texas. For more information, contact St. Mary’s University, One Camino Santa Maria, San Antonio, Texas 78284.

Notre Dame Liturgical Tour

A special tour of Europe, August 1-16, 1987 is being sponsored by the Notre Dame Center for Pastoral Liturgy, covering the “must see” sites of liturgical and aesthetic interest.

Marchita Mauch will lead the tour of Belgium, Germany, France, Switzerland, and Italy. For more information, contact the Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

New York School of Liturgical Music

A fine program on Listening: The Key to Liturgy and Music will take place July 6-9, 1987 at the New York School of Liturgical Music under the direction of John Michael Caprio. Sessions will be presented by Don Campbell, Dr. Alice Parker, Rev. Andrew Ciferni, Dr. Fred Moleck, Mr. David Weck, with music provided by Robert MacDonald and Rev. Jerome Hall, SJ.

For more information, contact NYSLM, 1011 First Avenue, 1511, NY, NY 10022.

Polish Hymnal

Walter Budweil, organist at Our Lady Queen of Apostles, Hamtramck, Michigan, has been gathering hymns for a new edition of an American Catholic Polish hymnal.

Sent to Auschwitz in 1940 for playing Polish patriotic songs forbidden by the Nazis, Mr. Budweil has a life-long love and devotion to preserving and developing the music of his homeland.

The predecessor of his Polish hymnal is the Spirumiczek (Little Song Book), which is no longer exported from Poland. Mr. Budweil helped publish a small songbook in 1968, but the new hymnal will contain 450 hymns, a Polish Mass, and more than 100 selections of antiphonal responses.

Contemporary music will also be included; the popular “Be Not Afraid” of the St. Louis Jesuits, will become “Nie Bojcie Sie.” The project was launched three years ago by Rev. Stanley Milewski, Chancellor of Orchard Lake Schools, as a centennial project.

News From the BCL

Bishop Joseph P. Delaney, Bishop of Fort Worth, has been elected chairman of the Bishops’ Committee on the Liturgy, and Bishop Richard J. Skilba, Auxiliary Bishop of Milwaukee, has been appointed a member. Monsignor Alan F. Detchever has been named Associate Director of the BCL.

News from Congregation for Divine Worship

A Committee has been formed to examine the problems regarding the adaptation of the liturgy to various cultures. The committee has studied the principles upon which liturgical adaptations are to be based. A primary concern is that such adaptations be true expressions of the church’s faith and be faithful to the spirit and letter of the Constitution on the Sacred Liturgy. The goal of this work is the production of a directory on adaptation and the liturgy.

The Consultors to the Congregation for Divine Worship held a meeting following the October, 1986 meeting of the Congregation and reviewed various proposals. In recent years there has been an increase in the number of concerts and other artistic activities (plays, dramas, etc.) in churches. Guidelines on these activities appeared in the 1958 documents, De Musicae sacrae disciplina, but were not carried over into the Vatican II reforms. A first draft of revised guidelines has been prepared.

Homily Help

When Catholics Speak about Jews, by John Pawlikowski and James Wilde, is about healing the relationship between Christians and Jews through the kind of preaching and teaching demanded by Vatican II.

Many Roman Catholics are uncertain about dealing with historical references to the Jewish people that appear in the Christian Scriptures. Here is a clear cut, practical directive from which every member of NPM will benefit. It is available from LTP, 1800 North Heritage Ave., Chicago, IL 60622.

A CHANGE! Good News! The Pastoral Press is expanding

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Please take note

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NPM Chapters

Chapters are encouraged to share information about monthly programs and special events through Pastoral Music and Pastoral Music Notebook. Ideas, photographs, and news that will be helpful to other chapters in planning programs will be most welcome.

Rick Gibala
National Chapter Coordinator

Buffalo
A presentation titled “The Role of the Church Musician” was held in March. Highlighted during this program was the recently approved document “Music Ministry in the Diocese of Buffalo.” This document was produced by the diocesan liturgical commission, and addresses many issues, including salary scales and contracts. A program featuring a new pipe organ in St. Michael’s Church was also held.

Charleston, SC
“Creative Ideas for Lent,” conducted by a panel of priests and musicians, was held in February. A concert given by David Clark Isele was held on March 1.

Cleveland
The Cleveland Chapter conducted organ crawls on three Sunday afternoons in March, featuring newly installed pipe organs by various builders.

Fort Worth
Brian Braquet, chapter director, has accepted a job in the newly formed diocese of Tyler. Members plan to sing at the annual Chrism Mass in St. Patrick’s Cathedral.

Hartford
The March meeting, presented by Mrs. Pat Buckens and Co., was titled: “Misssalettes Revisited.” Members were asked to bring and share a list of 25 contemporary and traditional hymns most used in their parishes.

Indianapolis
The March meeting, “Psalm 150 Revisited,” gave the chapter members an opportunity to hear and experiment with synthesizers, handbells, and a variety of new instruments.

Lake Charles
Musician workshops were held by the diocesan liturgical commission during the winter. Plans are underway for the election of new officers.

Metuchen
A choral reading session on music for Pentecost and Trinity Sundays was held in February, conducted by Ken Mervine. “Wedding Music: Pain or Pleasure? Part I: Repertoire,” was held on March 29.

New Orleans
The April program featured a panel discussion on professional concerns. Election of officers was part of the meeting agenda.

Rochester
A presentation about sound systems was conducted in March by Seth Walz, an acoustic designer. His presentation included uses of various microphones and “setting up” systems in a variety of churches.

Sharon Castleberry
Director

Joan Laskey
Director

Larry Hurt
Director

Patricia Blackwell
Director

Dan Mahoney
Director

Joyce Becker
Director

Helen Halligan
Director

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Mr. Paul Covino, Editor • Dr. Elaine Rendler
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DMMD Gatherings in Pittsburgh

America's most liveable city (so says Rand McNally) has been the site of regular DMMD gatherings over the past few months. John Romeri, diocesan music coordinator, has been working with Tom Stehle and Jim Hess to bring together DMMD members each month for lunch, prayer, and informal sharing.

John reports that these gatherings have been an important means of support for the fifteen or so musicians who have been gathering each month. After lunch provided by the host parish, there is an informal sharing session on a previously announced topic. Topics that have been treated so far include: the image of the church musician; Christmas sharing; working with choirs; and Triduum sharing. For the session on choirs, each member was asked to respond to the question, “What three things do you say most often to your choir?” (Wouldn’t our choir members love to answer this one for us?) This question led to sharing about perennial problems of choral conductors, such as intonation, diction, and dynamics.

The Pittsburgh DMMD group has been wary of developing a sense of cliquishness, and has therefore sought to support the regular activities of the local chapter. Some of those who are attending the monthly sharing sessions are professional pastoral musicians who do not qualify for DMMD membership, but who are free for lunch-time meetings and have important contributions to make to the group.

A surprising byproduct of these DMMD meetings has been a growing awareness in the Pittsburgh NFM chapter that smaller groups can enhance sharing and support among pastoral musicians. As a result, other smaller groupings have begun to spring up, such as deanery sharing groups.

Thanks to Pittsburgh DMMD members for this pioneering effort and for sharing their experience with members across North America.

DMMD Convention Events

Be sure to mark your calendars for the special DMMD events taking place at the national convention in Minneapolis.

Two special interest sessions are being offered for DMMD members, with DMMD members conducting the sessions. On Tuesday, June 23, at 2:30 p.m., Fred Molecik will explore “The Choral Spectrum: Substance, Style, Prayer”; and on Wednesday, June 24, at 1:30 p.m., Thomas Carawan will present “Translating Music Education Techniques into Congregational Learning.” These exciting opportunities for our own professional growth will also give us the chance to meet and share with other full-time directors of music ministries.

A very important meeting will take place on Wednesday, June 24, at 5:00 p.m. The proposed charter and bylaws will be submitted for approval, and elections for the DMMD board of directors will take place. Minneapolis will thus be the site of the DMMD constitutional convention. Philadelphia, eat your heart out!

By the time that you receive this issue of Pastoral Music, all DMMD members should have received a mailing with a copy of the proposed charter and bylaws, and with biographical information on each of the candidates for the board. If you have not received this mailing, check with the information center at the convention.

J. Michael McMahon

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We’ll see you in Minneapolis!

Please send my free copy of Almy’s
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C.M. ALMY & SON, INC., 37 Purchase Street, Rye, N.Y. 10580
For Musicians

A Musician's Ten Commandments

BY EDWARD THROM

1. Open each rehearsal, liturgy, or concert with prayer.
   Prayer leads us to unity of purpose and supernaturalizes the work we do through music. I find I need conscious contact with God in order to be fully effective and that need is satisfied in the company of those I work with by praying together. The form the prayer takes may be formal, for example, an Our Father. It may be in the form of General Intercessions, with prayers for particular needs mentioned by members of the group gathered, or perhaps very personal prayer, as in the death of a member, an especially difficult world situation, a personal tragedy or triumph. If the habit of prayer before each musical event is established, any needs can be addressed without embarrassment or discomfort.

2. Offer the Sign of Peace to a member of your musical group with whom you have a poor relationship.
   I have on occasion directed musical groups that sang stirringly of peace, only to find out shortly after the song was finished that personal relationships of the members with each other and with me were poor. Healing can begin with the exchange of peace in the liturgy. I have found myself offering the Sign of Peace to those with whom I am already at peace or only those who are conveniently located in the front row of the group. It takes courage to shake hands with someone you disagree with—but the look in their eyes when you do it is reward enough.

3. Admit that you have made an error in conducting the moment it happens. Never blame your mistakes on the musical group or accompanist.
   If I seek admiration through perfection, I am doomed before I begin. I have found through experience that instantly admitting my musical mistakes, as well as mistakes in directions and foolish comments, evokes an admiration from the musicians that can be gained no other way.

4. Admit, to both musical peers and to those whom you guide in liturgical music, that you don't know the answers for every musical question.
   The field of music is so vast that I doubt that everyone can have the answers for every question that can arise. It takes strength of character to gracefully utter the words "I don't know"; yet having done it, I can assure you that the results were not catastrophic.

5. Accept compliments and criticisms alike with equal balance, realizing that both can be valuable if your spiritual house is in order.
   Compliments, though more welcome than criticism, can be dangerous. In our society, it seems that we can find some people who will agree with any stance we might take and then use their compliments to uphold their narrow point of view. If you and I work from a spiritual base shored up by informed opinion on our part, i.e., the documents of the church, our decisions will be catholic in the best sense of the word and will not have their foundation on the sands of popular opinion.

6. Never try to cover up your lack of preparation for a rehearsal with long speeches or tantrums designed to waste time. Let the musicians sing repertoire and you fade into the background.
   I have sung with some outstanding musicians who embarrassed me by doing just what I describe. As a young director, I too threw a tantrum or two only to find I was embarrassed by it myself. Even though the pressure mounts before a special occasion, I have found that tantrums and speeches only

Mr. Throm is director of music ministries for the diocese of Fort Wayne-South Bend. He and his wife Judith are co-directors of music at the Cathedral of the Immaculate Conception in Fort Wayne.
add to the tension, whereas identifying the musical problem and calmly offering a solution lowers the tension.

7. Do not attempt to build yourself up by criticizing other music personnel, clergy or parishioners.

Pointing out another's deficiency seems to build us up at the time we are doing it. However, those words only increase the pressure for us to be perfect when we are assisting at liturgy, making music, or giving a talk on our work. Surely, others can appear to be shortsighted, narrow-minded and not up to our standards, but we know none of the factors that causes that appearance. "Men judge by appearance but God judges by the heart."

8. Approach each wedding consultation concentrating on the service you can give to others. This may mean performing a piece of music of which you personally disapprove.

The selection of wedding music can be one of the most difficult tasks for a liturgical musician. Popular opinion, sentiment, and peer pressure are a volatile combination. That is why I concentrate on the service that I can give to the couple. I avoid an "all or nothing" stance, realizing that I cannot single-handedly turn the tide of wedding customs that currently prevail. I spent 17 unhappy years trying to do just that and when I changed my attitude, I began to enjoy wedding consultations.

9. When preparing liturgies, ask yourself the pastoral question, "Is this music accessible, prayerful and understandable by this assembly in this present situation?" rather than imagining a mythical assembly made up of musical sophisticates.

I suggest that peer pressure among liturgical musicians causes this phenomena. I collect old hymnbooks and I have learned that the so-called "classic" hymns like "Now Thank We All Our God" are not included in the numerous collections of hymns published in the United States over the last 80 years. The bulk of the hymns are filled with sentiment over substance, musical conformity over creativity and imitation over craftsmanship. Rather than throw up my hands in despair, I try to utilize the ancient and modern, the popular with the creative. In my own compositions, I avoid the esoteric as well as the sentimental and strive for a balance that will allow the worshiper to participate in a prayerful and musically understandable way.

10. Read the scriptures privately and base musical judgments and the concurrent human relations involved on your understanding of the inspired Word of God.

If I could define a turning point in the change of attitude on my part, it would be the time when I read privately the New Testament in the Jerusalem translation. After that experience, I was no longer afraid of concepts like change. I lost my uneasiness with the beauty of love. I finally realized that the human condition is fragile and that the things people say are sometimes not what they would like to say. I accepted that music—liturgical, popular, or classical—is not the ultimate goal of my life. I found that I did not wish to "live in a house by the side of the road" but that I wished to be on the road with my fellow humans, making the journey more pleasant and the burdens lighter by my leading them in song as they go on their way.

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Lament and praise are the two dominant themes that mark the Psalms of Israel, and they become the two grand categories for grouping the psalms. The psalms express the diversity of human life. They reflect the individual’s joy and sorrow between birth and death. These two types of psalms are subdivided simply into both “community” psalms and “individual” psalms. Consequently, we end up with four major categories, and finally one last type that takes care of the rest: the psalms of descriptive praise or “hymns.”

Community Lament

These psalms often don’t receive much attention from the church. There is something about us that makes these psalms avoidable—perhaps it is that we tend, in life, to avoid disequilibrium, incoherence, and unrelieved asymmetry. These psalms express the experience of these things. The wishful optimism of our culture often causes us to turn away from them, but a church that goes on singing “happy songs” all the time in the face of raw reality is doing something very different from what the Bible does. These psalms do something very important—they bring to speech and address everything to God. The important thing about Israel is that it did not banish or deny the darkness from its religious experience or enterprise. It embraced the darkness as the very stuff of new life.

This type of psalm begins with a call to God, which is often combined with an introductory petition for help. Then comes a three part section called the “complaint”: 1) accusation against God, 2) the “we” complaint, and 3) the complaint about enemies. The goal of the complaint is the “petition.” This includes a review of God’s acts, the petition itself, and then the divine response followed by the vow to praise. In outline form, then, it looks like this:

1. Plea—a complaint that God should correct a bad situation.
   a. Address to God. Usually intimate and personal;
   b. Complaint. Usually overstated case and holds God accountable for it;
   c. Petition. Bold imperative God is asked to act decisively. The speaker assumes some rights;
   d. Motivations. Sometimes this is less than noble. It’s sometimes like a bribe;
   e. Imprecation. The demand is so strongly stated that it sounds resentful. A cry for vengeance often shows up. Psalm 109 is an example.

2. Praise—something has changed, whether a circumstance or an attitude, we don’t know. There is movement from plea to praise. It includes three parts.
   a. Assurance of being heard;
   b. Payment of vows;
   c. Doxology and Praise. The God who was accused is now acknowledged. Examples can be found in Psalms 44, 60, 74, 79, 83, 89.

It is probably easiest for us to resonate with the personal psalms of lament. One reason for this is that the category of the personal has become our mode of experiencing reality. We have experienced the loss of public awareness and public imagination. We are a privatistic people and do not often think about public disasters as concerns for prayer life. If we do, we treat them as somehow a lesser item. We have nearly lost our capacity to think theologically about public events. We must recover this capacity if we are to overcome our general religious abdication of public issues and the malaise of indifference and apathy that comes with it.

To gain access to the psalms of communal lament we must think through the public sense of loss and hurt and rage that we have in common as a result of, for example, the various massacres wrought in the name of authorized governments, the endlessly exiled situation of Palestinians, the reality of worldwide oppression that is not “natural,” but is caused by “the enemies” who trample on the public life and public future of large groups of people. Look at Psalm 74.

Individual Lament

The issue in these psalms is that something is wrong in the relationship with God and must be righted. The relationships of the lamentor to God, to self, and to others are unfolded in these psalms. The secret of these psalms is apparent in the fact that a reversal occurs while the lament is being prayed. More is at work here than just a change of mood. We are dealing with the direct witness, the direct reflection of an intervention from outside, from beyond; we are dealing with an activity of God that actually had been experienced and that was concretized, as a result of such experience, in the structure of these psalms.

Generally, the structure of these psalms conforms to the previous pattern. There is a complaint and petition directed to God. Because the complaint is often directed toward enemies and because the full center of gravity in these psalms is often in this direction, some of these psalms recede into the background in the reading and praying of the Christian church. The most important element in these psalms is the Confession of confidence. The psalms that emphasize this element receive particular attention in the Christian church (e.g., Psalm 23). Unfortunately these are often misinterpreted and watered down. These psalms come out of dire threat. They are not sentimental. The images are tough and demanding.

These psalms are all the direct or indirect echo of what happened to Israel as a people among peoples in the days of its political heights and depths. They are about the victories and defeats, or
The psalms are the core of spirituality for the church.

pressure from enemies and liberation from enemies. They do not transfer to the history of Christ's church in any direct manner. In them we have the foundation of what all the psalms are—and we cannot understand and pray them apart from this basis within the history of Israel's own history.

Most of these psalms are post-exilic. Psalm 124 and 129 are good examples. These often take the form of being general hymns of praise and sometimes seem to be communal responses to communal laments. They seem to go together like two acts of drama. This is especially true of the next category.

Individual Praise

There is liturgical action in many of the psalms—but in these it is most obvious. It is easily discerned:

“I will come into the house with burnt offerings,
I will pay thee my vows,
that which my lips uttered
and my mouth promised when
I was in trouble.”

(Psalm 66)

The psalm of individual praise is related to the psalm of individual lament by means of the vow to praise which the latter brings to its conclusion. In fact, the vow to praise at the end of one becomes the announcement of praise at the beginning of the other, as a comparison of Pss. 13:6 or 56:13 with 30:1 indicates.

The main part of these psalms is the account that confesses God's deed, almost always divided into a review of the crisis and an account of the rescue. Narrative praise, as a response to God's deed by a person who has liberated, heard, healed, and delivered, is something that has occurred everywhere where people live their lives in the presence of a personal God. These psalms are immediate echoes of God's acts that have been experienced by the community or by an individual member of God's people. They are at the center of the psalm material. Psalm 30 is the best example.

Descriptive Praise/Hymns

There are unique psalms, liturgical hymns of a congregation gathered for worship. There is probably no way to assess the significance of the psalm of praise in postexilic worship. The book of Tobit in the Apocrypha shows how pious Jews, scattered far and wide from their homeland, nevertheless lived in the psalms. By using the psalms in their homes, such diaspora Jews participated in the worship of their people, a worship that could not be restricted in time and place. It was in this way that the psalms of praise, especially, moved from the worship of the temple into the synagogues and then into the early Christian church. From there, in turn, they moved into the houses and families of many places, in many ages.

Whenever a song of praise is raised, there worship takes place, whether it is in a room where a family gathers, in a cathedral, or in the cell of a prison.

These psalms have only two parts:
1) the call to praise
2) the unfolding of that praise.

The basis statement concerning God's majesty and his mercy stands at the center of all of Israel's descriptive praise. These psalms go beyond the hour of rescue as they look back—they begin to look at the new life that has been given.

Conclusion

The psalms are the core of spirituality for the church because they were the core of the spirituality of Jesus Christ. The words mediate to persons and communities the presence of God. That is what you do as musicians and especially as cantors. When we pray the psalms either in the community or in private, we are surrounded by a cloud of witnesses who count our prayers. Those witnesses include first of all the Jews who have cried out against Pharaoh and other oppressors, and includes all those who hope for justice and liberation. This does not reduce the psalms to political documents. It rather insists that our spirituality must answer to the God who is present where the questions of justice and order, transformation and equilibrium are paramount. We cannot be positivists about our spirituality, as though we live in a world in which all issues are settled. The spirituality of the psalms assumes that the world is called to question in this conversation with God, and that our conversation is vigorous, candid, and daring. At times God assumes different roles in these conversations. Sometimes God is the harbinger of the new justice to be established. Sometimes God is the confusion because God is sovereign in ways that do not strike us as adequate. We might wish for a God removed from such a dynamic, for a spirituality not so inclined to conflict. But the psalms reject such a way with God as false to our daily life, and false to the members of this people who know they do not belong to the Egyptian empire but who hope for a new life in a kingdom of justice.
For Musicians & Clergy: Planning

Selecting Music for the Catechumenate

BY JOANNE NICGORSKI

Ever since the first official statement on music in Roman Catholic worship (Bishops' Committee on the Liturgy, 1967), liturgists and musicians have been advising: "Music in the liturgy is normative!" Music in Catholic Worship is now in its second edition and has been the impetus these past years behind the persistent efforts of pastoral musicians to realize its directives.

Presuming, then, an understanding of the normative position of music in the liturgy, the purpose of the following discussion is to examine the formative role of music in the catechumenate and the implications of that role when applied particularly to the special celebrations of the Word as cited in paragraph 100 of the RCIA:

Celebrations of the Word of God adapted to the liturgical season and serving both the instruction of the catechumens and the needs of the community are to be held.

The reference to the need for the baptized to share also in these celebrations is direct and cannot be overlooked. Hence, a correlating focus on the role of the already baptized will be included as the formative aspect of music is explored.

As sacred song united to words, music forms a necessary or integral part of the liturgy. (MCW #23)

The purpose of music is plainly stated and deserves serious attention because of its integral role in the celebration of the faith life of the church. Another paragraph from the same document highlights its power.

In addition to expressing texts, music can also unveil dimensions of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield. This dimension is integral to the human personality and to growth in faith. It cannot be ignored if the signs of worship are to speak to the whole person. (MCW #24)

We are all aware of the influential power of music in many aspects of our lives. Soaring melodies, certain rhythmic patterns, dramatic crescendos and sudden silence are facets of music that can affect one in an indescribable manner. Without digressing to an elaboration on the psychology of music, it is enough to say that paragraph 24 quoted above deserves re-reading and deliberation by catechumens and in the ongoing formation among all church members. The selection of music for use throughout the process is, therefore, of great significance because of its formative power. There are several factors to keep in mind that can, perhaps, be best elucidated by means of question and answer/example format.

Does this music meet the needs of the catechumens?

As understanding progresses, does the music continue to meet their needs?

Music concerned with eucharistic theology should not be used during the pre-catechumenate, but would definitely be used during the enlightenment and, of course, during the mystagogia. Marian hymns would not be presented until a basic theology of Mary has been introduced.

Is this text theologically and doctrinally current?

"Current" does not mean modern jargon-eek! Some hymns may have an archaic turn of phrase here and there but still be poetically strong and theologically sound. If there is doubt concerning the theological interpretation of a given text, check with a theologian.

What kind of spirituality is conveyed by the text?

Avoid using children's music with adults—adults deserve adult spirituality! (e.g. songs about birds, bees and butterflies—"I Believe in the Sun," "Great Things Happen")

Is this text overly subjective?

Granted our relationship with the Lord of Salvation is personal. Our ex-
experiences of dying and rising are ours alone. However, the experiences of Christian living are also communal; we are not Christians in isolation. Our public expression of prayer and celebration should reflect that collective understanding rather than a Jesus-ism spirituality or an overly personal view.

There is still a lot of drivel around.

Is this text artistically engaging or simply a stringing together of rhymed words?

We must be aware of the superiority and power of scripturally-based texts. It all seems so obvious and yet there is still a great deal of drivel around, left over from the '60s when we were found totally unprepared for the switch to the vernacular. In those days, anyone and everyone who could rhyme a few phrases started supplying texts for our liturgical celebrations. We are still suffering the consequences! Remember, also, that not everything that is new is good or that every good composition is necessarily appropriate for liturgical use. (MCW #29)

Is this music that the community knows?

Do we use music that the community sings at weekly worship if it meets the criteria already mentioned. What the community knows cannot be the norm for what the catechumens should learn because it may well be that what is being sung by the parish assembly is in the "poor choice" category as cited above.

This leads to another topic concerning the responsibility of the pastoral musician to introduce the best of what is new while keeping what is of value from our past heritage.

Does the music lead to prayer and become our prayer?

This question can best be answered by examining one's own experience. Music that is truly prayer, and, of course, has been sung repeatedly, remains in one's heart and memory long after the notes have died away. The melody itself may not be remembered note for note, but the effect of the music will be recalled. Music that flows from the experience of the shared stories or from a particular scriptural passage (as in the case of the responsorial psalms) will be held in one's memory as a total prayer experience and not just something tacked on for the sake of singing.

Should one feel incapable of making certain judgments on the selection of music, paragraphs in Music in Catholic Worship, (§26-32 and §39-41), supply sound advice. If there is no one on the parish staff professionally qualified to speak to these issues, the only counsel is: Hire someone! This is an important matter considering the liturgical and musical illiteracy of a high percentage of our Catholic population coupled with the lack of music education in our schools and religious education classes.

While the RCIA is a process of conversion and not of education, the obligation remains for those in leadership to conscientiously observe and enact the directives which come to us in such documents as Music in Catholic Worship and its companion Liturgical Music Today.

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Computer Software for Musicians

BY STEVE CUMMINGS

One of the more tedious aspects of composing music is the actual process of writing it out by hand. Even if you are fluent at translating the music of your mind into notation, and even if you are a neat copyist, producing an attractive manuscript takes time and unbroken concentration. For those of us less capable, just turning out a reasonably legible sheet of music can be a major undertaking.

In the past year and a half, several ambitious and fairly affordable software packages have become available which integrate keyboard performance transcription, music editing, printing, and sequencing functions. We looked at systems from Passport (Polywriter-MIDI/8 Plus) for the Apple II, Personal Composer for the IBM PC, written by Jim Miller, and Professional Composer for the Macintosh, from Mark of the Unicorn. All three programs are still evolving. But don’t be dissuaded from looking into them with the idea that they are somehow unfinished. Each of these products is already a powerful tool for creative musicians, and further updates will be inexpensive.

Professional Composer

The Macintosh is known as a great computer for graphics, and its mouse and high resolution black-on-white screen make it ideal for displaying and editing musical notation. Mark of the Unicorn’s Professional Composer puts these features to good use with an elegantly designed program that offers the easiest to use and most comprehensive music editor for personal computers we’ve seen.

System Requirements

To run Professional Composer, you need a 512K Macintosh and an ImageWriter or compatible printer. The program sells for $495.00.

Using Professional Composer (don’t confuse the name with Miller’s Personal Composer) to create a piece of music is nearly effortless. The program opens with a dialog box (Macintosh’s term for one of its fancy prompts) that allows you to select the number of staves (up to 40) and their format (individual staves, piano score, or piano/vocal); however, you don’t get as much freedom to manipulate position on staves on the manuscript as you have with Personal Composer. When you’ve made your layout selection, the empty staves appear on the screen. In the individual staff format, a treble clef appears in all staves by default (this can be replaced by other clefs if desired). The mouse is used to position the cursor, a vertical line with horizontal hashmarks corresponding to staff/ledger lines. A larger blinking hashmark on the cursor shows the exact vertical position for entry of note pitch.

After you’ve chosen the staff format, all editing commands are executed by using the mouse—for instance, to select the key signature option. In this case, a dialog box appears, and you use the mouse to cycle through a complete set of signatures, displayed in words and symbols, until you find the one you want. Meter is also assigned from a dialog box.

You can assign an instrument to each staff from another dialog box. The dialog box gives a comprehensive list of available instruments and shows the range and transposition of the currently selected instrument in both notes and letter names. You can change these values for instruments on the list or name and create a new instrument definition to suit your needs. Once you’ve assigned an instrument to a staff, the program can transpose the part to the correct key and check the staff against the instrument’s range.

Most other symbols are added to your composition from symbol “palettes” that can be displayed as you need them at the far left of the screen. Each palette offers a related group of symbols, such as note

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values, rests, clefs, ornaments, and so on. You can use rhythmic values as small as sixteenths for notes and rests. The list of symbols available for insertion from the palettes and other menus also includes accidentals, duration dots, bar lines, repeats, trills, mordents, turns, pedal markings, dynamics, tempo terms, accents, 8va/vb and 15va/vb marks, crescendo and decrescendo marks, grace notes, appoggiaturas, rolls, breath marks, slurs, ties, tremolo slashes, staccato dots, coda signs, da capo, dal segno, percussion and harmony marks, and rehearsal marks, among others. Clefs, including alto, tenor, and octave treble and bass, can be added anywhere in a staff, and you can join staves with brackets or braces.

Editing commands are extensive and very easy to use. You can copy a selected portion to a new location without deleting the original. Other editing commands allow you to flip note stems, beam notes or mark them as tuplets of any value, and change the pitch and rhythmic value of any note group. Text may be inserted anywhere in the manuscript.

The version of the program we looked at has a few bugs. You're supposed to be able to put first and second endings of repeats in the score, but when we tried to use this feature, symbols appeared randomly on the screen instead. A more serious criticism of the current version of the program is that it has limitations in notating polyphonic passages in a single staff. Since you can't select individual notes with the mouse, you have to delete an entire chord if you want to change an individual note in it. We're told that Mark of the Unicorn is testing an update that will allow you to delete individual notes from chords.

Professional Composer offers a wide range of printing options. You can print selected measures, staves, or instrumental parts, or the entire score, in draft, normal, or high quality modes, and in normal size or 50% reduction. You can specify the paper size, and send the output to the printer or a modem for transferring your files to other Professional Composer users.

The typeset documentation comes in a binder of thick cardstock. The manual is well designed and includes plenty of illustrations and a good index, but it lacks detailed information on some program functions, and a few features are not documented at all. The single program disk is practically copy-protected; you can make working copies but the original disk must be inserted each time you start the program. The software is warranted for six months, and program updates are available at low cost to registered owners.

**Personal Composer**

Personal Composer runs on the IBM PC and closely compatible computers. In addition to editing, transcribing, and sequencing functions, the version we reviewed (1.2) also featured a DX7 voice librarian and a graphics design utility. Later updates will include a general MIDI programming language and film sync utilities.

**System Requirements**

Personal Composer comes on a single floppy disk, and requires the Roland MPU-401 MIDI processing unit with the MIF-IPC interface card. You'll need at least 320k RAM and a Hercules-type monochrome graphics adaptor, or the IBM EGA high-resolution color graphics card. We tested the program with a 348k Leading Edge PC and the Everett Graphics Edge video adaptor. The program is written to work with Epson dot-matrix printer, though a compatible printer should work. The program which is not copy-protected, sells for $495; the MPU-401 and interface go for $310.00.

**Evaluation**

When you load Personal Composer into the computer, the program enters the edit mode and greets you with a nearly blank screen containing only a prompt line at the bottom, and the cursor (a small cross) in the center. Once you begin to enter music, you'll discover a sophisticated, yet easy-to-use music editor that displays impressively crisp musical graphics.

All commands in the edit mode are two-letter mnemonics that generally make sense, like "no" for note, "el" for flat, and so on. After you enter the first letter of the command, the prompt lists the available commands that begin with that letter.

The program allows you to set up your manuscript however you wish, with the screen being a window on an imaginary score extending both vertically and horizontally. Staves of any length may be placed anywhere on the screen by positioning the cursor to the desired end point and hitting return. You can set up a large manuscript by scrolling across a four-page screen. Staves may be bracketed singly or doubly to indicate they're to be played simultaneously, or left unbracketed to indicate consecutive play down the page.

You may add trilles, bass, or percussion clefs anywhere in the score. The program handles time signatures ranging from 2 to 15 beats per measure with denominators of 2, 4, or 8. Again, you can insert them anywhere in the piece. Key signatures, on the other hand, are automatically inserted at their proper location at the left side of the staff. You must enter a key signature in every new staff—the program doesn't put them in automatically throughout the score. However, there is a macro language built into Personal Composer that allows you to set up macros (a single keystroke calls up a predetermined set of keystrokes). You can use this feature to put in key signatures for you, if so desired. If you want to change keys during a composition, the program includes a command that draws a double bar line and inserts the new signature.

Cursor control is good. Single and multiple position moves may be made in all directions, and it's easy to position the cursor precisely for editing.

Rhythmic values as small as thirty-seconds are supported, including triplets and quintuplets. Any number of notes may be entered in a vertical grouping for chordal passages. Accidentals, dots, and tuplet markings can be added at any time after a note has been entered. The program handles complex music accurately, including chords containing multiple note types, overlapping beamed groups, and so on.

You can also insert many other musical symbols, including rests, ties, bar lines, repeat signs, metronome and dynamic markings, and fermatas. Text may be added anywhere on the page. If a symbol you want isn't included, the program includes a "midiGraphics" mode that lets you design it yourself!
Changing music you’ve already entered is uncomplicated. It’s easy to park the cursor squarely over a note or any other mark to be changed, moved, or deleted. You can copy or move notes, text, or whole areas of a staff, with or without changing pitch. You must delete a note and then re-enter it to change its rhythmic value.

You can play your composition on a MIDI-equipped sound source whenever you want to—a definite plus—while you’re writing music. The program translates most notation into music quite accurately.

Personal Composer’s score editor/player has enough MIDI power for performance or recording. A separate key velocity value may be assigned to each note. Each staff may be assigned to any MIDI channel or synthesizer program number, and these assignments may be changed anywhere in the piece.

The program can also be used as a straightforward 32-track MIDI recording sequencer. You select commands from the recorder mode menu with the cursor keys. Status (play, record, or off) and MIDI channel assignments for each track, along with meter, initial tempo, and auto-correct resolution, are set on the menu. Other commands allow you to save or load disk files and to toggle the MPU metronome, clock source (internal or external), and whether the MIDI thru jack on the MPU is active.

Auto-correct values range from quarter-notes to thirty-seconds, and you can turn the function off. Auto-correct is a playback function and its setting can be changed at any time. Currently, all tracks get the same setting. This is a significant limitation, but will be corrected in future program updates.

Tracks may be copied to empty tracks or merged. You can punch in/out for overdubbing on a single track, but this doesn’t replace what you’ve already recorded. While you can select the measures where playback for overdubs begins and ends, there’s no screen beat clock, and fast forward and reverse are not available. Version 1.2 does not yet record pitch-bend and other controller data, but you’re told subsequent versions will.

The transcriber is invoked from the recorder menu. Transcription is fairly accurate, but the program defaults place notes that should appear in the treble clef staff.

A voice librarian for the Yamaha DX7 and its rack-mount cousins is included with Personal Composer. You can dump banks of voices and save them to disk, or load the synthesizer from stored disk files. The librarian screen displays one voice in the bank, with all of its parameters, at a time. Plans exist to include editing of the voice parameters from the computer in the next revision of the program. We’re told the next version of the software will include over 1,000 DX7 voices.

All three programs are still evolving.

You can print a score in full or from the point determined by the cursor location, and individual staves can be printed by using the macro language to locate individual instrument parts or staves. You can also print the symbols you design in the midiGraphics mode and librarian mode data.

Documentation furnished with the program is brief and at times somewhat cryptic. It is supplied only on the disk itself; to read it, you have to use the DOS command “type” or print it out on paper. A guide to Personal Composer is available and on disk from Freff and the Factory (8102 23rd Ave., Brooklyn, NY 11214) for $45.00, and a telephone help line is provided. As mentioned, the program disk is not copy-protected. Updates are $15.00, but are free if you make suggestions for improvement.
Passport Designs System

Passport’s Polywriter, a transcribing and editing program, and MIDI/4, a 4-track sequencer, were the first widely available MIDI software products for home computers. With the release of a utilities disk, Passport has integrated the two systems so that music data can be passed between them in either direction. Other recent releases from Passport include MIDI/4 Plus, an upgrade of MIDI/4; MIDI/8 Plus, an 8-track sequencer; and Leadsheeter, a less expensive version of Polywriter.

System Requirements

The complete Passport package consists of MIDI/4 Plus or MIDI/8 Plus, Polywriter or Lead sheeter, and the utilities program (each is sold separately), along with a Passport MIDI interface card (we’re told that the software will also run with the Roland MPU-401 by the time this review appears). The package runs on Apple IIc or IIe computers with 64k RAM. (MIDI/4 8 and 8 are also available for the Commodore 64, and a music printing package called The Music Shop for the Commodore 64 should be released by the time this review appears.) To print your work, you need a Grappler-compatible interface card (the Picasso card by Interactive Structures, 146 Montgomery Ave., Bala Cynwyd, PA 19004, is recommended) and a dot matrix printer. Passport can supply a list of cards and printers that work with the system. The program is copy-protected, but a free backup disk is provided when you send in your warranty card. List prices for the Passport products you’ll need for a working system capable of both sequencing and scoring range from $430 to $730 depending on which software and MIDI interface you choose.

Evaluation

The Passport system’s strength is its sequencing functions. The Plus series programs are easy-to-use real-time recording sequencers with a range of useful utility features. After you boot the program disk, the main display, called the “format screen,” appears. This screen is clearly laid out and allows you to easily set status (record, play, or off), MIDI channel, and synthesizer preset number for each sequence track. You can also set global parameters like tempo, number of half-steps up or down for transposition, and the number of beats per measure. Space is provided for making comments about each track.

Recording the first track of a sequence is a simple process of setting track 1 to the record mode and hitting the computer space bar twice. As you record, a display shows a running beat clock and the amount of memory used and still free. To add another track, you just switch track 2 to record—track 1 switches to play automatically.

The sequencer records all MIDI data, including program changes, pitch-bend, modulation, velocity, and key pressure. Since recording after-touch data consumes lots of memory, the sequencer can be set to ignore it (utility 5).

During playback, you can change sequence tempo with the computer arrow keys. MIDI active sensing mode, a playback function, can be toggled on or off (utility 6). Utility 7 toggles an A-440 tone from the Apple speaker.

The MIDI/4-8 sequencers have excellent editing features. Punch-in/out editing is supported, and fast forward/rewind and pause features, along with the screen beat clock, allow you to easily locate the spot you wish to edit. Track data may be erased, copied to an empty track, or mixed with or appended to the end of another track.

The auto-correct feature is nicely implemented, providing accurate quantization at selectable rhythm values from quarter-notes to thirty-second triplets.

Other sequencer utilities allow you to specify various synchronization parameters for use with drum machines, external sequencers or sync boxes, and tape sync tracks.

Polywriter and its stripped-down descendant, Lead sheeter, are the Passport transcription and editing standard notation programs. We found the performance of this part of the system uneven. Transcription is executed accurately within limits. Music is displayed clearly and most notational conventions are followed. On the other hand, there are some flaws in the editor and throughout the program. We thought the prompts and commands could be a lot clearer and easier to use.

The process of setting up a transcription is manageable, but somewhat awkward, with a crowded menu of
transcription options and limited menu cursor control.

The music editor offers editing commands that allow you to move, transpose, or change rhythmic values of single notes, but you can’t copy them or move or copy groups of notes or measures. Other commands allow you to add or delete accidentals and octave markings; to flip note stems, and to insert text. However, bar lines, rests, clefs, key signature, and meter are placed into the score automatically by the program; you can’t move or delete any of these symbols, nor can you insert new ones. This is especially problematic because of the program’s tendency to insert unnecessary rests that can clutter up the screen.

A note you wish to edit must be identified by positioning a cursor, in this case a small arrow, over the note. But control over the cursor is limited—you can only move it down or to the right, and when you do so, it moves in large jumps. What’s worse is that important program command keys are located immediately adjacent to the cursor keys, and it’s much too easy to mistakenly abort a program function or exit the edit mode altogether.

Printing options allow you to print a single page of music (the screen you have been editing) or the entire score.

Ledger lines default to three, and everything else is done as 8vas, unless you override the default, which makes up to five ledger lines available.

Polywriter and MIDI/4-8 files can be passed between the two programs using the utilities disk. The disk includes a program that updates your Polywriter disk so that it can read sequencer files directly for transcription. Going in the other direction, from Polywriter to the sequencer, allows you to play back pieces that you’ve edited in standard notation.

The documentation supplied with all the Passport programs is clearly written and complete, though we would have liked to see more examples clarifying the steps required for editing notes with Polywriter.

Conclusions

Deciding which of these software packages suits your needs is going to depend on a number of factors besides the quality of the software. Obviously, if you already own a computer, or if you want to use other software that only runs on a particular computer, your choice of music software will be limited to what runs on your machine. Also, the difference in setup costs is going to vary greatly between the various systems. While Passport’s software is great at sequencing, it’s not so great at transcribing complex music. However, it runs on an Apple II system, which is going to cost a lot less than either the IBM or Macintosh. If what you want is the ability to transcribe simple music, rough out ideas, or produce lead sheets, the Passport will probably be perfectly adequate.

Think of them as word processors for music.

An IBM PC is going to run you about $1,000 more than a Macintosh after you’re done buying the graphics card, printer, and appropriate interfaces. However, Personal Composer offers a powerful music editor (though it’s slightly slower than the Macintosh system) that is great for preparing high-quality printed music and scoring complex MIDI compositions.

The Macintosh will run you between $2,000 and $3,000. Still the system offers sophisticated music editing functions that are easy to use.

All three systems perform credibly, and you can think of them as word processors for music. But if you’re already fluent at scoring your own music, you probably won’t find any of the available scoring/transcription/editing programs any faster to use than doing it manually. The benefits to be gained are in editing your work—changing wrong notes, inserting measures, transposing, and so on—and in the clean, uniform quality of the printout. If you’re not fluent at transcribing or just don’t want to spend the time involved, you’ll find these systems very helpful in getting your ideas down on paper in a neat and legible form.

For more information and product updates, contact:
Professional Composer
Mark of the Unicorn
222 Third Street
Cambridge, MA 02142
(617) 576-2760

Personal Composer
14080 Edgewater Lane, N.E.
Seattle, WA 98125
(206) 364-0386

Passport Designs
625 Miramontes St.
Half Moon Bay, CA 94019
(415) 726-0280
In the development of technology, electronic organs have passed from an oscillator electronic organ to a Digital Computer Organ. For over 14 years, Larry Phelps was Tonal Director for Cassavant Organs of Canada (a pipe organ builder). For several years he worked on oscillator electronic organs with Allen Organ Company but because he felt that technology had reached its heights, he left and started his own organ company. In 1982, he returned to Allen Organ Company because of the technological breakthrough in Digital Computer organs.

Mr. Phelps is director of development for the Allen Organ Company, Macungie, PA.

What is a Digital Computer Organ? How does it work? What does digital mean? How is harmonic control achieved?

Digits are the single characters we use to compose numbers. A digital computer is a device for storing and processing numbers according to programs either stored in the device, also in numerical form, or inserted from an external numerical source. The elements used in the memory and processing equipment are switch-like devices that have only two positions or conditions which are designated "zero" and "one." A binary number system is used that needs only these two digits to represent and deal with conventional decimal numbers. Binary numbers increase in value from right to left just like decimal numbers, but instead of each place having a uniform maximum value, such as 9 in the decimal system, the value of each place in a binary number is double that of the place to its right. Thus:

<table>
<thead>
<tr>
<th>Binary Number</th>
<th>Decimal Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>01010101010101</td>
<td>1</td>
</tr>
<tr>
<td>01010101010101</td>
<td>2</td>
</tr>
<tr>
<td>01010101010101</td>
<td>4</td>
</tr>
<tr>
<td>01010101010101</td>
<td>8</td>
</tr>
<tr>
<td>01010101010101</td>
<td>16</td>
</tr>
<tr>
<td>01010101010101</td>
<td>32</td>
</tr>
<tr>
<td>01010101010101</td>
<td>64</td>
</tr>
<tr>
<td>11010101010101</td>
<td>128</td>
</tr>
<tr>
<td>11111111111111</td>
<td>255</td>
</tr>
</tbody>
</table>

Also: 01110110111011 = 85

And: 11011101101101 = 170
The music making potential of the computer organ depends on the accuracy of information (binary numbers) stored in its memories for each note to be produced. It requires both a table of musical pitches defining all the notes on its keyboards and also a file of harmonic patterns for the tone of each stop in its total scheme.

The digital representation of complex acoustic waveforms is possible because at any moment the total sound present can be described by a single amplitude value that can be stored in a computer memory in the form of a binary number. However, since sound is in motion it takes a large number of such summarizing amplitude samples to capture adequately a single cycle of a complex waveform.

Expressed in Technological Terms

For example, in Figure 1A we have a sine wave. In terms of tone, this describes a pure fundamental with no harmonics—a super flutey flute. The momentary amplitude measured in sixteenth equal intervals during its first half cycle is depicted graphically in Figure 1B as sixteen vertical lines. These are converted into binary numbers in Figure 1C. By reading these numbers first in one direction and then as negative numbers in the opposite direction, the computer has the recipe for a complete cycle of this waveform.

In Figure 2A we see the same sine wave with its octave or first harmonic shown as a simultaneous separate sine wave but at an amplitude of only 40% of the fundamental. However, when sounded simultaneously these produce a single combined waveform as in 2B.

![Figure 2-A](image1)

![Figure 2-B](image2)

![Figure 2-C](image3)

![Figure 2-D](image4)

![Figure 3-A](image5)

![Figure 3-B](image6)

![Figure 3-C](image7)

![Figure 3-D](image8)
Figure 2C shows graphically the momentary value of sixteen sample points in the first half cycle. The binary number for this fundamental together with its 40% first harmonic are in Figure 2D.

The sequence in Figures 3A and 3B is another example showing the combination of a fundamental with a 70% second harmonic (quint). The graphic values and binary numbers representing a half cycle of this combined waveform are Figures 3C and 3D.

These two composite waveforms, Figures 2B and 3B, simple as they are, begin to describe the two main classes of flue pipe tone, open and stopped. Every type and shape of pipe, and there are countless possibilities, has its characteristic harmonic pattern. All these differences, these virtually infinite variations, are completely under control once one has mastered the technique of using numbers to depict musical tone. There is a number, or sequence of numbers that represents every conceivable nuance of harmonic balance, and the slightest change in any harmonic component of any musical sound can be specified and controlled.

So much for the detailed technological aspect. Once a dedicated computer was developed for producing musical sound, it remained only to store sound directly from pipes in its memories to have a working organ. Thus for the first time a non-pipe instrument that produced realistic sound became available.

As an organ builder, controlling the essentials of organ tone by numbers does not shock me at all, as it may some readers. Through the years I have described in numbers every pipe in nearly every pipe organ I have designed. To my pipe makers and voicers these numbers described physical dimensions. To me they outlined specific aspects of sounds. The often noted uniformity among my organs of similar style is sufficient indication that the numbers do prevail and in themselves impart the creative idea.

Can an Electronic Organ Sound Like a Pipe Organ?

Questions concerning how closely the Computer Organ sounds like pipes now center on details of pipe organ characteristics, such as the nature of attack and release, bass to treble differences (or sameness), and random events such as are caused by unsteadiness in the wind, and touch sensitive attack control. Such

Often pipes do naturally some unpleasant things.

The Value of Pipe Sound versus Electronically Produced Sound

There are those however who continue to value the musical superiority of pipes, virtually any pipes. They seem to have
completely forgotten that before there were electronic organs, all the world’s bad organs had pipes. The organs against which Albert Schweitzer fulminated at the turn of the century all had pipes. The “Deutsche Orgelbewegung” and the now virtually universal reform it generated, was a reform movement against musically useless organs that all had pipes.

If pipes are in themselves so inherently musical, then what made all those unmusical organs against which thoughtful musicians so vehemently rebelled, and what makes so many of the instruments

Can an electronic organ sound like a pipe organ?

made with pipes even today so very unmusical? Even when the sound of its individual pipes is quite acceptable an organ can still fail as a musical instrument, and many do.

What makes musicality in an organ is not pipe sound alone, as so many commentators imply, but rather it is what is done with the sound to create the only thing that really counts—balance! It is balance between treble and bass, balance between stops within a division, and balance between the divisions, that makes an organ work musically. Balance makes it capable of projecting musical ideas, and thus a responsive vehicle for reflecting the essential musicality of the performer. If the pipes also have lovely, harmonically developed, and well integrated sounds, so much the better; the organ might prove to be a great masterpiece. However, a well-balanced instrument will work musically even with indifferent individual pipe tone.

Often pipes do naturally some rather unpleasant things. They frequently “scratch” or “sizzle” or “bark,” or “cough” or “chirp” or “chiff” excessively, and sometimes all at once, or so it seems. We who have spent most of our lives dealing with them have often wished for more control. The voicer’s job is to find the sound that a pipe’s construction produces naturally. The leeway is really very narrow and to exceed it (as many do to make their pipes more tractable or to attempt to obtain a preconceived sound or which they were not designed) is to flirt with tonal disaster. To suggest, as some do, that the Computer Organ

should slavishly emulate all the antics of pipes, without questioning their value, is the height of irresponsibility.

Akin to the idea that whatever pipes do is okay is the equally emotional proposal that a very small organ with pipes is better than any pipeless organ of whatever size. Adherents of this view argue that it should have one manual; that there is a repertoire of lovely music for such an instrument; that a clever player can get along quite nicely on such an instrument and that the limitation of such a restricted instrument are justified considering the high musical quality and low cost of the result. With the fundamental premise that the essence of the musicality of the organ can be contained in a single rank of pipes, I do, of course, agree. Indeed, this essence must be in every rank in every organ.

But I do not agree, nor do the musical and churchgoing worlds agree, that all there is to the enjoyment of music is the admiration of the inherent potential of the medium. The evidence from my own attempts in this esoteric pursuit some years ago indicates that such an instrument does not relate well with the real musical requirements of a significant portion of the present organ-using world.
From the moment it became multi-voiced and could be played more than two keys at a time, the organ was no longer solely about pipes. From that time on it was about musical ideas. From that time on pipes were not its most distinguishing characteristics, nor was the fact that they were windblown, although both of these features had to be mentioned in any definition of the organ until the middle of this century.

But the most important characteristic of the organ is that it is a multi-voiced keyboard instrument arranged to be played by a single performer. It is because of this that it has continued with us for five centuries and is so important to us today—not just because it had windblown pipes. If it had stayed in its medieval state with many ranked blockwerks and fist-size keys, we would probably know of it now only from books. It was when it became a one man multi-colored polyphonic "band," and later, "orchestra" (as the names of many of its stops from various periods still remind us) that it earned a lasting place in our lives. It was because of its utility rather than because of its sound.

For most of the organ's long history, it has been mechanically at the forward edge of technology. Progress was evident even in the seemingly stagnant hundred years of the French classical period, for while there was little that was truly inventive, builders learned how to enlarge organs successively, to make better actions and couples and better wind systems. The last century saw much development, though perhaps not all of uniform worth. But in this century, what have we done? Well, in the first twenty years or so, we virtually annihilated the organ. It lost its identity almost completely even though it still had pipes. Then, finally responding to urges expressed much earlier by Albert Schweitzer, we learned a lot about the fundamental principles of the art and put these ideals to work producing some creditable instruments.

Until recently I felt this century would pass without making any meaningful contribution to the organ's form or function. However, I am now certain that digital computer technique will prove to be this century's most important contribution to the organ's continuing development—a contribution in many ways comparable to the Barker lever and better wind systems developed in the last century. Hand in hand with digital technique will be a better understanding of what the organ truly is and how it works in making music. The Digital Computer Organ will bring about a new reform movement concerned with the functional essentials of the lore rather than the mythology that so generally prevails.

Analysis and evaluation will probably always be a part of the Computer Organ. But this is not where the creativity in the art lies. The Computer Organ is truly a third kind of organ, an art form in itself, that returns organ building to technology's forward edge. It again brings the tonal scope of the organ to a new plateau of musical challenge as did the symphonic organ when it arose 100 years ago.

The pipe organ in general basds in the glory of a few fine examples, and we surely hope that these will continue to grow in number through the years.

"Will the Digital Computer Organ make the pipe organ obsolete?" is a question I am often asked. Many who hear the advanced custom work at Allen offer the opinion that it will. But I do not believe this will happen—not in the foreseeable future. The Computer Organ is a solution, an alternative. The half dozen fine firms in the world who build beautiful organs, who have kept their standards high and can be depended upon to do so, can go on working for a long time. However, it is clear that the pipe organ itself, with its high standards and costs, is causing its own obsolescence.

When comparing the pipe organ and the Computer Organ item by item, the list of things the Computer Organ actually does better soon gets long enough to begin to interest one's pipe-committed friends. For example: It doesn't go out of tune; it can be easily accommodated to any pitch standard; various temperaments are possible and can easily be changed or compared; the reed sounds that are heard only at the top of the pipe can be directly projected into the listening area rather than heard entirely by reflection, as in Swell boxes and organ cases, and reed trebles can be properly balanced with the rest of the stop instead of falling off badly as they often do with pipes (thus avoiding two of the pipe organ's worst defects); virtually any sound, presently existing or not, can be programmed into the Computer Organ, the limits being human ingenuity rather than the equipment itself; the buildup of 8' tone so essential to the organ in the French symphonic tradition can be much more carefully integrated in the Computer Organ and at a fraction of the cost of doing it with pipes... and on and on it goes. However, it is the superior way of working in the whole tonal process that is to me as an organ builder the most fascinating and rewarding. A system parallel in all respects to that I developed for scaling and voicing pipes will be directly accessible in the tonal designing of advanced custom Computer Organs, so that the subtleties of harmonic content and balance can be worked out for every instrument, just as I have always done with pipes.

If one listens really carefully to the sound of any individual pipe, one must conclude that it is a rather unlikely sound for a musical instrument. It is more dependent on its ambiance than is the tone of any other instrument. The organ pipe, therefore, is the only musical instrument that, ideally, must be designed for the space it will serve. The realm of "the acceptable," where the organ is concerned, is nonetheless quite wide. There are a considerable variety of sounds and practices that contribute ultimately to success. I have listened very carefully to some of my own principal pipes, those that have been most generally admired. I cannot say (at least as yet) exactly why they work musically and some, by others, of similar material, scale and construction do not. Yet, in collaboration with my friends at Allen, the minute tonal differences that the organ world expects between various pipes have already emerged. To my great surprise and pleasure, former associates who know my work well have easily selected stops I have worked on from a collection of over a hundred.

In his book, "Orgelbogen," the late Danish organ builder Poul-Gerhard Andersen, at the end of a several page discussion concerning the futile efforts of numerous searchers to find and reveal the secrets of successful organ scaling as practiced by renowned builders through the centuries, says, "Hemmeligheden — arcum — var orgelbyggeren selv". The secret, the 'Arcanum', was the organ builder himself." Today this is just as true for the third kind of organ as it has always been for the first kind of organ.
Sound Reinforcement and the Liturgy

BY TOM PARKER

Amplification? The P.A. System? Who needs it? Many choir directors are insulted when someone suggests to them that they use microphones. "Our sound projects. We are loud enough. Of course the priest needs a boost, but not the choir: amplification is for inferior forms of music."

At the other end of the spectrum many contemporary groups have rushed to embrace electronics with open arms: booms tower over the music area like so many cranes, cords and snakes coil over the floor, and flashing red lights are everywhere. Is all this paraphernalia necessary?

This article will attempt to examine the concept of "sound reinforcement" as it may be applied at the liturgy. The technician seeking to "reinforce" sound has high ideals: the sound will not be altered in any way by this art; furthermore, no equipment will be visible unless absolutely necessary. The natural sound of speaker, singer or ensemble will simply receive whatever boost is necessary to be fully perceived by the listeners.

Why amplification? One reason is simply room size. Worship spaces of 750-1000 seats are common in this country, and, depending on the acoustics, a choir may simply not fill it with sound. Another reason is ambient noise — "environmental" noise, familiar to any organist who has had to take a lesson when the custodian was tirelessly vacuuming. Heating and especially cooling systems may introduce substantial amounts of noise into a room; so may the general restlessness of a large congregation fidgeting with purses, key chains, envelopes, and so forth. One of the disadvantages — no, the only disad-

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Picasso, Princeton University.
control room in the rear. The sound quite nicely expanded to fill the room without losing any of its beauty; no one, including the choir and director, had any idea that amplification was being used, but all enjoyed the music at the proper volume.

More recently, a Gospel choir visited us to sing at Sunday services. There was no question about this group being strong enough in volume, and their projection was outstanding. However, I used the same microphone technique as above, carefully noting the results from the rear of the church. After the Masses I was pleased to hear many compliments on how well the words could be understood, even though the big church was full of the usual fidgeters, kneeler-droppers, and squirmers. In this case the sound system was used not to boost volume but to enhance intelligibility.

This unobtrusive style of sound reinforcement is in contrast with the elaborate techniques used in popular music today. In that situation, the sound engineer wants to be in complete control of the sound, so the listening room is made non-reverberant and sound absorbent. Each performer is mixed separately and as closely as possible; electronic instruments are frequently run directly into the mixer. Artificial reverberation, equalization, and special effects are added by the engineer. Each performer is given a monitor (those angled black speakers you see on television at musicians’ feet) because otherwise they could not hear themselves or the other musicians. Natural sound has little role to play in this kind of music-making; what comes out of the speakers is everything.

This is a perfectly valid approach for music for entertainment, but it is inappropriate for worship. Why? In worship there should be no distinction between ‘performers’ and ‘audience.’ The music ministry at Mass is concerned with leading the singing of the assembly, and an approach to sound that surrounds part of the assembly with sound deadening materials while amplifying every whisper of another part is simply wrong. It will not create good worship.

Proper sound reinforcement, on the other hand, can help a music group “fill the room” without overwhelming the remainder of the assembly. It can help the voices of the leaders blend together with the rest of the voices so that the sound of the assembly is secure, unified, impressive, and bright.

There are three techniques of using microphones in sound reinforcement that assist in fulfilling the goal of unobtrusiveness. Needless to say, if people do not see sound equipment and are not aware that it is being used, then they are less likely to be distracted from the essentials of worship.

The first and most desirable technique can be called “boundary” or “barrier” miking. In this technique a small, highly sensitive microphone capsule is either suspended a few millimeters over a hard, flat surface, or is placed upon it. Crown Electronics has a patented line of such microphones called PZMs, for “pressure zone microphones,” but the boundary technique may be used with other brands. When this method is used, sound is reflected to the microphone in such a way that direct and reflected sound arrive at the same time: in standard techniques direct and reflected sound arrive at different times, and to a certain extent cancel each other out and cause distortion. A boundary microphone is more sensitive and more correct in frequency response than a standard one. It can be placed on an altar, even under a light altar cloth, so that an altar need no longer be cluttered with a mike stand, a cord, and a visible microphone. A PZM 6LP is a popular altar top model; it is not much larger than a credit card and can pick up concelebrants clearly at distances of up to ten feet. The same model can be used on a properly designed pulpit, so that there is no silhouette of a mike between the speaker and the assembly, and, best of all, no squeaky gooseneck to adjust.

A boundary microphone also works well with a choral group, as was indicated earlier in this article. It can be placed on a table in front of a choir (it also will work well on the floor in front of a choir, but this is not recommended where there is foot traffic) or it can be hung on a plexiglass panel above a choir. There are numerous ways such microphones can be concealed; both Crown and Electrovoice have publications available on their use.

Boundary mikes seem to work less well with soloists, individual instruments, or small groups. One problem is that, while there are ways of making them directional, they tend to pick up more than you want them to in many situations. Another solution used by sound reinforcement technicians is distant miking with high-quality condenser microphones.

Condenser mikes are more sensitive than conventional (dynamic) microphones and pick up sound clearly at a distance. Three singers, each playing
guitar, or three wind instrumentalists, can easily be captured by one small condenser microphone at a distance of four or five feet; or one soloist (say, at a wedding), accompanying herself on guitar would only require one microphone at a moderate height, instead of two microphones with booms, one for the voice and one for the guitar. These microphones are usually available in flat black, a color that tends to disappear at a short distance. (Cords can also be ordered in black with black connectors to further aid in concealment.) Condenser mikes are a little more versatile and easier to use than boundary mikes; the advantage of the latter is their ability to be almost completely concealed. Their disadvantage is their omnivorous sensitivity: a boundary mic, for example, can pick up almost anything in the room with astonishing fidelity, and it is a good idea to mute such a microphone, if possible, when not in use. A technician seeking to boost the volume of a children’s choir in a large room full of noisy children may resort to a pair of hanging condenser mikes rather than a concealed boundary mike.

A third microphone technique is close-miking. Some microphones are designed to pick up only one voice or instrument, and are at their best at a distance of only a couple of inches. These are the kind favored by most popular, rock, jazz, latin, and country singers. The experienced singer can use one of these as a volume control, backing off on high notes, holding it very close on soft or low notes. Close use also gives the bass boost favored by popular singers. This kind of mike should not be over-used in church; however, for announcements of numbers and titles, and for certain kinds of soloists it is the best choice. When a singer has finished his or her solo, the mike can simply be held down at the side and will in effect cease to operate. Some popular singers obtain effects of great delicacy and finesse with the hand-held mike, effects that would not sound the same with distant miking, so this technique should not be scorned.

A word of caution: the success of advanced miking techniques is dependent on a good design in the rest of the system. You might purchase several thousand dollars worth of new microphones, only to find out that you get terrible feedback when you try to use them. Here are some things to check for in overall system design:

-Speaker location. Sound from speakers travels like rays of light. Does your system have a single overhead cluster of speakers that directs its output at the occupied areas of the church and not at reflecting surfaces? This is ideal. If your system does have multiple speaker locations all down the aisle, does it have a time delay system so that sound from the rear speakers does not arrive in advance of natural sound? If it does not, then you may suffer from confusing reverberations.

-Equalization. Does your system include an equalizer to round out the irregularities in frequency response that cause feedback? If not, distant and boundary microphone techniques will probably not be effective. This equalizer, unlike those found in home stereo systems, must have at least three bands per octave; finer ones have six bands per octave. This component must be installed by a technician with the proper instruments.

-Ease in control. If a mike is too loud or too soft, do you have to get into an armor-plated chamber in the priests’ sacristy to make an adjustment? Ideally, the controls to the sound system should be located in the rear of the church where a knowledgeable person can make corrections unobtrusively and easily. Of course, every customer wants a sound system that will never have to be adjusted. But with the many different types of liturgies that take place in the contemporary church, it is better to have a system that is easy to adjust for a child reader or soloist, or for a stentorian mission preacher.

When the techniques of sound reinforcement are properly applied, the sound system of a church can truly be a pastoral musician’s friend and ally. Any sort of musical ensemble can be given the unobtrusive boost it needs to be heard clearly, even in a large room. The sound of the music leadership can fill the worship space, encouraging the singing of the whole assembly with clearly understood words and beautiful, natural sound. The leader of the music ministry may have to learn a little engineering, and the pastoral leadership may have to approve a certain amount of expenditure, but the results will be well worth it.
NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

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DISCOVER EXCITEMENT . . .
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A Dictionary of Sound Terms for the Pastoral Musician

Like music, high technology has a language all its own—a mixture of common sense and jargon-ese that can be helpful to the pro but forbidding and impenetrable to the novice. We are presenting this glossary of terms as an aid to pastoral musicians taking their first tentative steps into a world populated by analogs, crossover networks, cardioids, and transients. The definitions are taken from the 1984 Professional Audio Buyers Reference Guide. A special word of thanks to Nancy Crollal, Tom Conry, and Martha and Butch Trimbach for recommending terms to be included in this list.

AC: An abbreviation for Alternating Current. This is an electrical charge, which periodically changes its charge from positive to negative. The rate of change or number of complete cycles in one second of time is called its frequency. AC is the most common form of wall current in homes as contrasted to DC (direct current). In the U.S. the frequency is 60 Hz (60 changes or cycles per second).

Acoustic Feedback: An undesired tone (frequency), or combination of frequencies which become noticeable whenever sound that has been amplified through the sound system re-enters a microphone in the same system and is amplified again. Feedback can be controlled by proper microphone and speaker placement, use of high quality components, and tuning or equalizing the system, but it can never be eliminated. It will always be the limiting factor as to how loud the system can be operated.

AM: An abbreviation for Amplitude Modulation, a form of radio transmission, which entails the process of superimposing AC, or an audio signal, on a pure sine wave in such a way that the audio signal changes the amplitude (level) of the pure sine wave.

Ambient Noise Level: Noise within an area, which can partially or completely mask the desired sound from the speaker system. This could be a noisy audience, a heater or air conditioning equipment, water coolers, lightings, street noise, etc.

Amplifier: Any circuit, or instrument, which strengthens or boosts the signal's amplitude.

Amplitude: The "level" or "volume" of an electrical or acoustical signal. Also, the measurement for the height of a waveform.

Analog: A continuous, electronic signal whose waveform resembles that of the original sound.

Attack Time: The time required for a device to respond to a signal.

Attenuate: To decrease levels as with a volume control, attenuator, or pad. This decrease is usually measured as a decrease in dB of the signal level.

Audio Frequency: A frequency, tone or pitch which is audible within the frequency range of 20 Hz to 20,000 Hz.

Axis: An imaginary line superimposed upon a microphone or speaker to allow definition of radiation or pick up pattern. As related to a microphone, it refers to a line entering the head of the mic and exiting at the connector end. Signals directed along this line toward the front of the microphone are "on-axis." All other signals approaching the mic are said to be "off-axis."

Bi-amplification: An amplification system in which the signal is divided into two independent signals—one being considered high frequency and the other low frequency. These two signals are then fed into separate amplifiers, which respectively power high frequency drivers and low frequency drivers.

Buss (on a mixer): A common, or combining, location where all individual signals are brought together to form one composite signal.

Cardioid: A microphone pick-up pattern that is more sensitive to sound coming from the front, "on-axis" position than the back or sides. The name "cardioid" comes from the heart-shaped figure that results when the pick-up pattern is plotted on a graph. This type of pattern is also known as unidirectional.

Cassette: An enclosed, and somewhat dustproof, container holding a single reel of tape or film with one end connected to a supply reel and the other to a take-up reel.

Cluster (speaker): A centrally located group of speakers that helps orient and maintain the illusion that the amplified sound is coming from the direction of the original source. Usually, this is a bi-amp or tri-amp system.

Condenser Microphone: A microphone, which needs an electric charge on the conducting surfaces of its pick-up element. In order to function, a condenser mic requires some form of power supply, be it either an internal battery or an external power source. (Also see Phantom Power).

Cone: The portion of a speaker which is usually made out of a stiff paper and is physically connected to the voice coil or diaphragm. As the diaphragm moves in and out, the cone starts air in motion to create a sound wave that can be heard.
CPS: An abbreviation for Cycles Per Second. This is the number of back and forth (plus and minus) vibrations of an alternating current in one second. CPS is now commonly replaced by the term “Hertz” (Hz).

Crossover Network: A circuit for dividing the audio spectrum into two or more frequency ranges before feeding the signals to separate, “specialized” components or speakers such as woofer, mid-range, and tweeter. Sometimes the crossover network is placed before the amplifier, at which time it is called “low power crossover.” Those divided signals are independently fed to their own “specialized” amplifier and on to the respective speakers.

dB: An abbreviation for decibel, unit of measurement chosen to indicate an amount of change in level of voltage, current, power, or sound. When measuring the loudness of a sound system to a listener, zero dB-SPL is the lowest volume the human ear can detect. All levels above that point would be considered units, such as +1, +2, +5, +20, etc. dB-SPL.

DC: 1) An abbreviation for Direct Current. 2) A flowing of an electric current in one direction only and at a substantially constant value. Direct current will have a constant amplitude when referenced to ground.

Diaphragm: A device which converts one form of energy into another. 1) In a microphone it is the element which changes acoustical energy into electrical energy. When sound energy strikes the diaphragm and causes it to move, this movement creates an electrical signal which is transmitted through the microphone cable. 2) In a speaker it is the moving element that vibrates when AC current is applied to it. This process changes electrical energy into acoustic energy or sound.

Dispersion: The angles through which a speaker disperses the acoustical power (sound) into the listening area. Most speakers are rated so that at the published outside limit of the dispersion angle, the volume is 6 dB lower than at the center (on-axis) point for the same distance from the speaker.

Distortion: Any difference between the shape of the original signal and the signal produced by a sound system, a circuit or that which was stored on a recording tape. The human ear has difficulty detecting less than 6% distortion on three-note, musical passages, and less than 3% distortion on a single pitch.

Downstage: The performance area nearest the audience or camera. Opposite of Upstage.

Driver: A transducer (speaker) which changes electrical energy into acoustical energy for a listener to hear.

Dynamic Microphone: An electromagnetic type of microphone that employs a moving coil diaphragm in a magnetic field, hence the term, “moving coil microphone.” This is the most rugged and common microphone used for music and general speech applications.

Dynamic Range: The difference between the loudest and weakest sound within the program material, which is above the inherent noise level of the recording medium or device.

Editing: A process that allows the selection or deletion of various signal sources on audio tape or other recording mediums.

Efficiency: The transducer’s ability to convert electrical energy into acoustical energy at a given volume level. This measurement can be used to compare one speaker to another.

Equalizer: A component with multiple controls for adjusting specific sections of the frequency spectrum. Such a device is particularly useful for matching a sound system to room acoustics as well as for reducing feedback.

Filter: A circuit which amplifies or attenuates the volume of selected frequencies. These circuits are often incorporated in sound reinforcement consoles for feedback control and the control adjusting. (Also see Equalizer, High Pass Filter, Low Pass Filter).

FM: An abbreviation for Frequency Modulation, a method of signal transmission by means of varying the frequency of the carrier voltage. (See AM).

Frequency: The number of sound vibrations per second, or the number of complete cycles per second of an electrical wave. The frequency is a number indicating the cycles-per-second called “Hertz,” and determines the pitch of a tone. Low frequency refers to bass tones and high frequency to treble tones. (See CPS and Hertz).

Frequency Response: The way an electronic component, like a microphone, amplifier or speaker, responds to signals composed of various frequencies. A flat frequency response that shows that the component will reproduce all frequencies exactly as it receives them without coloration. Frequency response is often plotted on a two-dimensional graph showing its response at all frequencies or given as an upper and lower limit only.

Fundamental: The basic pitch of a musical note. A sine wave vibrating at a specific frequency is the fundamental of that pitch. Musical instrument tones are comprised of the fundamental plus a number of overtones that determine the instrument’s characteristic timbre. “Harmonics” is a general term which refers to the fundamental and its overtones. (Also see Harmonics and Overtones).

Ground: A point in any electrical system that has a zero voltage, and is usually the chassis of any electrical component or the shield of a microphone.
cable. A ground can also be a direct connection to “earth,” the ultimate ground, and to which all electrical components should be connected.

**Ground Loop:** Often indicated by hum in the audio system, is a result of varying voltage between ground points in a ground circuit.

**Harmonics:** Frequencies which are multiples of a fundamental wave. A second harmonic is two times the frequency of the fundamental; a fourth harmonic is four times, and so on. Harmonics above the fundamental are also called overtones.

**Insertion Loss:** The amount of reduction in signal as a result of adding a piece of equipment to the signal path.

**Jack (Audio):** A two or three contact, female audio receptacle for a male type connector called a plug.

**Joystick:** A slang word given for a lever device which permits the relative placement of a Mono signal anywhere within the four quadrants of a four channel (Quad) sound output. (Also see Pan Pot).

**Key Pad:** A push-button keyboard with the numbers 0 through 9, such as is found on a calculator or telephone often used to program a computerized device.

**Lavalier:** A microphone designed to be worn around the neck, or attached to a lapel, shirt, or tie.

**Live Room:** Any room with an RT-60 of two seconds or more.

**Low Pass Filter:** A circuit that allows low frequencies to travel down a line, but blocks all frequencies above a certain point. (Also see High Cut Filter).

**Mixer:** A preamplifier that accepts and combines several signals from sources such as microphones, instruments, tape recorders, and phonographs. Normally, one volume control is assigned to each input source and the individual volumes are set accordingly, then combined into one common signal sent out to another component.

**Modulation:** The process of varying one signal with another.

**Monitor:** 1) A speaker that is pointed back at the performer so he/she can hear various types of signal such as prerecorded tapes, instruments, or other vocalists. This speaker is sometimes called a foldback speaker. 2) A speaker used in recording to allow the engineer, producer, or performer to hear specified signals during the recording process.

**Mono:** A sound system, where all the program material is combined into one signal. Several microphones, amplifiers, and/or speakers may be used, but the sound from the system, as heard by the listeners, is identical coming from each speaker source as contrasted to a Stereo sound.

**Noise:** Any unwanted signal that is not part of the program material.

**Noise Filter:** A device for attenuating noise that is undesired. Often the noise is beyond the audio spectrum.

**NOM:** Number of Open Microphones feeding into a sound system at any one time. As NOM is increased, gain before feedback is decreased.

**Oscilloscope:** A piece of test equipment that is able to display on a Cathode Ray Tube (CRT) the electrical picture of a wave form in the circuit being tested.

**Output:** The signal coming from a component. In sound reinforcement systems, there are line level outputs, speaker outputs, auxiliary outputs, and microphone level outputs.

**Output Impedance:** The impedance in ohms of a component at its output termination point. The load or input impedance should never be lower than the output impedance.

**Overdub:** An additional instrumental, spoken, or sung part that is added to an already recorded passage.

**Overtones:** All of the harmonics except the fundamental. (Also see Harmonics, Fundamental).

**Patch Cord:** A short cable with a plug on each end. Patch cords are used to interconnect the various components in the sound system. Some cables must be shielded depending on where they will be used in the system.

**Pause Control:** A switch on a tape recorder which temporarily stops the tape transport without shutting off the machine or changing the operating mode.

**Phantom Power:** DC voltage that is fed to a condenser microphone from a mixer of special power supply through the mic cable, without interfering with the audio signal. (Also see Condenser Microphone).

**Phase:** Two sound waves, starting at the same time, increasing and decreasing together, and ending at the same time are said to be “in-phase.” The amount of cancellation is determined by whether the waves are partially or completely out-of-phase. Phase is measured in degrees such as “in-phase” signals are zero degrees and totally out-of-phase would be 180 degrees out-of-phase.

**Pitch:** The fundamental tone of a sound, determined by its frequency and usually specified in Hertz.

**Polar Pattern:** A graph indicating the pick-up pattern of a microphone or the dispersion pattern of a speaker.

**Polar Response:** The sensitivity of a microphone, or speaker, within its polar pattern at specified frequencies.
Power Amplifier: An instrument, or circuit, which takes a weak (line or auxiliary level) signal from a preamplifier in a mixer or tape recorder, and amplifies it to the magnitude where it can drive speakers or other high power devices.

Preamplifier: An instrument or circuit that takes a small signal from a microphone, musical instrument, etc., and amplifies it to the magnitude that can drive the input of a power amplifier or other electronic component.

Proximity Effect: Sometimes referred to as "bass boost." An increased bass response that is directly related to how close a sound source gets to a unidirectional microphone. The proximity effect can be calculated based on one over the square of the distance from the microphone.

Real Time Analyzer (RTA): A piece of test equipment that measures the amplitude of various frequencies often used in conjunction with Pink Noise for "tuning" a sound system to the acoustical characteristics of the room.

Resonance: The state at which an object's natural vibrating frequency coincides with the frequency of the driving force of that system. A building's resonant frequency is often a feedback prone point for its sound system.

Reverberation: The sound that continues in a room after the original sound stops. Sometimes reverberation is added to a sound electronically to enhance the original sound. A series of echoes, which arrive so close together in time that the ear cannot separate them.

Ribbon Microphone: A microphone with a transducer consisting of a metallic ribbon suspended between the poles of a magnet. A ribbon mic is sometimes referred to as a "velocity microphone.”

Ringing (sound system): A frequency that lingers in the room longer than all others after the original sound stops. Often a result of room resonance, it can be a potential sound system feedback frequency.

RMS: An abbreviation for Root-Mean-Square, a power measurement, which provides an indication of an amplifier's continuous power output capabilities at a specified distortion level, bandwidth, and impedance load.

RT-60 (reverberation time): The time required for the sound to drop 60 dB in level after the source of the sound has been stopped. This is an acoustical measurement very helpful in determining room absorption needs and sound system intelligibility.

Sibilance: A hissing sound produced when a person uses "S" or "Z". Excessive sibilance can sometimes be reduced acoustically by talking across the mic instead of straight into it or electronically through the use of equalization or a "de-esser."

Slave: A machine that is controlled by another device. Often this is referring to a tape or cassette duplicator expander which allows for additional copies to be made during the duplicating process.

Sound-On-Sound: A recording machine feature, or a recording technique, where one signal is recorded adjacent to or in combination with another which had been previously recorded.

Sound Reinforcement System: A combination of components making one system, which boosts and/or directs the natural sound to aid the listener in hearing. A sound reinforcement system amplifies the natural sound without adding any coloration to the original sound.

Speaker: A device that changes electrical energy into the acoustical energy of sound.

Timbre: The characteristic quality of a sound, including pitch or loudness, which allows us to recognize one instrument from another even though both are playing the same note.

Tone Controls: Circuits that vary the intensity of bass and treble frequencies. Their primary use is to alter the tonal balance in pre-recorded material or to enhance a live performer's sound. Tone controls are also somewhat effective in controlling feedback.

Tone Generator: Circuits that vary the intensity of bass and treble frequencies. Their primary use is to alter the tonal balance in pre-recorded material or to enhance a live performer's sound. Tone controls are also somewhat effective in controlling feedback.

Transient: A very sharp, or abrupt, momentary increase in signal level. These are sometimes desirable to preserve, as in the case of percussive musical instrument characteristics. However, transients such as "pops" from scratches in records, or the "click" heard in an audio system when turning on or off a piece of electronic equipment can cause serious damage to circuitry or speakers.

Tweeter: A high frequency driver, usually for frequencies above 3,000 Hertz.

Unidirectional: A pick-up pattern of a microphone that is most sensitive in one direction. (Also see Cardioid)

Upstage: The performing area farthest from the audience or camera. Opposite of Downstage.

VCA: An abbreviation for Voltage Controlled Amplifier.

VCO: An abbreviation for Voltage Controlled Oscillator.

Vibration: A mechanical oscillation or motion about a reference point of equilibrium.

Voltage: The electrical pressure of a current in a circuit.

White Noise: A random noise, whose power per unit of frequencies is consistent for each frequency throughout a specific range.

Windscreen: A shield to protect the microphone from air movement. Wind causes extreme low frequency sound reproduction in the microphone which, when amplified, can cause clipping in the amplifier and extreme excursion of the speaker cone.

Wireless Devices: Units that can transmit signals through the air on radio frequencies instead of through connecting wires. Wireless microphones and wireless intercoms are good examples.

 Woofer: The low frequency speaker in a loudspeaker system.
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BY FRED MOLECK

An important tool for world travel in the nineteenth century was a nifty little book put together by Karl Baedeker. This vademecum was in the hand of every traveler exploring the continent and soaking up culture under the surveillance of a frumpy chaperon. Today, there is the Michelin guide, the AAA triptych, and talking cassettes. Today's traveler does not want for guidance.

For modern convention go-ers, a similar book would be invaluable for the Minneapolis convention. This book would not be so much a book on sightseeing or art devouring, but more of a guide on how to get the most out of a convention. It would be based on information and techniques developed by NPM conventioners of the past ten years.

People Identification

If one is new to the convention scene, and is not real sure of who are the famous people such as Elaine Rendler and Rob Strusinski look like, then one must spend at least ten minutes daily memorizing the contents and pictures of the speakers in the convention brochure/newspaper. It is considered very tacky to carry the brochure around and make comparisons to those seated near you.

The hard-core conventioner is able to scan faces rapidly and then do a snatch-glance at the name tag to see if that person is memorable. Anyone who has attended at least two conventions can scan a crowded elevator and within five seconds read a dozen tags, make identifications, and, if relevant, gush about the famous person’s latest recording. A discreet device to mask this scanning is to stretch one’s neck in a semi-circular motion as if trying to prevent a stiff neck. In this process, one can scan ten or twelve name tags in one swoop. That’s easy to do in an elevator.

If one is on an escalator, then the scan is not possible, so the quick-dart look is suggested. When one is ascending, a quick, abrupt turn is executed and as if someone has called one’s name. In the turn the eyes are cast down quickly to zero in on the persons behind you and scan the name tags.

Going down the escalator provides more of a challenge. If one turns abruptly, one could be tripped by a guitar case or a tote bag. There is but one shot for name tag identification in this case, and it occurs upon expulsion from the escalator. One trips, drops a few articles, and in the process of graciously receiving help from the fellow escalators, the eyes dart rapidly from face to tag. The flurry of activity provides the cover.

Another foolproof process is the pushy-nosy approach, wherein one smiles at the person under scrutiny and fixates on the name tag with the question addressed to the name tag, “Just where is such and such a place?” There is a small chance of embarrassment if the address is “Minneapolis.” Well, maybe New York also.

Ripping Off the Exhibitors

Important to this mission is the shopping bag. They are essential for bagging exhibitor handouts. Get to the exhibits early and scope out where the free bags are offered. Use these bags to load up on whatever you can get from each exhibitor’s booth. Take everything you can get your hands on. Refuse nothing. The novice should be aware of one designation: “Free Organ Accompaniments.” It does not mean no-payment, but refers to the style of music. The Cincinnati conventioneer made off with several books under this misnomer.

There is no such thing as useless material from a convention. One may not be able to use the edition of Praise Jesus Today at the University of Odorinaj just right away, but there is always the possibility of having to pro-

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vide music for the polka Mass at the Ladies Pennsylvania Catholic Union convention in Scranton. Be prepared.

Make another visit to the exhibits right before they are all packed up. After four days of professional and personal perusal, any exhibitor would be willing to unload some of the material to prevent its being lugged back to the warehouse. Make an offer. It could very well not be refused. Do not be too obvious that you are scavenging. A missalette company may be reluctant to give away cycles B and C of their publications if you approach their representative while grasping your gold-embossed Gospel Book to your chest while also holding your autographed copy of "The Missalette and the Anti-Christ."

Dining

Do it sparingly. Eat breakfast and lunch quickly and don’t complain about the rotten food. You eat the same thing when you drive through any of the botulism plants back home on your way to a liturgy or a rehearsal. Save the fancy-schmancy dining adventures for one or two nights. Never, never, never wear your name tag into the dining room. The maître d’ will type you as a Mystic Knight of the Sea and place you and your party right by the rock band’s speakers. His smile is one of scorn, not hospitality.

Seating at Main Events

Come early and drape your pet boa constrictor over the seats you would like to reserve. Musicians, unless they are from the Amazon, are squeamish about wildlife and will avoid such environs. This will free you up to spend more time at the exhibits. At the events, worship or otherwise, sing loudly with good diction, resonant quality, and a posture of book extended, head erect, and nose elevated as if something foul is smelled. This provides an opportunity for those around you to scan your name tag and find out “Just who you are.”

Bars

If they are crowded they are just fine. They probably have a plentiful hors d’oeuvres table with hot fare. Go there right away because the management will wise up after the first day of the musicians’ convention and replace the table fare with three-week-old popcorn. As for variants on the type of bars, consult the various guides and handbooks provided for the different interest groups that attend conventions.

Cabs

One cannot be too aggressive. Usually a nun in traditional garb is a good come-on for a cab whose driver is of Irish extraction. This technique is wasted on an Iranian or a Shiite driver. For them a poised Uzi is most persuasive, especially if one’s head is wrapped in a red bandana à la Rambeaux.

Addresses and Phone Numbers

Accumulate as many as you can. They are life supports. Without them, an NPMer is solitary and fighting a singular battle. With them, that is to say, with each other, NPM is the best thing that has happened to church music since King David. Enjoy Minneapolis.

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One-day Workshop on the RCIA, led by Carolyn Krantz, OSU. Write: Graduate Programs in Religious Studies, Mundelein College, 6363 North Sheridan Rd., Chicago, IL 60660.

June 22

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Sixteenth Annual Conference: Forming the Worship Community: An Owners Guide. Speakers include: Dr. Mark Searle, John Brocks-Leonard, Fr. Gilbert Oatdiek, Bishop Kenneth Untener, Marchita Mauck, others. Write: Notre Dame Center for Pastoral Liturgy, Center for Continuing Education, PO Box 1008, University of Notre Dame, Notre Dame, IN 46556.

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Kansas Institute for Organ and Church Music, featuring James Higdon, Wilma Jensen, Olivier Latry. Place: St. Lawrence Center and Swarthour Recital Hall on the campus of the University of Kansas. Write: Rose Rousseau, University of Kansas, Continuing Education Building, Lawrence, Kansas 66045-2607. (913) 864-3284.

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Summer Institute in Pastoral Liturgy at St. Paul University in Ottawa. Topics: Introduction to Liturgy (Fr. Barry Glendinning), Sunday Eucharist (Fr. Murray Kroetsch), Liturgical Year (Msgr. Patrick Byrne), and Word Proclaimed and Prayed (Sr. Joyce Ann Zimmerman, CPPS). Write: Summer Institute in Pastoral Liturgy, Faculty of Theology, St. Paul University, 223 Main St., Ottawa, Ontario, Canada K1S 1C4. (613) 236-1393.

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Sacred Heart School of Theology- John Neumann Summer Institute: Authority in the Church—Responsibility in Pastoral Ministry. Speakers include Fr. Carroll Suhlmeuser, Fr. Francis Morrissey, Sr. Agnes Cunningham, Dr. C. Edward Weber, Dr. Maureen Gallagher, others. Write: John Neumann Summer Institute, Sacred Heart School of Theology, 7335 South Highway 100, PO Box 429, Hales Corners, WI 53130-0429.

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Eleventh International Congress of the Societas Liturgica. Theme: A Worshiping Church: Penitent and Reconciling. Place: Kardinal-Nikolaus-Cusanus-Akademie in Brixen (Bressanone), Italy. Write: Mr. Artur Waibel, Liturgisches Institut, Postfach 26 28, D-5500 Trier, West Germany. (0651) 4-81-06.

European Tours
2) Europe with a Liturgical Accent. Seven Seas Travel Tour sponsored by Notre Dame Center for Pastoral Liturgy. August 1-16. Write Sr. Eleanor Bernstein, C.S.J., Notre Dame Center for Pastoral Liturgy, University of Notre Dame, Box 81, Notre Dame, IN 46556.

Please send “Calendar” Information to
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42
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Director of Music. Part-time for a 250 family black inner-city parish. Person will be responsible for directing parish choirs. Work will also consist of ministering at two Sunday liturgies, weddings, funerals, and special events. Person should have a good sense of black spirituality and black musical expression. Knowledge of Catholic Gospel music as well as traditional and contemporary styles helpful. Seeking a person with strong ministry emphasis as well as the ability to put into practice the teachings of Vatican II, Music in Catholic Worship, and Liturgical Music Today. Person should play both organ and piano. Church has 64 rank Lyon and Healy Organ and a Piano. Salary negotiable. Send resume and references to: Br. Michael Burns OSM, Our Lady of Sorrows Basilica, 3121 W. Jackson Blvd., Chicago, Illinois 60612 or call (312) 624-0422. Degree in music preferred or experience. HLP-3664

Director of Music/Organist. Full-time position for 1000 family parish that enjoys singing and is accustomed to good liturgy. Four choral groups: adult and children's choir, folk ensemble, funeral choir. Continue the development of strong music program with abundant music talent available. Also must have interest in spiritual growth and enrichment for musicians. Liturgy planning with worship commission and staff. Good facilities and environment. Moeller organ with 8 ranks. Yamaha piano. Write or call: Rev. John Wolf, C.PP.S., St. Francis Xavier Church, 2618 Senea St., St. Joseph, Missouri 64507. (816) 232-8449. HLP-3665

Liturgy/Music Coordinator. Needed in 500 family parish in resort community. Liturgy planning, coordination of liturgical ministries, organist, developing cantors, adult and children's choirs.

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Director of Music/Organist. Full-time position at St. Joseph’s Church in Jacksonville, Florida, will be open in June. This position needs someone with good communications skills, sensitive to the needs of a worshiping community. Responsibilities would include overseeing and recruiting musicians, organizing and directing adult and youth choirs, and conducting music classes for Grades K-8. Must be degree in music and an accomplished organist with choral skills. Should be familiar with contemporary as well as traditional music. A strong liturgy background is essential. Salary is negotiable and commensurate with skills and experience. Send a resume to Rev. Daniel Cody, St. Joseph’s Church, 11730 Old St. Augustine Road, Jacksonville, Florida 32223-2002. HLP-3673

Director of Music and Liturgy. A full-time position with a 12-month contract in a 900 family parish. Responsibilities include the planning and preparation of music for all liturgical celebrations in the parish, directing the adult choir, children’s choir, and folk group. Should have strong keyboard, choral, and vocal skills. Seeking a person with a working knowledge of Catholic liturgy who can work with the parish staff in liturgical planning and celebration. Salary is open and will be commensurate with experience and qualifications. Send resume to Father Larry Wyen, P.O. Box 93, Minster, Ohio 45856. (419) 628-2614. HLP-3666


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Music Director/Chapel Assistant. Full- or part-time. Unique person needed for exciting Lutheran campus ministry setting at the University of Wisconsin-Madison. Requirements: BA in Music and must have keyboard, instrumental ensemble and choral abilities. Must be familiar with contemporary as well as traditional liturgical music. Also requires ability to coordinate volunteers and participation in activities. Salary range $15,000 to $17,000. Position available July 1. Send resume by June 15 to: Beth Egan, Calvary Lutheran Chapel, Madison, Wisconsin 53703. Phone (608)255-7214. HLP-3676

Music Directors/Organists. The Diocese of St. Petersburg, Florida is a rapidly growing area on the Gulf Coast surrounding Tampa Bay. There is a continual need for pastoral musicians, both full- and part-time. Send resume to Diocese of St. Petersburg/Music Committee, P.O. Box 40200, St. Petersburg, Florida 33743. HLP-3677

Diocesan Director for Liturgical Music. The Office of Sacraments, Worship and Spirituality of the Diocese of Wheeling-Charleston, West Virginia, is seeking a full-time diocesan director for liturgical music. This position would be an associate in the Office of Sacraments, Worship and Spirituality, located in Wheeling, WV. The diocese maintains an active and creative music commission which has planned and implemented yearly diocesan liturgical conferences and diocesan-wide celebrations. Pastoral Music Notebook reviewed one of these celebrations in a past issue. Interested persons are requested to send a resume with references to: Rev. Eugene S. Ostrowski, Director, Office of Sacraments, Worship and Spirituality, 19-14th Street, Wheeling, West Virginia 26003. Position available July 1. HLP-3679

Music Director. Organist/Choral Director. Large Catholic parish is seeking a qualified Music Director for an active, established music program which includes adults and youth choirs, new Cassavant Pipe Organ, and endowed music library and active music and liturgy committees. Send resume or call: Rev. Raymond Gallaher, St. Bernard Church, 425 Hazard Ave., Enfield, Connecticut 06082 (203) 749-8353. HLP-3680

Director of Music. Full-time position for 2500-family parish in New York Metro area. Requirements: BM or BA. Proficiency in organ, voice, and choral conducting. Able to coordinate large program of 6 choirs, handbells, cantors in both traditional and contemporary music. Responsible for 4 weekend liturgies and sacraments. Weddings and funerals (approximately 90 of each) in addition to salary and benefits. Job description upon request. Send resume to Music Search Committee, c/o St. Michael Parish Community, 40 Alden St., Cranford, NJ 07016. HLP-3688

Music Director for 1300-family parish. 5 weekend Masses, no school. Coordinate and plan for organist (Kilgen organ), two contemporary groups, direct choir. Train and supervise cantors. Experience in Catholic liturgy essential. Contact: Fr. Paul Benbus, St. John Vianney, MA 02131. (617) 860-8899. HLP-3684

Coordinator of Liturgy/Sacraments/Music. Member of parish staff responsible for all liturgical programs, including RCIA. Degree or experience in liturgy. Must demonstrate a working knowledge of the role of music in worship. Send resume and references to: Mr. John Walker, St. Bernardette Parish, 801 Stevenson Rd., Severn, MD 21144. HLP-3685

Director of Liturgical Ministry. Full-time staff person with knowledge of liturgical principles as well as expertise in sacred music. Salary and fringe benefits negotiable. Job description available. Contact: Fr. Ray Rademacher, St. Francis of Assisi Parish, 2150 Prieze Ave., Ann Arbor, MI 48104. (313) 769-2550. HLP-3686

Music Director. Full-time. Available July 1, 1987. Responsibilities include: organist (weekend liturgies, weddings and funerals); direct children, adult, senior, and junior handbell ensembles; coordinate folk group; member of liturgy committee. Congregational participation is essential. Salary negotiable. Send resume and references to: Search Committee, St. Margaret Mary Church, 526 Park Ave., N., Winter Park, FL 32789. (305) 647-3392. HLP-3687

Minister of Music. Full-time position open July 1, 1987 in 1700 suburban family parish. Music degree required. Skills should include keyboard, choral, cantoring, and music with children. Working knowledge of Catholic liturgy is essential. For a complete job description send resume and references to: Search Committee–Music, St. Edward’s Catholic Church, 2700 Dolfeld Rd. Richmond, VA 23235. HLP-3688

Minister of Music/Liturgy, full-time. Large, active suburban parish. Skills required: keyboard, choral, and vocal, with emphasis on assembly participation. Good sense of contemporary Catholic liturgy, prior church experience preferred. Salary and benefits comparable with expertise and experience. Send resume: Rev. Ronald L. Calkins, 3101 Eton St., New Orleans, LA 70114. HLP-3691

Music Director/Pastoral Musician. Expanding position open summer 1987 for qualified person to direct well-developed music program for children and adults in active 700 family parish in the congelion Bay area. (No snow in winter; tornadoes in summer!) Responsibilities include: 2 choirs, practice sessions, 4 weekend liturgies, seasonal planning, solemnities, some weddings and funerals. Background in Catholic liturgy, familiarity with traditional and contemporary repertoire and directorial experience recommended. Excellent salary desired. Further information/inquiries to: Music Search, St. John’s Church, 1150 San Pablo Avenue, El Cerrito, California 94530. HLP-3654

Musician Available

Couple seek full-time position or positions in Florida with high liturgical music standards. Masters of Music from the University of Europe with a concentration in piano, organ, and choral conducting. Resume and references, additional information available upon request. All serious inquiries will be answered. Last 6 years under contract in USA; member of NPM. Present responsibilities: adult choir, children’s choir, school masses, weekend liturgies, cantors, funerals, wedding and coordinating special liturgies. Good organ in top condition is essential. HLM-3678
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Here, for all the world to see, is a series of examples for Liturgical Dancers who desire to serve the worshipping community with beauty, dignity, and grace. Gloria Weyman and Lucien Deiss collaborate to explain the rationale for dance in worship, along with its roots in history, tradition, and scripture.

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Music Industry News

Expo Day
The first day of the NPM National Convention will be devoted entirely to Exhibitors and the Music Industry. The National Association of Pastoral Musicians is keenly aware that liturgy is about the worship of God, transcending our ordinary living and standing directly opposed to the dominant materialism of our society. While fully aware of these realities, NPM is equally certain that musicians need resources, the best resources, to provide a richer musical and liturgical experience for the Sunday celebration.
And since there is no one central place where all those desiring to present the work of their hands can gather, NPM has gathered over 100 companies to spend a day sharing the best of the goods and services used in worship. Invite pastors or those responsible for financial purchases to attend this once-every-two-year event in Minneapolis, on June 22, 1987.

Midwest Religious Center
In their Lent-Easter-Pentecost catalogue, Midwest Religious Center has provided an additional service. They have made extensive recommendations. Feast to Feast, of music, both simple and challenging, for celebrating the liturgical day.
Most recommendations are well chosen and provide a new way of making the most of music purchases.

Allen Organ Scholarships
The Allen Organ Company and its Philadelphia-area dealer, the Grafton Organ and Piano Company, sponsored two partial-tuition scholarships for young organists to the National Music Camp held this summer in Interlochen, Michigan. The competition for the two scholarships was open to organists as well as pianists interested in studying the organ, who are currently in grades six through eleven, and who reside in the Philadelphia/Wilmington area. For further information on this scholarship program write to Allen Organ Scholarship, Grafton Organ and Piano Company, 1081 County Line Road, Souderton, PA 18964.

Worship and Arts
The Worship and Arts newspaper has ceased functioning as of April, 1987. Lack of funds was cited as the reason. Much of what was offered in Worship and Arts will now be found in The Journal, the official publication of the Choral Conductors Guild, an association of church musicians. The Journal is located at 337 E. Washington, Pasadena, CA 91104.

World Library Publications
A new catalogue featuring the new Westendorf Series of liturgical choral music has been made available by World Library Publications. The Westendorf Series, named in recognition of Ormer Westendorf, founder of World Library Publications, presents choral music for Catholic worshiping communities, including choir, cantor, and congregation. For more information, contact WLP 3815 N. Willow Road, PO Box 2701, Schiller Park, IL 60176.

Diocese of LaCrosse
Guidelines for Baptism of Children contains important directives for celebrating baptism with children on a parish level. Contents include a general introduction, the preparation program, and liturgical guidelines (the context, symbols and ministry, celebration of baptism within the eucharist, and other pastoral concerns). For more information, write to Office of Sacred Worship, Diocese of LaCrosse, PO Box 4004, LaCrosse, WI 54602.

Roland Corp.
A new keyboard learning tool, P-EV, Piano Evaluator, allows students and teachers to build a library of keyboard exercises that can be practiced at the computer. Each performance can then be evaluated by the computer for pitch, touch, and rhythmic accuracy. Piano Evaluator comes complete with a selection of exercises, ranging from simple scales and arpeggios to difficult, extensive pieces. As an exercise is played by the student, the computer can be instructed to evaluate the accuracy of the performed notes, rhythms, or articulation. For more information, contact the Roland Corp. US 7200 Dominion Circle, Los Angeles, CA 90040.

Top Music Countdown
Cornerstone Media, Inc., is attempting, through contemporary music, to integrate religion, rock and roll, and relationships for high school student education. The program reviews the 25 top songs on the popular music charts, indicating practical ways to use them for teaching and celebration. For more information, write to Cornerstone Media, Inc., P.O. Box 6236, Santa Rosa, CA 95406.
Dear Fellow Minister of Music,

This is an open letter with a special invitation for you to sponsor a VOCAL FREEDOM SEMINAR FOR YOUR YOUTH AND ADULT CHOIRS, also including choirs from all denominations in the immediate area and surrounding communities.

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In my travels (100,000 miles the past 15 months), I am finding many directors having severe vocal problems (singing and/or speaking). The VOCAL FREEDOM SEMINAR greatly helps the local ministers of music and soloists, as well as the average singer in youth, adult, and senior adult choirs. The seminar strongly undergirds and strengthens the music ministry.

Certainly, no teacher has all the answers for all vocal problems, and it is my privilege every summer to study one to three weeks with the best vocal specialists in the country from the East to the West coast. The challenge to stay on the cutting edge requires constant personal study, and the more I learn about vocal science, the more I want to comprehend. At my present age (56), requests still come for concerts (75-100 yearly). It is my strong conviction that the singing voice should never deteriorate until the health breaks in later years. We seldom overuse the voice but often misuse and abuse it when the ab-norm takes on normalcy.

To receive more detailed information, sample promotional materials and recommendation lists, please send two 22¢ stamps for immediate response.

Sincerely,

Ray Holcomb, Founder
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Choral

Requiem

Some of the most spectacular choral music ever composed has been set to the text for the Roman Catholic "Mass for the Dead." One often wonders what attracts composers to put some of their most creative and attractive writing into this particular text. John Rutter tells us that his decision to write a setting of the "Requiem" came when he realized that he had entered into what would be the "second half" of his life, and after he had encountered the deaths of people significant to his life. Likewise, Rutter began an intimate relationship with the "Requiem" text in 1984, when he began to uncover the "original version" of the text set by Gabriel Fauré. In addition to these factors, American musician Mel Olson (a long-time friend, and supporter of Rutter from Sacramento, CA) offered support to the project, and wanted to sponsor the first performance. So, John Rutter joined the ranks of the great composers like Brahms, Verdi, Palestrina, Howells, Berlioz, and others and composed a new setting of the Mass for the Dead.

Many composers have chosen to set the entire text of the Catholic liturgy of the "Missa pro defunctus," while others (like Fauré, who greatly influenced Rutter's writing) have set only certain parts of the text; and still others have followed the influence of Johannes Brahms who chose to set texts from the German Lutheran Bible for his "Requiem." John Rutter's choice of text shows the influence of Brahms and Fauré, but also the influence of the great English composer Herbert Howells, who had a tremendous impact on the life of John Rutter. The Rutter "Requiem" begins traditionally with the "Requiem aeternam" text, followed by the "Kyrie eleison," with an English translation. Rutter then departs from the traditional text with a setting of the "De profundis" text, set in the vernacular "Out of the Deep." Following the lead of Gabriel Fauré, Rutter set the traditional "Pie Jesu" text in Latin for soprano solo, followed by a standard Latin text for the "Sanctus" (with the "Benedictus"); and then the "Agnus Dei." The "Agnus Dei" shows the influence of Johannes Brahms with the addition of the New Testament promise of Christ, "I am the resurrection and the life." Then, following the model of Herbert Howells, Rutter sets a vernacular setting of Psalm 23; this "Requiem" closes with a combination of the traditional "Lux aeterna," and the final movement from the Howells "Requiem," "I Heard A Voice from Heaven." The result is an interesting and engaging combination of the traditional texts from the Mass for the Dead, and the words of scripture that have come to comfort Christians throughout the ages. As is typical of John Rutter's other work, he blends the best of many borrowed ideas with some great thoughts of his own and manages to combine them with a deep sense of purposefulness and unity.

Musically, the best description of this "Requiem" is that the music is hopeful and somewhat "light" as opposed to the many dark and somber settings of these texts. To understand this music, one must first understand the musical tastes of John Rutter. Rutter is an authority on the church music of his native England, and grew up as a young chorister experiencing the great music of a great choral tradition. His education in English church music is evident in a great deal of the choral writing within the "Requiem," including many sections of the composition that resemble the Anglican chant of the cathedral traditions. The soaring lines, obviously intended for "straight-tone" sopranos, have a "top-heavy" leaning as would be appropriate for a choir with many more trebles than changed voices, and the piece cries for reverberant acoustics. The music relies on the blending of phrases and sub-phrases in an active acoustical setting; all a sign of John Rutter's commitment to his heritage.

John Rutter, however, has a strong love for excellent popular composition (à la Jerome Kern) and for American musical theater. This love is equally evident in the composer's treatment of the Mass for the Dead. For instance, the "Requiem aeternam" begins with a dark section of complicated harmonic structure over a "Mozart-like" pedal point, and the "Kyrie" theme that follows this dramatic opening is a combination of "popular song" and the folk ideas of Aaron Copland. The second movement, another tribute to Herbert Howells (who proved his attraction to the music of George Gershwin in the composition of his "Like As the Hart Desireth the Waterbrooks") is based on blues-idioms, sent forth from

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the introduction by a tremendous cadenza for solo cello. This “blue-style” composition is balanced by a center section of accompanied Anglican chant, and somehow John Rutter manages the blending of styles without compromise to either style of composition.

Perhaps the influence of the late Maurice Duruflé is most evident in the “weightless and angelic” setting of the “Sanctus,” balanced by “Hosannas” of grand proportion, in a soaring canon over an ostinato of solo glockenspiel and orchestra. The height of the drama continues in the “Agnus Dei,” which opens with a simple tenor melody (another tribute to Gabriel Fauré) over a pedal, as used in the opening measures of the entire work. “The Lord is my Shepherd,” which features a solo oboe and harp, was composed in the catalogue of the Oxford University Press before the “Requiem” was conceived. Rutter added this composition, with some orchestral changes, from the original. (It was composed for Mel Olson, mentioned above, when he was in Omaha, Nebraska.) The “Requiem” then closes with the same combination of harmonic complexity and simple melodic themes as used in the first movement, including a recapitulation of the theme of the “Kyrie” to the text “Requiem aeternam.” The work ends quietly on a G Major chord, built over the same “G” that is first heard as the work begins.

John Rutter’s setting of the “Requiem” is fresh in design, yet pays respect to the concepts and forms used by some of the greatest composers to ever set the same text. The work demands a choir of good skill (with an exceptional sense of pitch), and a soprano soloist who can float high notes with great ease and freedom at a quiet dynamic level. The work is eclectic, and full of stylistic changes, yet it is unified in concept, and shows the musical “double personality” of its creator. The orchestration shows the same genius exemplified in many of John Rutter’s other orchestrated anthems and major works. The work combines passages of great challenge (that take careful rehearsal) with themes and sections that practically sing alone, and could cause a tremendous singing of “Requiem” portions in the showers of choir members all over the world.

John Rutter’s “Requiem” is an honest child of its composer, combining tribute to many great composers with great amounts of original thought and creative composition. It is highly recommended.  

Paul Oakley

Congregational

Sow the Word
J. Keith Zavelli and Steven R. Janco.

Christ Will Give You Light
Robert Hutmacher, OFM. G.I.A.
G-2892. 1986. $70.

These two choir, congregation, guitar and keyboard works are recent additions to GIA’s “Celebration Series.” Stylistically they are in a similar and familiar musical theater vein: melodic preponderance with regular, pulsating chordal accompaniment, occasionally giving a glimpse of touches of Schwartz or Sondheim. Zavelli/Janco use a pop syncopated tune with appeal to buoy an equally simple text. Hutmacher pits

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nicely constructed modal catches in the verse against a refrain that at first seems incomplete but works as a whole. The Liberacian arpeggios will, of course, need to be tastefully rendered especially if “comping” a guitar and rhythm section. It appears that “Celebration Series” is targeting a sound of its own.

For the Bread
John Horman, Augsburg 11-2390,
1987, §75.

A very simple setting of a piece of text by Brian Wren (Contemporary Prayers for Public Worship) which would work nicely as a post-communion meditation. In strophic manner verses one and two are for men and women respectively with a closing a cappella section requiring long, staggered phrases and rich interpretation. It would also be most effective at a funeral or memorial liturgy.

DANIEL COPHER

Mercy, Mercy: A Mass in a Jazz Style

I must admit that I was never enamored of the jazz idiom, possibly because my college “improvs” were usually deemed somewhat “lackluster” and my “doo doo’s” were never quite concurrent with everyone else’s in the chorus. So I was skeptical when I first looked through the score of Mercy, Mercy. I was interested to see what jazz could do for the sacred texts of the Mass that had not already been done. I soon discovered an intrinsic sense of “jubilation” that jazz could bring to the ritual and my doubt turned to credence as I played and sang each part of this through-composed Mass.

Parts like the “Glory to God” and the “Alleluia” fit easily into the jazz style. The 7/8 time signature of the “Alleluia” scared me at first, not for my choir or cantors, but for my congregation. I found it, however, to have a natural swing that people would easily follow. Reagan expects much from his cantors in terms of range, and although he states in the “Composer’s Notes” that the parts were written for an average parish choir, I feel that even a group with exceeding ability might need reinforcement on rhythm and interpretation. Only a highly competent pianist should attempt the instrumental piece for the Preparation of the Gifts, “Joy in Celebration.”

I commend Reagan for his effort to include “sizable” refrains for most of the parts of the Mass. The gathering song “I Will Go Rejoicing to the House of the Lord,” the responsorial psalm “Have Mercy on Me, My God” (Psalm 51), the Alleluia, communion hymn “Taste and See the Goodness of the Lord,” and the “Glory to God” (placed surprisingly at the end of the Mass) all contain refrains that can be assimilated into a community’s worship music repertoire. The preface, memorial, and concluding acclamations share a similar melodic and harmonic theme in the congregation parts. The unusual interval of the minor seventh is present in all three of them as well as the 5/4 meter which would be demanding for the ordinary assembly.

The “Penitential Rite” is the most avant-garde piece in the Mass. The cantor part contains difficult intervals, a wide range (Middle C to G above the treble staff), and arduous syncopations, all of which would call for a well-trained musician. Although the congregation could feasibly sing its designated parts, most would be startled by the unusual jazz harmonies and “blue” notes of the cantor part. I would be uneasy about using this for liturgy but I would not rule out its place in concert type performances of the work.

The other litany, “Lamb of God,” is done much more simply and its refined jazz quality impresses me as prayerful as well as artistic. The flowing accompaniment and natural rhythms combine to make it much more palatable to the listener and performer. If this is what jazz is supposed to sound like, I’ll take it any time.

“Mercy, Mercy” must be performed with piano, according to the composer, and a small jazz ensemble (trumpet, trombone, alto saxophone, clarinet, and rhythm section) is desirable. Reagan calls us beyond the ordinary with the use of jazz, that highly skillful and often misunderstood art form. The composer’s talent in the presentation of this genre is significant. Whether our congregations and assemblies are ready for such expansion is questionable. I have been enlightened by reviewing this creative opus and I am challenged to explore the use of jazz in worship with my fellow musicians. (I’d sure like to find a presider who could “scat” the doxology!)

Missae Americae

Here’s a Mass with energy. Rory Cooney has used a combination of lustrous harmony, crisp articulation, and active compound meters to evoke a spirit of zeal through his Missae Americae. Among the most serviceable pieces in the Mass are the “Glory to God,” the
responsorial psalm "This is the People" (psalm 24), and the "Alleluia." Each has a refrain with clarity and motion that is repeated throughout. Somewhat disappointing was the "Holy!" with its stagnant rhythms and less than singable melody.

The Mass opens with a majestic gathering hymn, "God of the Ages," complete with soprano descant and a final verse key change that is uplifting. Music for the "Sprinkling Rite" follows with a delightful staccato organ accompaniment and an "echo" type refrain for congregational participation. Key signatures vary greatly in this Mass and the use of key changes in many of the pieces is prodigious.

A favorite of mine is "Seek After Peace," which can be used as a communion meditation song. With an extraordinary text by Cooney and a lovely and unusual keyboard accompaniment a message of Christian love and justice is intensely expressed in this composition. Bravo to Mr. Cooney for this one! I look forward to using this piece with my own groups.

The closing hymn, "Anthem for a Nation Under God," is powerful yet not as usable with congregation as some of the other pieces. I envision a choir singing this as a post-communion song of praise with its canonic final refrain and coda. As with some of the other pieces in this Mass, such as the "Lamb of God" and the "Memorial Acclamation IV," I think of my own congregation and wonder how possible it would be for them to learn them. They may resolve to listen in wonderment rather than sing in praise and prayer.

Considering all, I would use several pieces in this Mass for regular liturgies and...
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reserves others for a time when the assembly consisted of more highly trained musicians. I applaud the efforts of Rory Cooney in yielding this new and exciting Mass in a uniquely American style.

Song of God Among Us
Marty Haugen, Music Collection,

This inspiring collection expresses the creativity and foresight of the talented composer Marty Haugen, through a variety of musical styles with new texts for traditional melodies and refreshing new settings for already existing texts. Keyboard accompaniments are rhythmically interesting and bring life to Haugen's careful treatment of sacred texts while enhancing his own poetic words set to music. Harmonizations and woodwind accompaniments enrich the distinctive character of each piece.

Five of the thirteen pieces in this collection are designed for use during the Advent and Christmas seasons. "Today is Born Our Savior" is a setting of Psalm 96 with a highly singable refrain that can be performed simply or adorned with harmonies and instrumental accompaniment. Three of the four verses have similar melodic and harmonic backgrounds with some changes in rhythm according to the text. The fourth verse is contrasting to the others both melodically and harmonically and brings the piece to an appropriate closure with a final refrain and coda. The possibilities for variations in this piece are myriad. A children's choir with handbells would work well on the refrain while the first three verses might be done by a soloist. The fourth verse could incorporate a full choir in harmony. This piece would enliven any Christmas celebration of the word and would be quickly learned by a congregation.

"Lord Make Us Turn to You" is a setting of Psalms 80, 85 and the Magnificat. The refrain is singable and is harmonized in an SATB arrangement in the key of E Flat major. It leads to a verse that subtly modulates to the key of D Flat major and would need to be done by a soloist because of the high range. Keyboard and guitar accompaniments are included for this useful Advent Psalm setting.

Another Christmas piece, "Child of Our Dreams" brings to light issues of social justice and equality through a poetic, yet clearly stated text by Haugen. Words like "complacency" and "hatreds" could be harsh, but through the elegant melody line and well chosen...
harmonic background both listener and performer are able to ponder these contemporary Christian issues without losing the joy of the season. Dynamics noted at key points are used for emphasis and although the song begins in the key of A minor, the final words “Come anew, O Child of our dreams” lead to an A major chord for a feeling of hopefulness and promise. This meditative and prayerful carol can be done with guitar alone or with optional keyboard and woodwind parts included in the collection. It is certainly useful throughout the entire Christmas season.

Haugen sets a text by Huub Oosterhuis to music in “Song of God Among Us” to create a quite unusual Advent and Christmas hymn. With a haunting melody flowing above a syncopated left hand in the keyboard accompaniment, Haugen unfolds this often unheard Christmas message on the human condition. This unique arrangement is meant to be done simply with some choice percussion instruments improvising a rhythmic accompaniment while the optional woodwinds, possibly recorders, play the part included in the collection. The melody is so powerful in itself that Haugen has included an instrumental version of the song. This piece would no doubt be “something different” for the late Advent and Christmas times of worship.

Using a classic “folk” style, “Sing Out, Earth and Skies,” a joyful song of praise, would also lend itself to the use of percussion instruments. Woodwind, keyboard, and guitar parts are included and the refrain is a quasi-round type with very “earthy” intervals of fourths and fifths used for an “open” harmony sound. Although not specifically for Advent, the words “Come, O God” at the beginning of each verse offer a theme that can be used during this season and throughout the church year. The dance-like quality of this piece calls us to a heightened appreciation of the life around us.

A new and quality song for eucharistic celebrations is offered in the composition “Now in this Banquet.” The canon style of the refrain is modeled on the music of Taizé, but the flowing keyboard accompaniment and the outstanding text is clearly in the Haugen style. Alternate texts for the refrain and a complementary woodwind part are included. One observation may be that the melody of the refrain exceeds the usual vocal range but may be fine with the proper support from a group and a strong accompaniment.

Two Irish prayers are included in this collection. “Song of Saint Patrick” and “I Offer Thee” are both set in a straightforward and unadorned fashion to relay the already timeless texts. “I Offer Thee” ends each verse with the Latin praises “Laudamus te, benedicamus te, adoramus te, and glorificamus te” while “Song of Saint Patrick” seems to be a modal style reminiscent of Gregorian chant. Both are useful hymns of blessing or thanksgiving for any occasion. I might suggest the use of either hymn at weddings or funerals in the proper context.

Haugen has included two very traditional and very different already existing melodies, which he has adapted, harmonized, and given newly composed texts. The “Easter Alleluia” (O Filii et Filiae) and “God of Day and God of Darkness” (Beach Spring tune) have been enlivened for contemporary use in worship services with some scripturally based and newly composed texts and in-

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clusive language. Care has been taken to preserve the quality of these pre-existent melodies and although it is not usually acceptable to harmonize a chant melody from which the “Easter Alleluia” is derived, I must say that Haugen’s interpretation brings new life to a piece we will almost certainly hear during the Easter season.

A processional song in a “leader” and “answer” style with a singable refrain is also included in this collection. This is clearly a new style for Haugen and one that could be useful for some groups at worship services. “Sing Out Earth and Skies” is varied by the transposition of subsequent verses to higher keys though always remaining in a singable range (at least for the “answering” parts).

“Wind Upon the Waters” evokes a feeling of Creation and the Spirit through text, melody line, keyboard, and woodwind accompaniments. Although there are five verses with the same melody, variations of accompaniment and harmony could be quite effective. The keyboard introduction and interlude parts are somewhat involved technically with the left hand carrying the melody while the right hand has some rhythmically challenging spots with a cross over into the bass clef. If played correctly it will certainly add depth to this wonderfully mysterious sounding piece. I find it to be extremely moving and prayerful as are the other pieces in this collection. The recording of these pieces does not seem to do justice to the quality of the work, yet is useful to acquaint the musicians with the basic style of performance.

Haugen’s style seems to be in transition with his inclusion of a variety of musical idioms and his focus on key issues of our time. Attention must be paid to these issues and Haugen, as a contemporary Christian composer, has taken a valiant step in the right direction.

Do Not Fear to Hope
Rory Cooney. Arranged for guitar, organ, selected instrumental parts.
NALR, 1986. $5.95.

Verseful psalm settings and stirring songs of social justice are contained in this recent and noteworthy collection by Rory Cooney. A clever and helpful technique is employed by the composer in his treatment of the psalms. He offers three antiphons for each, one of which is chosen according to the readings of the day and used throughout the piece. The antiphons are conducive to congregational participation and are adaptable to numerous occasions throughout the church year.

Strength and vitality characterize “Psalm 33” (Song of the Chosen) and with six verses (1-3 set differently from 2-4-6) there is opportunity for variety in presentation. I favor refrain “A” (possibly because it was performed by a wonderfully blended choir on the recording) but “B” and “C” are also well written. “Psalm 103” (The Lord is King) is solid and pleasing and has a similar degree of facility for use with an assembly. “Psalm 128” (Psalm for Weddings) is a tender and dignified piece with a single refrain and three verses. On the recording a male and female sing the unison verse together. Each verse ends with one measure of harmony (lovely descending thirds) going to a unison note. Quite effective in symbolizing two individuals blending into one.

People in the congregation will really like the setting of “Psalm 98” (Psalm for Christmas). The antiphon has a medium low range and a likeable melody. You might need to have two separate cantors for the verses since the first is quiet while the second pitches down to B below the treble staff. The refrain is complimented by a splendid soprano descant and a joyous trumpet obbligato. Really nice!

Three very deliberate pieces in the collection: “Cry for Justice,” “Save the People,” and “Serve the Lord” carry a message of social concern and expedient action. The choral arrangement for “Save the People” is superb. Congratulations to the arranger! “Cry for Justice” has a “rock” feeling and a sort of “wailing” echo chorus. Very dramatic but effective. “Serve the Lord” loses something by its harsh and angry tone. I think it’s trying to say too much. Words like “pagan horde” are better recited than sung. I would not use this one for liturgy.

Two of my favorites from the collection are “Faithful Family” and the title song “Do Not Fear to Hope.” I must say it was hard not to like them when introduced on the recording by the magnificent voice of Theresa Donohoo. Both are the kind of songs that people will like to listen to at first but will soon be drawn into singing. “Faithful Family” would be ideal for a parish celebration of the sacrament of reconciliation.

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56
Finally, I was so surprised with the delicate and ethereal "Nightprayer." Very poetic and truly meditative for use at an evening retreat or compline. The Oriental sounding chords were enchanting and the closing canon is somewhat mysterious but very spiritual as it wanes out to the single voice. The wind chimes and water effects on the recording are calming. I am impressed with the entire collection and the recording, which contains parts of the "Missa America." Well done!

David J. Cinquegrani

Cantos De Taizé

When I first heard that the Music from Taizé had been released in a Spanish edition, I was both excited and skeptical. The music from Taizé is good, but to translate it into Spanish is more than just translating words. It is a translation of culture. The canons and short phrases of music are not native to Hispanic culture. When I had the chance to play and sing through the music, I was impressed. The translations are surprising. It was good to see words that matched the phrasing of the music. The words seem to fit...not just trying to fit. The acclamations and canons, like all the music of Taizé were simple and very easy to learn. That simplicity is what makes this music so beautiful.

However, some of what makes this music so beautiful, popular, and enjoyable to use may be a drawback in the Hispanic celebration. The use of Latin responses with Spanish verses is somewhat confusing. The languages are so similar that there were times I wanted to sing a Spanish refrain instead of the Latin.

The chant style of the music is also something that is unfamiliar to the Hispanic community. The simplicity does not reflect the colorful, rhythmic flavor of the Spanish culture. This is one of the qualities that makes the celebration in the Hispanic community so unique.

I did find the acclamations to be fresh and exciting. There will always be a need for new and innovative acclamations.

The texts are good. They flow very well and are sung with very little effort at learning them. The phrasing keeps the chants flowing. This is not always true when music is translated.

It goes without saying that the accompaniments are easy...almost too easy. They too lack the flavor of Spanish music.

Also published is an instrumental accompaniment that contains parts for a variety of instruments from keyboard to flute, from guitar to violin, from trumpet to oboe. Like the original published earlier, these parts are chiefly for special celebrations. It is not likely to find an Hispanic choir with this many or variety of instruments. I am, however, glad to see this accompaniment. If this music is going to "work" anywhere in the Hispanic celebration, it would probably be at special feasts.

I realize that it appears I am being overly critical of this edition. I really don't mean to be. The music is good. I know of many others besides myself that have used the music of Taizé and have found it refreshing and an innovative form of liturgical music. However, Hispanic celebrations are unique. The flavor and color are only enhanced by the rhythm and phrasing of the Spanish music. There are "old favorites" in every culture, but Hispanic worship is overly dependent on these "old favorites."

When this music first came to America from Taizé, it was new, fresh, and innovative. It was a well-received new form of prayer. It has given us a new form of liturgical music. This innovation worked in the Euro-American culture. But this innovation with its use of canons, short responses, and simple accompaniments may not work in Hispanic worship. It may be too "new" for a culture that still celebrates its ancient history in its celebration of the Eucharist.

What made the Music from Taizé a viable and legitimate form of worship in the Euro-American celebration may be the same ingredients that won't allow it to be as important a part in the Hispanic-American worshiping community.

Gerard T. Hall

Books

In this issue we inaugurate a "books received" section: a listing of publications of interest to pastoral musicians and liturgists and generally available through your local religious bookstore.

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Some of these titles will be reviewed in future issues of Pastoral Music. If a particular title is of interest to you and a review would be helpful, a short note to the editor of this column could have some impact in the prioritizing of books to be reviewed. This column is at your service and we are always happy to hear from you.

For those whose pastoral care includes funerals and work with the bereaved:
To Comfort All Who Mourn: a parish handbook for ministry to the grieving, by Carol Luebering, St. Anthony Messenger Press, 1980 (90 pages, paperback, $4.95)
Together By Your Side: a book for comforting the sick and dying, by Rev. Joseph Champlin, Ave Maria Press, 1979 (78 pages, $1.95)

For those whose pastoral care includes the R.C.I.A.:
RCIA Team Manual: by Patricia Barbernitz, Paulist, Press, 1986 (77 pages, paperback, $7.95)
Journey Into Mystery: a companion to the R.C.I.A., by Julia Upton, Paulist Press, 1986 (95 pages, paperback, $5.95)
Now That You Are Catholic: an informal guide to Catholic customs, traditions and practices, by John J. Kenny, Paulist Press, 1986 (100 pages, paperback, $3.95)

The Rite of Christian Initiation of Adults: a liturgical commentary, by J. Michael McMahon, Federation of Diocesan Liturgical Commissions, 1986 (109 pages, paperback)

For those who want to further study the liturgy:
Parish Celebrations: a reflective guide for liturgy planning, by Dennis J. Geaney, OSA and Dolly Sokol, Twenty-Third Publications, 1983 (144 pages, paperback, $5.95)
To Live As We Worship, by Lawrence E. Mick, The Liturgical Press, 1984 (98 pages, paperback, $4.95)

For the artists, architects, designers, clowns, and dancers among us:
To Dance With God: family ritual and community celebration, by Gertrud Mueller Nelson, Paulist Press, 1986 (245 pages, paperback, $9.95)
Banners and Such, by Adelaide Ortega, SP, Resource Publications, 1986 (127 pages, paperback, $9.95)

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</tr>
<tr>
<td>Cor de Chamois</td>
<td>16</td>
</tr>
<tr>
<td>Principal</td>
<td>8</td>
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<tr>
<td>Montre</td>
<td>8</td>
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